

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

**VLR Listed: 12/13/2018**

**NRHP Listed: 4/15/2019**

### 1. Name of Property

Historic name: Milburne

Other names/site number: DHR No. 127-6160

Name of related multiple property listing:  
N/A

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

### 2. Location

Street & number: 315 Lock Lane

City or town: Richmond State: VA County: Independent City

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

X national      X statewide          local

Applicable National Register Criteria:

   A      XB      XC         D

<hr/>	<hr/>
<b>Signature of certifying official/Title:</b>	<b>Date</b>
<hr/>	
<u>Virginia Department of Historic Resources</u>	
<b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property <u>   </u> meets <u>   </u> does not meet the National Register criteria.	
<hr/>	<hr/>
<b>Signature of commenting official:</b>	<b>Date</b>
<hr/>	
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>1</u>	<u>1</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

LANDSCAPE: garden

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

LANDSCAPE: garden

OTHER: domestic recreation

\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>th</sup> and EARLY 20<sup>th</sup> CENTURY REVIVALS: Georgian Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK; STONE: Limestone, Slate; METAL: Iron; WOOD; STUCCO

### Narrative Description

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

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#### Summary Paragraph

Milburne is at once an impressive, handsomely-landscaped estate overlooking the James River in Richmond's Windsor Farms and the elegant five-part Georgian Revival-style mansion that stands at the center of its grounds. Both are known as Milburne and are the work of William Lawrence Bottomley (1883-1951), the New York-based country house architect, who in 1934 designed the house and created its site plan, "The Gardens on the Estate of Walter S. Robertson, Esquire, Richmond, Virginia," which became the template for Milburne's landscape development. Milburne stands on its original 5.03-acre tract, which was enlarged to 7.26 acres by the purchase of a 2.23-acre lot on its northwest border in 1967. The City of Richmond has adjusted the taxable acreage to 6.941 acres. On the 1926 plat of the Windsor Farms neighborhood, the original tract appears as a wedge-shaped pendant at the end of Lock Lane, a narrow street that generally follows the path of an early nineteenth century road carrying south from today's Cary Street Road to a lock on the Kanawha Canal and which, since 1926, defines the west boundary of the acclaimed residential subdivision. In addition to the mansion, the property has a contributing outbuilding (tool shed) and a contributing site (landscape design) as well as a non-contributing site (recreation area). All contributing historic resources retain a high degree of integrity of location, setting, design, workmanship, materials, feeling, and association.

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## **Narrative Description**

### William Lawrence Bottomley

Milburne, the house erected in 1934-1935 by the firm of Claiborne & Taylor, Incorporated, under the supervision of Herbert Augustine Claiborne (1886-1957), is an elegant, remarkably well-preserved Georgian Revival-style mansion. The penultimate of fourteen houses designed by William Lawrence Bottomley for Richmond and Richmond-area clients between 1915 and 1935, it is the most imposing of the group, and arguably the finest work of his career in Virginia, where his name has been described as synonymous with the Colonial Revival. In its overall design, the hierarchical proportions of its five-part Palladian plan, and its rich program of classical detailing, Milburne represents the work of the famed country house architect at the height of his powers. It came as a commission to Bottomley in 1933, who then having enjoyed the patronage of wealthy Virginians over a period of twenty years, had also gained a valuable professional knowledge of the commonwealth's colonial and early-national period landmarks. During this period Bottomley had drawn on Virginia precedent for his design of town and country houses, selecting elements of the past, whether the plan, massing, woodwork, or materials of fabled houses for recreation in houses that evoked the past while answering the demands of early-twentieth century clients. While its five-part plan derives from those of several Virginia and Maryland houses, the seven-bay center block with its pedimented, gable-front pavilions has precedents in Mt. Airy and Blandfield, the entrance at Milburne is copied from the doorway at Wilton, and Bremono, the landmark residence of General John Hartwell Cocke, was the inspiration for features of the mansion's river elevation, Milburne is an altogether original synthesis of the past in a house of a new, later day. All that William Lawrence Bottomley had learned as an architect, as a scholar of America's eighteenth- and early-nineteenth century architecture, and as chair of the editorial committee for *Great Georgian Houses of America*, published in 1933, was brilliantly distilled here.

### Setting

The landscape development at Milburne, based on Mr. Bottomley's 1934 site plan, is essentially a complement to its architecture and designed to provide the mansion a stylistically sympathetic, Colonial Revival-style setting punctuated with pleasantries for delight and leisure. Responding to the constraints of the property and the precipitous drop in grade on the south, the principal ornamental gardens at Milburne are located on the east with appealing visibility and ease of access from the library terrace, where the Robertsons entertained guests, whether in small numbers for al fresco drinks and meals or for larger parties and receptions. The service and recreational facilities, together occupy a smaller pendant area on the west. Today the gardens and grounds represent the work of Bottomley, four well-known American landscape architects, beginning with Charles Freeman Gillette, who was here from 1935 through 1953 refining and enhancing the estate's landscape, and a subtle refreshing in 2003-2004 by Rieley & Associates. The grounds of Milburne contain a single outbuilding, a small octagonal, Colonial Revival-style frame tool house sheathed with beaded siding and covered with a conical wood-shingle roof, built in 1941.

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Milburne's high level of integrity reflects the unique circumstances of its ownership and an exemplary stewardship. The residence of Walter Spencer (1893-1970) and Mary Taylor Robertson (1899-2001) from 1935 until their deaths, Mrs. Robertson's in 2001, Milburne was next the home of William Johnston Armfield IV (1934-2016) and Jane Hall Armfield (b. 1951), and it is now the residence of Mrs. Armfield and their children. Jane Hall Armfield is a granddaughter of Herbert Augustine Claiborne.

### The Mansion

Milburne, the mansion designed by William Lawrence Bottomley in 1934, erected by Claiborne & Taylor in 1934-1935, and occupied by Walter Spencer and Mary Taylor Robertson in 1935, is a large, imposing Georgian Revival-style country house distinguished by its handsome appearance and reflecting a high degree of stewardship and integrity. Milburne is exceptional among its contemporaries in Windsor Farms and Virginia and the impressive roster of houses Bottomley designed for clients in states of the Eastern Seaboard from 1911 through the 1930s. Its genius lies in its design, materials, and craftsmanship. In a letter to Walter Robertson in 1934 the architect expressed his deep commitment to the house's design, an expenditure of time, energy, and thought larger than that heretofore given to any residential commission. The design of Milburne reflects assurance in every detail, from the initial client conversation in 1933, soon after the publication of volume one of *Great Georgian Houses of America*, through Bottomley's last (presently known) work at Milburne, the design of the entrance gates and walls in 1937-1938.

The materials comprising Milburne's fabric and the craftsmanship to be exercised in its construction are addressed in the "Specification for a Residence for Walter S. Robertson, Esq., Windsor Farms, Richmond, Va." These parameters were professional, legally-binding requirements, but in the knowledge that Herbert A. Claiborne and Henry Taylor of Claiborne & Taylor were to build Milburne, the architect and his client held even greater confidence and assurance. Materials, fittings, fixtures, and equipment of every description were to be of the highest quality, consistent with experience and expectation. The palette of materials for the exterior are few: brick, limestone, and slate, lead, copper, and wrought iron, molded wood and glass. Of these the brick, limestone, and slate, together with the painted woodwork, have the strongest presence in the appearance of Milburne. Although Bottomley did not specify the color of its brick beyond requiring "extra red for lintels and string courses and extra black in walls toward grade to give a shaded color toward base," his expectation was known and the rose-colored brick used in laying up the walls of the house and its hardscape landscape features met that expectation. The elevations of the entire house are laid in Flemish bond with closers: those of the center block rise from a low water table with a molded two-course top. The slightly varying but uniform hue of the brick indicates the Robertsons decided against "second hand sand finished, selected brick thoroughly cleaned" and chose instead the alternate stated choice "brick as manufactured by the Southern Brick Co. Hand Made Virginia Brick." The brick are laid in tinted mortar per the specification to "Add red color pigment as directed by Architect for Face brickwork." The stoops and steps at Milburne's north and south entrances and the ashlar facing on the south elevations of the hyphens was specified to be "Indiana Limestone 'Rustic Buff'" with a sample to be approved by Bottomley. Bluestone was specified for the coping atop the

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parapet walls of the hyphens and inner wings which have flat composition roofs. Slate for roofing the center block and end wings and sheathing the sides of paired hip-roof dormers flanking chimneys above the east and west elevations of the main block was to be “Buckingham ‘Oxford Gray’” supplied by the Buckingham Slate Company.

In the matter of Milburne’s handsome appearance and the high level of craftsmanship that defines every feature of its architectural fabric, the role of Herbert Augustine Claiborne, and that of his partner Henry Taylor in Claiborne & Taylor, cannot be overestimated. Nor, really can that of the skill and workmanship of the firm’s brick masons, carpenters, and other members of the respective crews of workers who saw the house through to completion. In 1934 Milburne became the eighth important house in Richmond and Henrico County designed by William Lawrence Bottomley to be placed under contract by the firm. Long years of experience and the professional exchanges of equals had created a degree of understanding and rapport between Messrs. Bottomley and Claiborne that increasingly benefitted the quality and character of each of the preceding houses, and that of the Jerman Residence that followed in 1935-1936. But the qualities evident in the brickwork of Milburne and the Jerman Residence were influenced by another factor, Claiborne & Taylor’s dismantling of Wilton, the 1750-1753 Georgian seat of William Randolph III, and its rebuilding by the firm on a large nearby lot, upstream on the northeast bank of the James River. The Colonial-period workmanship of the original building and that displayed in the firm’s rebuilding, under the direction of Herbert A. Claiborne, informed Mr. Claiborne’s oversight of Milburne and the rich coloration of its masonry and that of the Jerman Residence.

In 1937-1938, with the Robertsons residing at Milburne, the design of the entrance piers were a matter of great concern and extended discussion, if not near argument, between William Lawrence Bottomley and his client for precisely the function they would serve: they frame the façade of the seven-bay main block, the public view of the mansion built for and occupied by the Robertsons. Thus, Walter Robertson was as insistent about every feature of their design and execution, that of the urns atop them, and the wrought-iron gates they support, as he was about any other part of the house, and arguably more so. After their completion, Arthur A. Shurcliff visited Milburne in November 1938, and sent his compliments to their designer. “I greatly like the beautiful gates and walls you have built for Mr. Robertson. They are exactly right. I looked hard for flaws and there were none.”

The gates and walls handsomely meet the needs of place and embody Bottomley’s vision for the presentment of Milburne. Tall and self-capped, ramped and fitted with piers when appropriate, the common bond walls lead from the paired piers flanking the gated opening, south to the house, inside the tapering borders of the original lot. They define the setting of the entrance grounds, maintain their desired level while accommodating and retaining changes in grade, and focus the eye of every visitor while providing privacy and separation from the neighboring properties. At the foot of the greensward, where the parallel asphalt-paved paths meet the cobble-paved forecourt, the walls begin a sequence of turns, finessed with curved sections, to form the exedras enclosing the east and west sides of the forecourt. They then continue to the respective northeast and northwest corners of the center block and connect to it with simply ramped offsets.

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In sum, the entire composition, carefully modulated from the end of Lock Lane to the façade, incorporating an opening on the west for the service drive and arched openings, providing access for guests from the forecourt to the library terrace in the east hyphen and the family to a secluded private entrance into the service hall in the northwest corner of the main block, is brilliant architectural stagecraft.

The seven-bay width of the mansion's two-and-one-half story, double-pile center block has a three-part arrangement with the center entrance contained on the first story of a three-bay, gable-front pavilion, which projects one-foot forward of the flanking two-bay parts of the elevation. A handsome carved and molded Ionic-order frontispiece, modeled on the principal entrance at Wilton, frames a tall, molded eight-panel door and leaded-glass transom with symmetrical circular and arcing tracery. Its proportions and rich classical woodwork are complemented by the finish of the pavilion pediment, whose brick face is centered by a round window with symmetrical tracery echoing that of the transom. Bottomley emphasized the taller height of the mansion's first-story reception rooms with a four-course projecting belt course, positioned not at floor level but aligned upward where it forms the base of the second-story window openings. This subtle exaggeration of the actual architectural dimensions reflects the architect's studied manipulation of hierarchies, seen to effect at important points throughout the house.

The fenestration likewise reflects the architect's intent. The six tall first-story window openings hold twelve-over-twelve double-hung sash windows: the (seven) shorter pendant openings on the second story are fitted with corresponding eight-over-eight sash windows. All are set in molded wood architraves within the respective openings, with molded wood sills. As specified, the flat arches atop the window openings, their projecting keystones, and the belt course are of a richer rose-red rubbed and dressed brick. A full classical cornice introduced on the pavilion, featuring a dentil course and molded modillion blocks, carries at the top of the façade and along the eaves of the hip roof on the other three elevations of the main block. The cornice and eaves contain concealed guttering. The roofline is punctuated by four symmetrically positioned interior and interior-end chimneys, each finished with molded caps, small, paired demi-lune dormer windows on the north and south elevations, and paired conventional dormer windows with six-over-six sash and hip roofs on the east and west elevations. The demi-lune, three-pane attic windows, with their radiating V-form tracery, may reflect an adaptation of similar windows at Homewood, the five-part villa built in 1801-1803 for Charles Carroll Jr. in suburban Baltimore.

At other important houses of the period, the respective elevations of the hyphens and wings, four blocks of a five-part Palladian plan, usually appear as features of both principal elevations. But, Milburne represents a departure from this convention. Here on the north elevation, the one-story, single-bay inner wings adjoining the center block, the three-bay hyphens, and the gable-front wings are well recessed in three corresponding stages behind the main block and effectively concealed by brick walls and plantings. In doing so Bottomley created an appealing private area for leisure and outdoor entertaining on the east side of the main block focused on the large open-sided, covered porch in the hyphen and a concealed service and parking area on the west. Doors positioned in the northernmost part of the main block's east and west elevations, in front of the

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recessed inner wings, opening directly into these areas from the library and the service hall, respectively.

The elevations of these blocks repeat the fenestration patterns and detailing of the main block with a diminution in the scale and finish of the wood cornice carrying along the base of their respective parapets. The north elevation of the porch is finished as a three-bay brick arcade with rubbed and dressed brick forming the three arches. It and the one-story inner wing are covered by a flat roof with a brick parapet. The roof of the inner wing is treated as a porch for the second-story master bedroom and protected by a black-painted iron security railing (added by the Armfields). Paired doorways, with glazed double-leaf doors below transoms open from the bedroom onto the elevated porch.

The pedimented, single-bay north gable end of the east wing is laid up with a shallow, quoin-framed gable-front pavilion that holds an eight-over-eight sash window, with a round framed opening with wood louvers in the brick-faced pediment. The pediment is inset in the brick parapet encircling the east wing. The east elevation of the two-room plan wing is asymmetrical and features an off-center opening, fitted with a twelve-pane/two panel door with a corresponding four-pane transom and the original screened door, and an eight-over-eight sash window in the south half of the otherwise blind wall.

A different type of balanced symmetry was employed by Mr. Bottomley in the design of the pendant north elevations of the west wings and hyphen, where a drop in grade enables the end wing to be a full two-stories in height, with a two-vehicle garage on the lower ground level. The arrangement seen on the eastern counterpart with three distinct wall planes recurs here, where a nine-pane/two panel door opening into the service hall, used by family and servants, is positioned in the north edge of the main block's west elevation. The steps rising to this door are set perpendicular to the north elevation of the one-story inner wing, which is fitted with a centered six-over-six sash window illuminating the pantry. Atop the wing, as on the east inner wing, an open deck on the flat roof is fitted with a black-painted iron security railing (added by the Armfields). Here, on the west, second-story elevation of the main block, a double-leaf glazed door with a transom opens from the northwest corner bedroom onto the deck. A pendant opening to the south holds an eight-over-eight sash window illuminating the southwest corner bedroom while a third symmetrically positioned opening in the center of the elevation, also fitted with eight-over-eight sash, illuminates the bathroom *en suite* with both bedrooms.

Bottomley repeated the dressed arches seen on the east hyphen and positioned them atop shallow brick piers to define the corresponding three bays of the west hyphen. A twelve-pane/two panel door and complementing screened door in the center bay opens from the kitchen onto a gray-painted wood stoop while six-over-six sash windows illuminating the kitchen and larder (on the right, west) are set in the flanking bays. A turned wood railing on the stoop carries with the two-flight, quarter turn steps to grade. In plan, it is positioned parallel with a separate flight of concrete steps that descend eastward, in a brick well, to a nine-pane/two panel door with its original screened door opening into the basement. Nearby, HVAC equipment is concealed within a dark green-painted wood lattice enclosure on the back side of the west exedra.

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The finish and fenestration seen on the north elevation of the east wing is repeated on the main level of the west wing, however, the ground story projects forward (north) under a standing seam shed roof to provide additional, adequate space for automobiles. The paired openings are fitted with replacement, paneled-metal overhead doors. The window above is fitted with louvered blinds. In 1941 a one-story, shed-roof frame wood room was built onto the principal, center part of the garage's west wall immediately north of a grade-level door opening into the garage. Sheathed with beaded weatherboards it is also fitted with two doors on its west elevation. The wing's second story west elevation has a generally symmetrical design with three openings holding six-over-six sash windows with louvered blinds that illuminate three servants' rooms and a fourth, narrow full-height sash window that illuminates the servants' bathroom.

William Lawrence Bottomley's design of Milburne's south elevation, measuring 177 feet and 8 inches, and overlooking an expansive lawn and the James River, is among the finest designs, and arguably the finest, of his long career as a country house architect. Its skilled massing, elegant proportions, and superb detailing reflect a scholar's knowledge of Maryland and Virginia architecture and an assured employment of precedent in the design of a house altogether of its hour and age. The genesis of its design lies in the five-part Palladian plan realized in a series of important houses built as plantation seats or suburban villas in eighteenth- and nineteenth-century Virginia and Maryland. The seven-bay form of the center block, with its projecting three-bay entrance pavilion, as seen and noted on the north façade, has its models in Mt. Airy, Richmond County, and Blandfield, Essex County. For the south elevation, the architect also drew on his appreciation of Bremono, Fluvanna County, where he worked for Joseph Forney Johnston (1868-1965), whose Birmingham mansion he had designed in 1930, and again on Mt. Airy, which had inspired his design of Rose Hill, Albemarle County, for Susanne Williams Massie in 1930-1931. The three-part arcades supporting the porticos on Bremono's center block and pavilions, on its south elevation and also overlooking the James River, are recalled at Milburne for the design of its hyphens but given a handsome ashlar limestone dressing echoing that of the sandstone-clad pedimented frontispiece at Mt. Airy as well as Bottomley's own recent experience as the architect of Devore House in Washington, DC, built of the same Indiana limestone used at Milburne. The three-part Palladian motive, seen in a variant form in the stucco-faced blind arches on the north elevations of the pavilions at Bremono, is recast here in an imaginative fashion on the east and west wings.

The design and appearance of the center block is virtually identical to that of the north façade except for that of its richly detailed doorway, which is modeled on the entrance doorways of the Chase-Lloyd and Mathias Hammond houses in Annapolis. Wall-mounted lamps also flank this entrance. The fluted Ionic order of the north doorway is replaced here by half-columns of a Tuscan order fronting shallow corresponding pilasters positioned against the wall. They support a full entablature, with a pulvinated frieze and modillion blocks, that breaks forward above the half-columns. The flat-head of the axial opening by which guests enter Milburne here becomes a tall, elegant arched opening fitted with a fully-glazed, multi-pane pocket door having the appearance of a twelve-over-twelve sash window below a fanlight. The door opens onto a shallow limestone stoop and step that gives onto a herringbone-pattern brick terrace. The terrace

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is level with grade as is a narrow brick border, comprising four courses of stretcher brick with a soldier course border, that carries from the terrace along the face of the center block. Planter boxes are inset in this border, at the edges of the pavilion, for the wisteria that climbs to the cornice on a wire standard and effectively frames the gable-front pavilion.

In the design of the one-story inner wings adjoining the center block, the hyphens, and the end wings, symmetry is both exact and balanced, reflecting the differing uses of the rooms behind the mansion's south elevation. The inner wings project by thirteen inches and complement the like projection of the pedimented pavilion on the center block. The limestone-faced hyphens are positioned even with the elevation of the main block while the end wings project eleven feet and three inches forward of the hyphens. The tall, arch-headed openings centered in the faces of the inner wings are each fitted with header-course surrounds and a projecting, dressed keystone. They enframe a recessed, sand-colored stucco border that, in turn, enframes the large multi-pane windows and their molded wood architraves. The upper panes of each window are set in lancet-arch tracery. The window in the east wing, illuminating an alcove on the porch, is full height, while the pendant window in the west wing is shorter, by a single tier of panes, and raised on a twelve-inch apron, that is part of the stucco frame. This elevates the sill of the bottom sash to floor level in the breakfast room.

The three-bay arcades in the east and west hyphens are faced with limestone ashlar finished with projecting impost blocks and keystones. The tops of these arches and the keystones are level in elevation with those of the similar openings on the faces of the adjoining wings, which are fitted with sash windows. The piers of the open porch on the east rise in part from a narrow bluestone border which carries parallel with the elevation and serves as a low step, differentiating the brick-paved porch floor from the lower, grade level of the brick-paved terrace extending across the south front of the porch. The limestone ashlar arcade of the west hyphen is identical, but here the arcade is effectively a screen, about two feet in front of the stucco-faced south wall of the kitchen. This shallow recess is also brick paved and enhanced with a later brick-paved terrace spanning the width of its south front. The recess and terrace provide a pleasant outdoor work and rest area for the cook and other servants. A twelve-pane/two-panel door, with an original screened door and centered behind the westernmost bay of the arcade, opens into the former servants' dining room on the west side of the kitchen. The doorway is fitted with louvered blinds as are the two six-over-six sash windows positioned high on the wall, above the kitchen countertops and on axis with the center and east bays of the arcade.

The wings framing Milburne's south elevation also reflect a slight difference in appearance, again a reflection of their respective locations and the rooms they contain. On the 1934 plan the two-room east wing is a guest wing with the bed/sitting room in the south half of the block and a large bath and dressing room in the north half. On its south elevation Bottomley repeated the use of a projecting, pedimented gable-front pavilion, centered on the face of a parapet-topped wall, as seen on the north elevation. The pavilion has three-part design featuring a tall, arch-headed window opening flanked by paired, blind, recessed-field panels of unequal size, finished with sand-colored stucco. While equal in width, the panels' respective heights echo the respective dimensions of the elevation of the center block, below and above its belt course. The opening is

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finished and framed like those on the inner wings, comprising a header course surround with dressed keystone, an interior frame of sand-colored stucco, and a large multi-pane window set in a molded wood architrave. The upper panes of this window are also set in lancet-arch tracery. The same round opening, framed by a header course with four keystones and fitted with horizontal wood louvers, recurs here in the pediment's brick face. A blind, arch-headed recess, also finished with sand-colored stucco, is centered on the west elevation of the wing, where it is the background for a wisteria standard. Its five-foot width repeats that of the openings in the arcade, while its ten-foot height is also complementary.

The appearance and finish of the south and east elevations of the west, service wing, containing the garage on the lower level with servants' quarters above, mirrors that of the east wing except for its fenestration. The lower, two-thirds part of the arch-headed opening contains an eight-over-eight sash window and its molded wood architrave set in a sand-colored stucco surround. A fanlight with lancet-arch tracery occupies the top of the opening. The sash window illuminates the garage: the fanlight, is located just above floor level in the south servant bedroom. The east wall of the west wing is fitted with a pendant blind, arch-headed recess with sand-colored stucco.

#### Milburne: The Interior

In his interior design of Milburne, its plan, the rooms, and their architectural finish, William Lawrence Bottomley created a handsome series of spaces for family life and entertaining that, like the exterior, have survived in a high state of integrity. A comparison of the interior photographs represented in the Robertson-era documentary photographs held by Catherine Robertson Claiborne and those made by Richard Cheek for the O'Neal and Weeks monograph (1985) with those of the Armfield ownership published in *House & Garden* (2004), *Historic Houses of Virginia* (2006), and included in this nomination, demonstrates the integrity of the original fabric and the truly remarkable fashion in which Bottomley's vision and the personality of the house survive. Together with Richmond's Coleman Wortham House, at 2301 Monument Avenue, which has remained a principal residence of descendant generations of the Wortham family, Milburne's interior has been the beneficiary of the highest level of stewardship and unusually sympathetic later (here second) ownership of his Virginia houses.

The classical symmetries, axialities, and hierarchies that distinguish the exterior of the mansion are exercised throughout its plan and interior finish. The mansion's four near-equal-sized receptions rooms--the entrance hall, drawing room, library, and dining room, of which the library is the largest, occupy most of the symmetrical ground-floor plan of the center block. The entrance hall and drawing room occupy a double pile arrangement in the center of the house, illuminated by the three bays of the gable-front pavilions on the north and south elevations, respectively. Doors centered in the east walls of the entrance hall and drawing room open into the library, which occupies the full depth of the center block and is illuminated by the two easternmost windows of its front and river elevations. While the drawing room and library open directly from the hall, Milburne's dining room, which is effectively *en suite* with the breakfast room in the west inner wing, is entered from the drawing room. Rectangular in shape and aligned on a north/south axis like the library, it occupies the pendant space behind the westernmost two bays of the river elevation.

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The small remaining area in the northwest corner of the center block contains the service hall and ladies' powder room, each illuminated by one of the two westernmost windows on Milburne's north façade and accessible from the entrance hall by a door centered under the stair in its west wall. The door opens into a shallow rectangular passage floored in fine grain oak. An arch-headed opening in the north wall of the passage, immediately inside the hall door, and hung with velvet portieres, gives into the dressing room, the larger of two small chambers comprising the powder room. An elongated octagon in shape, its walls are fitted with a molded baseboard, chair rail, and cornice and upholstered with a rose-colored floral fabric, thinly padded, and mounted in panels with decorative woven borders. This treatment, together with the shallow domed ceiling and furnishings, produces a luxurious effect. A door in the dressing room's west wall, fronted with a full-height mirror, opens into a closet of like finish containing a commode and wall-hung sink. Paired doors in the passage's west wall open onto a flight of steps descending to the basement and into the service hall, on the left and right, respectively.

The four reception rooms and adjoining family breakfast room enjoy the most elaborate interior decoration and refinements in the mansion. The character of each room is distinct, and yet sympathetic to the adjoining rooms, all sharing harmonies of scale and the calculated repetition of architectural features and motives in their classical woodwork and plaster decoration. Three of the rooms, the drawing room, library, and dining room, incorporate full-height classical pilasters while the plan of two rooms, the entrance hall and library, depart from convention and enjoy elliptical and bowed shaping, respectively, of their end walls. Together, the reception rooms at Milburne represent an important example of Georgian Revival-style interior design of the American interwar period, the setting of a privileged family life and generous hospitality.

At Milburne, the paneled door centered in its façade opens directly into a large entrance hall, whose appearance is dominated by the sweep of an elegant cantilevered stair rising northerly to the second story in the arc of its elliptical west side. This door, oak-grained on its interior face, and its transom are set in a tall molded, crossetted architrave. The axial, pendant doorway in the hall's south wall, opening into the drawing room, is tall, arch-headed and fitted with paneled reveals and correspondingly paneled double leaf doors below a leaded fanlight. This balanced pairing of flat and arch-headed openings recurs again and again in the hall and other reception rooms and represents an elegant variation that animates Milburne's interior design. Tall floor-to-near-ceiling archways are utilized to ease the differing intersections of the elliptical ends of the hall with the straight line of the hall's north elevation (and the mansion's façade) in which the flat-headed windows flanking the door and illuminating the hall are set. The window draperies play their own supporting role in this skillful accommodation. A crossetted architrave enframes the paneled door of conventional height opening in the east wall into the library while the pendant door centered in the west elevation under the stair has a simple arched head. A secret door, visible only by its knob, opens into a small closet in the southeast "corner" of the hall.

The floor, walls and ceiling of the hall comprise a complementing background for these doorways, windows, and the stair. The floor is laid in wood parquet with alternating, dark-stained squares of two different woods laid with perpendicular graining. Black-painted

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baseboards with molded painted tops encircle the room, incorporate the molded plinths of the architraves, and form the base of the painted flat-field wainscot with its molded chair rail. During the Robertson ownership the wainscot and upper walls were painted. The Armfields papered the upper walls with Christopher Norman's "Strawberry Stripe" in a soft blue and taupe coloration. This arrangement rises on the wall with the stair, with the chair rail echoing the carriage of the molded walnut handrail. The splaying oak treads at the foot of the stair are set perpendicular to the hall's south wall and just west of the door into the drawing room. Vertical panels of fretwork symmetrically punctuate the railing of turned balusters. The hall's plaster ceiling is finished with a shallow paneled design incorporating geometries that mirror and echo the elliptical ends of the hall, the circle and tracery in the entrance transom, and the arc of the stair.

While the large entrance hall at Milburne represents a departure from William Lawrence Bottomley's usual use of multiple spaces to bring guests into a house, the design of Milburne's drawing room reflects his very particular ability to utilize the classical orders and his knowledge of eighteenth-century buildings and architectural pattern books to create rooms of real distinction and originality in the Georgian Revival style. Full-height fluted pilasters of a free order with egg-and-dart caps are the leitmotiv of its interior decoration. Paired pilasters, rising from molded plinths inset in and projecting forward of the baseboard, frame the doorway from the entrance hall and, in turn, the like arch-headed opening holding the multi-pane door centered in the room's south elevation. A third pair of pilasters rise on the west wall and flank the projecting, centered chimney breast. Like fluted pilasters appear a fourth time as proportional parts of the handsome, full-height pedimented architrave centered in the drawing room's east elevation and enframing the six-panel door opening into the library. The flooring is well-grained oak, dark stained and laid on an east/west axis. The ceiling is a flat plaster field and centered by a painted and gilded metal chandelier with floral decoration, which was installed by the Armfields.

The drawing room elevations reflect the period practice of architects to use applied moldings on plaster walls to simulate paneling. The paneling enlivens both the wainscot, below a chair rail enriched with wall-of-Troy molding, and the principal elevations which are finished with a bold cornice featuring modillion blocks with acanthus-leaf carving. On the south wall the wall-of-Troy course carries under the sills of the two windows, above the metal grills that front the radiators. The paneling is arranged in a proportional three-part design with a larger center panel having a raised field while the narrower, flanking side panels have a flat recessed field. This treatment is consistent on all the walls and varies with the respective width of each wall section. The walls and panel fields are painted a soft grayed-blue color and the woodwork is painted in a complementing taupe: both being Farrow & Ball paints.

The crosssetted architrave seen in the entrance hall reappears on the west, fireplace wall, where it is part of the handsome, richly carved and molded mantel whose design is based on Plate 50 in Abraham Swan's *The British Architect* of 1745. A carved, crosssetted architrave enframes the black firebox surround. The mantel's decorated frieze features carved acanthus-leaf brackets framing a foliate and fruit festoon with pendant ends and supporting a shallow molded shelf with carved dentil and acanthus courses, which returns on the sides of the chimney breast to abut the pilasters. Above the shelf the chimney breast is finished with a molded panel, which creates an

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architectural frame for the gilded frame of a landscape painting, and handsome, original two-light, cut-glass sconces positioned at the bottom of the panel. The flat-headed doorway into the dining room, immediately beside and south of the chimney breast is also fitted with a crosssetted architrave and holds a double-leaf, three-panel door.

Milburne's dining room enjoys a program of interior decoration that is arguably the most eclectic of Bottomley's Richmond interiors and whose character, appropriate for a dining room, is one of abundance and luxury, reflecting also the hospitality dispensed by the Robertsons and enjoyed by their guests. The floor, walls, and ceiling repeat treatments seen heretofore. The flooring is of narrow oak boards with a fine grain and a darkened stain, laid on a north/south axis, and encircled with a black-painted baseboard. The once painted, now papered walls decoratively enhance the architectural embellishments on the east and west elevations. Originally, and throughout the Robertson ownership, the walls and woodwork were painted in one or more shades of ivory with ornamental features highlighted with gilding. The Armfields retained an ivory hue when repainting the wainscot and all the woodwork and painted over the gilt surfaces. They papered the upper walls with Mauny's "Perdix & Lys" paper in soft teal, ivory, taupe, and gray hues, whose floral and foliate design is of a scale and character that serves as both a background to the woodwork and a complement to it. The cornice effectively repeats that of the drawing room. The flat field, painted plaster ceiling is centered by an elegant crystal and brass chandelier also added by the Armfields as were three pairs of brass-mounted sconces on the east, north, and west walls. The room's north wall is blind, providing necessary wall space for a sideboard. Two windows in the south wall overlook the mansion's grass terrace and south lawn.

The projecting chimney breast, centered in the west wall, has a strong presence in the dining room. Bottomley drew again on his knowledge of Swan's published plates and the design of the chimneypiece in the Front (West) Parlor at Mount Vernon for its design. The front corners are fitted with full-height Ionic piers, with egg-and-dart molding, that rise to a full entablature featuring a plain frieze ornamented with carved bosses centered above the faces and sides of the piers. These pilaster-like features flank the elaborately-detailed mantel and overmantel. The firebox has a crosssetted surround, which incorporates a centered decorative panel, itself centered by a carved shell, and is, in turn, flanked by scroll-like side braces that rise to a bracketed, molded shelf. The shelf is the base for shallow, shadow pilasters, which rise against the flat wall, in positions above the brackets, to the entablature where a third pair of carved bosses are centered in the frieze. The scroll-like braces recur here in attenuated fashion and rise beside the pilasters. The framed field of the overmantel was perhaps designed for, and first held, a portrait of Mrs. Robertson's grandmother, which was succeeded by Thomas Sully's portrait of Jane Alston Cabell, Mrs. Armfield's great-great-grandmother. Symmetrical pedimented doorways to the south and north open, respectively, into the breakfast room and the pantry. Each is fitted with a crosssetted architrave that supports a pulvinated frieze with a centered panel ornamented with a foliate festoon similar to that of the drawing room mantel. Both openings are finished with paneled reveals that correspond to the six-panel doors. The north door, for serving from the pantry, swings into and out of the dining room.

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On the dining room's east elevation, paired features at the north and south edges of the wall, a china niche and the door into the drawing room, have a balanced symmetry. Each has a crosstetted architrave that rises from the top of the molded chair rail to an ornamental broken pediment centered with a carved shell. The niche and doorway appear as projecting elements flanking a shallow recess for a sideboard, as now, or a serving table. The china niche has a two-part design with closed storage behind paired doors at its base. These doors appear, in effect, little differentiated from the wainscot. The bottom shelf of the niche, level with the chair rail, is the base of the arch-headed niche, which is fitted with three additional shelves with shaped, molded fronts for display of important wares. The arched, apse-like head of the niche has its echo above the door to the south in the form of an arch-headed recess, instead of a transom, which appears to have been designed to ideally display a large decorative china serving platter.

The breakfast room at Milburne is effectively *en suite* with the dining room, and the principal features of their interior decoration have a clear affinity. In the breakfast room, similar china niches flank a deep recess in the room's west elevation and, in effect, become a decorative complement to the design of the dining room's east wall. The arch-headed tops are embellished with molded keystones and proportionally shorter in height than the tall, arch-headed multi-pane window centered in the room's south elevation. The niches do not appear in Bottomley's March 1934 plan and thus represent one of the known valuable additions. Their design and finish effectively repeats that of the china niche in the dining room. Crosstetted architraves enframe the six-panel door into the dining room and a six-panel swing-mounted door in the north wall into the pantry.

The materials and finish of the floor, walls, and ceiling in the breakfast room is essentially like that of the dining room. A seven-arm brass chandelier, dating to the Armfield's refurbishment of Milburne, hangs from the center of the flat plaster ceiling. A pair of period gilt and black metal Colonial Revival-style two-light sconces, originally mounted in the entrance hall, are positioned in the recess above a sideboard and flanking a portrait of Mrs. Armfield's father, Spotswood Braxton Hall Jr. (b. 1924). Above the chair rail, the walls are covered with Mauny's "Grand Chinois", a flat-jade and taupe chinoiserie-pattern paper. The tops of the baseboard, the wainscot, and the woodwork are painted a complementing flat-jade green.

Milburne's library is both the largest of its reception rooms and the most imposing of the libraries William Lawrence Bottomley designed for town and country houses in Virginia. It is also among the few rooms, entirely paneled in wood, among his interiors. The wood here is sycamore, itself an unusual choice among the expected oak, pine, or walnut that were traditionally used for all or portions of paneled rooms of its period. The golden, reddish-brown color of the wood, now having achieved a patina of some eighty-three years, and the, repeated, sophisticated use of full-height fluted pilasters to frame its symmetrically positioned doors, windows, inset bookcases, and the intervening paneling, together with the gentle bowing of its north and south elevations, have produced a room of elegant comfort and distinction. The flooring is oak of a fine grain, darkened, and laid on a north/south axis. The library's plaster ceiling is flat and painted.

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The library's elevations are symmetrical and complement each other. The pilasters, of a free Tuscan order with simple capitals, rise to a full entablature, where the architrave, pulvinated frieze, and cornice break forward above each pilaster. A three-bay chimney breast, centered in the east elevation, comprises the fireplace, paneled overmantel, and flanking, relatively-narrow open bookcases with six adjustable shelves above a fixed shelf and wainscot-height closed cabinets with paneled doors. The inventive, freely-designed mantel comprises flat-paneled piers flanking the firebox and a tall frieze centered with a bold molded boss underlined by the scrolled molding across the top of the fireplace. An oil portrait of the late William Johnston Armfield IV (1934-2016) hangs above the mantel shelf. Doorways in the flanking north and south walls open, respectively, onto the porch terrace and the porch below raised rectangular panels. They hold nine pane/two panel doors in flat-headed, crosssetted architraves.

These doorways are on axis with and identical to those in the library's west elevation, fitted with six-panel doors, which open into the drawing room and entrance hall. A large, wide bookcase, fitted with narrow fillet-faced partitions to create an interior three-part symmetry, is centered on the east wall, opposite the fireplace and flanked by raised panels. The width of this bookcase represents a dramatic increase from the treatment represented in the March 1934 plan. So, too, the doorway giving onto the porch was initially to be wider and fitted with paired double-leaf doors. The March 1934 plan also featured a third door opening in the east elevation, paired with the exterior door to the terrace, which would have provided access to the men's lavatory in the north end of the east inner wing. Access to the men's lavatory was relocated in the design phase to the porch.

The library's bowed north and south elevations are identical, with open-face bookcases centered between the paired windows, which, in turn are flanked by flat sheathed walls. Window seats are inset in front of each window and occupy the area, in plan, between the arch of the bow and the interior face of the outside walls, while also incorporating grills for the concealed radiators. Areas in the unseen corners, behind the sheathing in the arc of the respective bows, are finished as small storage cupboards and fitted with tall doors that are incorporated into the vertical framing of the window seats. The small upholstered sofa in front of the bookcase in the south bow, and conforming to its arc, was custom-made for the Robertsons, and it is one of the few furnishings of their period remaining at Milburne.

Although an outdoor space, the arcaded porch in the east inner wing and hyphen was both an area for entertaining friends and other guests and family leisure. With one footprint on the March 1934 plan and floored with square paving brick, the porch comprises two identifiable areas and the aforementioned men's lavatory in the north "third" part of the inner wing, inside a six-panel door. The lavatory has a molded baseboard, chair rail, and cornice, a painted wainscot and ceiling, and wallpapered upper walls. The sink and its fittings appear original, but the commode is a replacement. The remaining part of the inner wing is a small protected sitting area illuminated by the tall, arch-headed multipane south window. The exposed, distressed wood beam ceiling of this area is fitted on an east/west axis while the like beams in the larger, open-sided, arcaded area are applied on a north/south axis. The stucco walls and ceiling surface are painted a natural shade that reflects tints of grey, ivory, and green.

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The doorway, centered in the porch's east elevation and opening into a small vestibule in the east wing, contains a twelve-pane/two panel door, which is painted brown like the door opening onto brick steps from the library. Both retain their original, complementing two-part screened doors with a simple metal grill overlaying the mesh in the lower panel. On the March 1934 plan, the two rooms of the east wing are labeled "Guest Room" and "Bath & Dressing Room" and positioned in the respective south and north chambers. Both are accessible from the vestibule. In time the larger south chamber came to be used by Mr. Robertson as a home office, while guests, like Louis Kahn in 1966, were accommodated in the second-story bedroom in the center of the mansion's south elevation, overlooking the lawn and the James River. The appearance and finish of the two chambers today reflect William Lawrence Bottomley's original plan, its completion by Claiborne & Taylor delayed from 1935 to 1941, and the repair and refurbishment effected by the Armfields to designs by H. Randolph Holmes Jr. in 2003-2004. The rooms are floored with random-width pine boards. Mr. Armfield used the south chamber as an office.

Fitted with doorways opening to the porch, into the north and south chambers, and two small closets, the vestibule is more door than wall. The three-part molded architraves enframing these doors and all others in the east wing rise directly from the floor instead of from plinths inset in the baseboard as before. Its open elevations are fitted with a molded baseboard and chair rail and a raised panel wainscot below papered upper walls and a painted plaster ceiling. Access to the south chamber is through a tall and arch-headed opening, well-molded and fitted with a keystone. It is part of the room's fully-paneled north fireplace wall that incorporates a pendant, arch-headed open-front bookcase at its east edge. The firebox and shallow mantel shelf are centered in a field of raised symmetrical panels. On the other three walls the raised panel wainscot and door and window architraves are painted as are the upper walls, the modillion-block cornice, and the coved plaster ceiling.

The plan of the octagon-shaped north chamber reflects that of Bottomley's March 1934 plan for Milburne, being a room where facilities for personal hygiene are contained in a series of closets that encircle the room, except for a bath tub originally inset in an alcove in the room's west wall. This, in effect, provided facilities for overnight guests and a lavatory for women at events held on the porch and its adjoining gardens and terraces. Mrs. Robertson also arranged flowers here. In their restoration and refurbishment, the Armfields refined this concept further by converting the tub alcove to a closet fitted with a double-leaf, three-panel door, and installing a ceramic-tile shower in a closet in the room's northeast corner behind a six panel door. The doors of the other three closets repeat one of these designs. A closet in the northwest corner contains a commode, and a closet in the east wall holds a sink. Arch-headed openings enframe the window in the north elevation and the recessed wet bar centered in the room's south side. The walls are papered from the baseboard to the molded cornice. Applied moldings echo the room's shape on the flat, painted plaster ceiling. The doors have a bright cherry finish.

Access to the five bedrooms and four *en suite* bathrooms on Milburne's second story is provided both by the elegant staircase in its entrance hall and a service stair in the service hall in the main block's northwest corner. The service stair rises easterly to a landing in its stairwell, which is

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wallpapered, carpeted, and positioned in plan parallel with the entrance hall stair, on the west and east sides, respectively, of the partition wall between the two. The service stair continues in a series of flights with landings to the mansion's attic level. It is constructed of pine with square newels and balusters, with a shaped handrail. The principal stair ascends to Milburne's second floor to a generous, rectangular, centered hall, where the south arc of the railing protecting its oval stairwell is incorporated into a full-height, three-part arcade raised on newel-like piers. The effect, with the complementing curved elevation on the north, is the brilliant creation of an elegant, two-story oval stairwell, whose design prompted Louis Kahn's appreciation of William Lawrence Bottomley in January 1966.

Following the practice of the period, the finish and interior decoration of the second story bedrooms is of a high quality and consistent character, while also less elaborated than that of the mansion's first-story reception rooms. The large master bedroom, positioned in the southeast corner above the library, and the two nearly-equal-sized bedrooms with southern exposures, in the center of the south elevation and in the block's southwest corner, respectively, are furnished with fireplaces. The north, center bedroom, overlooking the entrance courtyard, is smaller than those on the south side of the house, while the northwest corner bedroom, measuring eleven by fifteen feet, is the smallest of the five. All have oak flooring of fine-grain, narrow boards. The wall elevations are finished with black-painted, molded top baseboards, and molded chair rails and cornices, and three-part molded architraves enframing the mostly six-panel doors and windows. The door surrounds rise from plinths inset in the baseboards. Some subtle diminution in the treatment of the cornices, between that in the master bedroom and the other bedrooms is visible. The bedrooms all retain a high degree of integrity. That of the four *en suite* bathrooms varies, from the remarkable survival of Mrs. Robertson's suite with a dressing cabinet, dressing areas, and closets in the northeast corner through those with exposures in the south and west elevations that retain important original features and fittings as well as others requiring replacement during the Armfield restoration and refurbishment, to the fourth bathroom, on the west side of Mrs. Robertson's, with a window overlooking the entrance courtyard, and *en suite* with both the master bedroom and the north bedroom, which was newly refitted in 2003-2004 for the Armfields.

At the east end of the second-story hall, floor-to-ceiling book shelves span its width and carry across the paneled reveal of a short, closet-lined passage leading east to the master bedroom suite. An insistent symmetry defines the master bedroom with two windows in its south elevation, overlooking the lawn and James River, two doors in the north elevation opening into bathrooms, and tall, paired doorways in the east wall flanking the projecting chimney breast. These openings are fitted with double-leaf, ten-pane glazed doors, and complementing screened doors, which open under transoms to the deck atop the east inner wing. The fireplace, with its black hearth and firebox surround, is fitted with a classic, high style Federal-period mantel, enriched with moldings and floral swags, whose early-nineteenth century origin is unconfirmed. The upper walls, above the painted chair rail and wainscot, are papered with Mauny's "Berger Begère."

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The late Mrs. Robertson's dressing room and bathroom, now that of Mrs. Armfield, is elegantly finished with applied moldings to create shallow panels that are now papered. Its realization varied from the March 1934 plan by relocating the commode to a corner closet immediately beside and north of the arch-headed, tiled bath-tub alcove in the west wall. Bottomley then designed a dressing table, spanning the full-width of the room's north elevation with a mirrored top, carrying under the window sill and above paired tiers of drawers flanking the kneehole. A second pairing of drawers, in tiers of four each, is positioned atop the dressing table, on either side of the window. The pedestal sink, located in front of the east window, and fitted with round, clear crystal front legs, is another important part of the original scheme as are the multiple tall mirrors affixed to the faces of the closet doors.

The refitting of the adjoining bathroom, first used by Mr. Robertson, and the new use put by the Armfields to the north bedroom, reflect latter-day preferences for showering, instead of bathing in tubs, and the marked increase in clothing owned and worn by socially prominent people in the present day. The improvements in these rooms were designed by H. Randolph Holmes Jr. On the March 1934 plan Mr. Robertson's bathroom was simply finished, in comparison with Mrs. Robertson's. In their refitting the Armfields retained the architectural woodwork of the room but replaced its fixtures with a glass-enclosed walk-in, tiled shower and a replacement commode on the east wall and a marble-top counter on the west wall, fitted with a sink and storage in its molded base. Full-height mirrors are mounted on the inside faces of the doors to the master and north bedrooms. In the north bedroom the original architectural fabric and woodwork remain intact, however, the room now contains a series of free-standing wardrobes and storage units for clothing, shoes, handbags, and other furnishings.

The south, guest bedroom and its *en suite* dressing area and bathroom are illuminated by the three windows in the projecting pavilion on the mansion's south elevation and enjoy fine views to the James River. A classic, exact symmetry also distinguishes the design of the bedroom's west wall. Here a second Federal period mantel, almost identical to that in the master bedroom, and perhaps one of a pair salvaged from an early-nineteenth century house, graces the fireplace with Bottomley's signature black hearth and facing. Period sconces with metal eagles atop mirrored shields are mounted above the projecting mantel shelf. On either side, tall arch-headed, recessed open-face niches flank the shallow projection of the chimney breast. They have closed storage with double-leaf paneled doors at their base, a fixed shelf level with the room's chair rail and window sills, and three adjustable shelves for books and decorative ornaments below a fixed fourth shelf near the top of the niche, where a keystone rises to the cornice. A door in the room's east elevation opens into the dressing area and bathroom that have a dark gray hexagonal tile floor and like baseboard. The doors on a three-part wardrobe and storage unit with graduated drawers on the east wall are faced with full-height mirrors. The original bath tub occupies an alcove with replacement tiling in the north wall. A second pedestal sink with crystal legs and a replacement commode complete the fixtures.

The southwest corner bedroom, first that of the Robertson's daughter, Catherine Taylor Robertson (b. 1928), and now that of Olivia Corbin Armfield (b. 2002), has a balanced symmetry. Its blind east wall, the north wall with three doors opening from the hall, into a closet,

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and into a bathroom *en suite* with the northwest corner bedroom, and the bedroom's south elevation with two windows overlooking the lawn and James River, are joined with the two-part west elevation. A Federal-style mantel, with reeded pilasters, a five-part decorated frieze, and a molded shelf which breaks above the pilasters and center panel, is positioned in the north "half" of the wall. Its complement to the south is fixed on the west window with an inset seat and tall narrow book shelves flanking the window, all above small storage cabinets with paneled doors.

The west, *en suite* bathroom retains original features, including its black-and-white lattice pattern ceramic tile floor and companion black tile baseboard, the coved ceiling, and the recessed bath tub and its fittings. The tilework in the tub alcove, the commode, and the pedestal sink are necessary replacements.

The small northwest corner bedroom, now occupied by Nicholas Cabell Armfield (b. 2002), has a tall opening in its west wall, fitted with double-leaf, ten-pane doors, which open below a transom onto the deck atop the roof of the west inner wing, and a window in the north wall overlooking the entrance courtyard. The walls above the painted wainscot and chair rail are papered with Mauny's "Chasseur" with figures of a hunter and his dog. The bedroom's only closet is located on the south side of a short passage opening from the room's east wall and leading, in turn, to the second-story hall.

The third story, attic level of Milburne has a general three-part floor plan. It comprises a large play room at the top of the service stair in its west end, a series of closets, storage rooms, a bathroom and related areas, aligned along passages and a hall below the roof's ridge line in the center of the mansion, and a large dormitory-like bedroom with *en suite* bathroom in the east end. The enclosure of the playroom and the cedar closet date to the original construction while the other rooms, closets and facilities are believed to date to 1941 when the east wing and these spaces were finished. The finish in the living and storage areas is generally consistent and of a plain character. Narrow pine boards are used for flooring in the playroom and trunk room, with cedar flooring in the cedar closet, while wider pine boards (which appear to be reused) comprise the flooring in other areas that were completed in 1941. The baseboards are painted white. The plaster walls and sloping ceilings in the playroom and large east bedroom are papered as are the walls in the 1941-period bathroom and a second third-floor bathroom installed in a former closet by the Armfields. Other walls and ceilings are painted except in the trunk room and cedar closet. Door and window openings are simply framed. The doors are mostly six-panel, and those in the passages and hall and on a closet enclosed beside the head of the service stairs in the playroom, dating to the 1941 work, are fitted with black-painted H-L hinges.

The service stair rises directly into the playroom, which is used by younger members of the family for games. The areas under the west dormer windows are finished as window seats that incorporate radiator grills. Book shelves were added along the faces of the west and south walls during the Robertson period. A door in the playroom's east wall opens into a passage that, in turn, carries east into the rectangular hall at the center of the attic level. A door on the south side of this passage open into the Armfield-period bathroom. The hall is illuminated by a ceiling-mounted, fifteen-pane skylight and the round tracery window in the pediment on the south

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elevation. The area in front of the round window is framed and finished in dormer-like fashion and the faces of the inside walls are each fitted with paired doors. The lower doors on each side open into crawl spaces in the unfinished portion of the attic above the second story ceilings. The upper doors on each side open into storage cupboards. On surviving plans this hall area is designated as "Sewing room," and has come to be used by the Armfields as an indoor exercise area and equipped as such. Doors aligned on the west wall open, respectively, west to east, into a linen closet, the trunk room, and a conventional closet for clothing. The trunk room, illuminated naturally by light from the round window in the pedimented pavilion on the façade, is sheathed with flush boards. A door in its west wall opens into the cedar closet.

A door in the hall's east wall opens into a second passage, aligned with the aforementioned passage, at whose east end a door opens into the large east bedroom. Here the areas in front of the dormer windows are cased and finished as shelves atop the radiator grills. The intact *en suite* bathroom, reflecting Bottomley's 1934 plan but dating to 1941, is positioned on the west side of the room. It retains its original black and white ceramic tile floor, black tile baseboard, and white tile wainscot with a rounded cap, as well as its original tub, "Crane Manor" commode, sink on chrome legs, together with chrome fittings and sconces, and a shower stall with a marble base and head-height sides in the bathroom's northeast corner.

The service rooms at Milburne include the aforementioned service hall in the northwest corner of the main block, the pantry in the north part of the inner wing, the kitchen, larder, and former servants' dining room in the west hyphen, and the former servants' quarters on the upper level of the west wing. The mansion's partial basement, under the respective first three above-named parts of the house, contains a laundry room, furnace room, and two sizable storage rooms. The garage is located in the lower, ground level of the west wing. The service hall and its stair, used by both family members and servants since 1935, was designed as a simple, yet well-finished transitional space between the formal reception rooms and private family quarters in the mansion's main block, and its service and utility rooms, which were largely the domain of servants. The simple finish of these rooms, which did not include cornices, was of good quality materials. This distinction held through Mrs. Robertson's death in 2001. In the restoration and refurbishment undertaken by the Armfields, with the architectural services of H. Randolph Holmes Jr., the original architectural fabric and finish in these rooms and areas were retained, however, the kitchen and former servants' dining room were refitted for the comfort and use of both family members and servants. The former servants' quarters, with pine flooring, simply-molded architraves, and plainly-painted walls and ceilings, were then put to use as overflow guest rooms for the couple's older children and grandchildren, with the addition of a second bathroom. The Armfields' interior designers likewise respected and retained the original architectural fabric and plan of these rooms and areas while sympathetically renewing and redecorating with wallpapers, new painting, curtaining, and lighting in an attractive, informal manner.

Except for the wallpaper and Oriental rugs, the service hall, with its pine staircase and ivory painted architraves, retains its period character. So, too, does the pantry, where the cabinetry on its north, west, and south walls designed by William Lawrence Bottomley and appearing on the

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March 1934 plan remains in place. The principal unit is L-shaped and spans the pantry's north elevation and continues along the west wall to the doorway opening into the kitchen. The sectional design has three parts with tiers of four drawers aligned under an oak counter top with shaped braces rising from the counter to wall-mounted glazed china and glass cabinets fitted with double-leaf, four-pane doors. A stainless steel sink is recessed in the oak counter top under the north-facing window, with the radiator exposed below. A two-section cabinet is positioned in the pantry's southwest corner, between the door into the breakfast room and the kitchen doorway. The cabinets and woodwork are painted an ivory tone, the wood flooring a matte red, and flat ceiling is painted a soft, faint blue.

Mr. Holmes' design of the kitchen, whose cabinets, counters, and appliances replaced those dating to a 1950s-era refitting by the Robertsons, is based on the March 1934 plan and the design of the pantry cabinetry. It also incorporates the former servants' dining room, effectively an alcove on the west side of the kitchen defined by an arched opening in the wall, into one area. The decorators carried through the pantry's ivory, matte red, and soft, faint blue color scheme for the kitchen's cabinetry and woodwork, floor, and ceiling. The principal L-shaped cabinet and counter top work area is located along the south and east walls, where the sink and cooking area occupy positions near those on the 1934 plan. A cabinet of like design now spans the north wall in the former servants' dining room. A decorative, framed blue-and-white tilework scene, in the spirit of Spode's "Blue Italian" pattern, is mounted on the west wall between the arched opening and the two-panel larder door. The larder floor is also painted matte red with white walls, ceiling, and open shelving on the east, south, and west walls below ceiling-height closed cupboards with plain doors. A utility closet is enclosed in the larder's northwest corner and fitted with a two-panel door.

The garage and servants' quarters in the west wing are accessed through a door positioned in the west wall in the kitchen alcove, which opens onto a landing positioned about midway in a utilitarian, pine staircase. A single flight of steps descends to the east to the garage, which is a large, single space with a poured concrete floor, painted brick walls, and a painted plaster ceiling. It is now used for storage of household furnishings and recreational equipment. The principal stair rises from the landing to the north, to a corner landing, and then west to the former servants' quarters. This suite of rooms originally comprised two bedrooms and a bathroom in the center and south thirds of the wing and a servants' living room in its north end. The living room and large south bedroom are now furnished as guest bedrooms and the small center bedroom has become a sitting room. These rooms and the hall linking them have pine floors, black-painted baseboards, and white-painted architraves enframing two-panel varnished pine doors and windows. The walls are papered and the ceilings painted. The Armfields enclosed the east end of the former servant's living room as an *en suite* bathroom with a black and white ceramic tile floor, a glazed shower stall, and other fittings. The original bathroom has a floor of hexagonal ivory, grey and black tiles and a white tile wainscot with a self cap. The enamel on cast iron tub appears to be original while the commode and sink are replacements.

Milburne's partial basement is accessed from both an enclosed stair that descends westerly from the service hall and the exterior staircase in a well on the west side of the inner wing, where a

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door at its foot opens into the laundry room. The interior stair descends to a landing with a two-panel door on the right (north) opening into the smaller of the two storage rooms and a second two-panel door directly ahead (west) that opens into the laundry room. All the interior basement doors have a two-panel design and are framed with simple architraves. These rooms and the larger west storage room are floored with large dark blue and black manufactured tiles laid in a checkerboard pattern. They have white painted walls and ceilings, with exposed overhead ducts, pipes, etc.

The small north, rectangular storage room, on the north side of the interior stair, retains the original walk-in, built-in safe/silver vault at its east end with a heavy black-painted steel door inscribed "Sargents' Greenleaf (,) Rochester, N. Y." The laundry room is the only basement room with natural light, which is provided by a six-pane metal window in the east side wall of the exterior stairwell and the panes of the partially glazed exterior door. A replacement laundry tub stands under the window in a position denoted on the March 1934 plan. A door in the laundry room's west wall opens into a passage where doors at its west end and in its south side open, respectively, into the large west storage room and the furnace/boiler room. A staff bathroom with a shower stall has been enclosed in the northwest corner of the west storage room. The furnace/boiler room floor is painted gray.

The Gardens and Grounds (Contributing site, 1935-1968, 2003-2004)

*Introduction*

The gardens and grounds of Milburne, the pleasancess and largely evergreen setting of the mansion, reflect the talents of its architect, William Lawrence Bottomley, those of four preeminent American landscape architects of the mid-twentieth century who were either directly engaged in the design and planting or consulted on site and contributed valuable advice, and the exemplary stewardship of the estate's resident owners, Walter Spencer and Mary Dade Taylor Robertson and William Johnston and Jane Alston Hall Armfield. On his 1934 site plan, "The Gardens on the Estate of Walter S. Robertson, Esquire, Richmond, Virginia," Bottomley brilliantly sited the mansion, its entrance, forecourt, and the south lawn on the wedge-shaped 5.03-acre lot, which enjoyed, then as now, good trees and a highly enviable view of the James River, but offered in turn the daunting challenge of a small natural space for building and the precipitous drop of the remaining, majority acreage to the canal carrying parallel with the river.

William Lawrence Bottomley's superb resolution turned disadvantage to his client's favor, and the site plan became the template for the planting of Milburne's grounds and gardens that was honored first by Charles Freeman Gillette in 1935 and by all who came afterward. Today, as through its history, Milburne is a small, seamless estate landscape with the contributions of Messrs. Bottomley and Gillette interwoven with those of Arthur A. Shurcliff, who was on site, offering advice by 1936, Alden Hopkins, who succeeded Shurcliff at Colonial Williamsburg in 1941 and here at Milburne from 1951 to 1954, and lastly Umberto Innocenti who came in 1961 and whose advice was last sought in 1968. (The counsel given Mrs. Robertson by Innocenti's partner, Richard Karl Webel (1900-2000), on a site visit in the late summer of 1975 is not now known.)

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The work of these men was additive at Milburne, contributing to an ongoing refinement that continued until 1968. A comparison of the extensive black and white documentary photography, color images from the 1980s, and those made for this nomination with the 1934 site plan confirm the genius of Bottomley's design and the extent to which it has survived to the present with minor variance. The differences are subtle, studied improvements through time, particularly on the river side of the house. Here the Robertsons decided against constructing steps Bottomley proposed that would have provided access between the east and west raised gardens and the lawn, while retaining the low stepped paths he designed to link the gardens with the mansion's adjoining grass terrace. But in the 1950s, the presence of these gardens in the landscape was significantly elevated with the addition of openwork railings designed by Alden Hopkins. The boxwood plantings made in front of and over-growing the low brick wall retaining the grass-covered terrace overlooking the lawn, are said to have been effected on the advice of Arthur A. Shurcliff. They first complemented the centered, axial staircase descending from the terrace to the lawn. But in time, paired secondary staircases were added to either side, possibly on the advice of Umberto Innocenti, thereby easing the access between terrace and lawn which, in effect, became the foreground for the view of the James River underscored by Innocenti's 1962 railing.

While the acreage included in the nomination comprises the two adjoining lots purchased in 1926 and 1967, the developed gardens and grounds at Milburne are located within the original property boundaries defined on the 1934 site plan, whose east and west lines carry within a few feet of the footprint of the respective east and west wings. They constitute three identifiable areas, discrete, yet linked by design, brick walls and related hardscape features, plant material, and purpose: the entrance and forecourt, the porch terrace and east gardens, and the masterful composition of terrace, lawn, and flanking raised east and west gardens on the river side of the mansion. As now known, the narrow, partially wooded 2.23-acre lot lying along the estate's west/northwest boundary acquired by the Robertsons in June 1967 saw no significant landscape development or planting in the short time up to Walter Robertson's death in January 1970 nor in the long period, until her death in November 2001, when Mary Taylor Robertson resided at Milburne as a widow. The mowed, grass-covered acreage was maintained as part of the grounds. Beginning in 2004 this area became the site of recreational facilities and play areas developed by the Armfields for their young children. In 2007, to protect the setting of Milburne, the Armfields purchased the 0.540-acre lot at 314 Lock Lane, adjoining the estate entrance. This parcel was originally a part of Ballyshannon, a Scott family estate. A small existing building was taken down and the lot, planted with a grass cover, was effectively merged with the historic estate grounds. This lot is not included in the nominated acreage.

### *Landscape Design Description*

The entrance and forecourt comprise a carefully-ordered landscape enclosed by tall, head-height brick walls and framed by the paired, paneled brick piers standing at the end of Lock Lane. The common-bond walls enjoy enrichments at the entrance and continue, ramping when appropriate or necessary, under a projecting double-course cap and a half-round crest. The walls, back-planted with native American hollies, magnolias, and a stand of bamboo, protects this landscape,

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affords privacy for the residents of the mansion, and creates a visible, physical and psychological separation from what exists outside. At the same time, the handsome brownstone urns atop the piers and the elegant, black-painted wrought-iron gates immediately bespeak a level of refinement that distinguishes Milburne among and above its neighbors in Windsor Farms and Westmoreland Place.

The design and planting of the entrance and forecourt, while simple and tailored to complement the mansion's seven-bay façade, is a splendid piece of country-house stagecraft. Milburne's horseshoe-shape, asphalt-paved drive enters the gates and carries in gentle arcs to the right and left and then continues in a parallel alignment to join the cobblestone-paved forecourt. Its path, defined by a low granite cobblestone curb, enframes three sides of the deep, open grass-covered lawn that also extends to the forecourt. The lawn is partially shaded by an aisle of generally parallel deciduous trees, including one aged oak and tulip poplars that were part of the original planting in the 1930s and have been replaced as necessary, most recently in 2003-2004. An understory of dogwoods punctuates the expanse. Their number includes both older trees of clear age and younger, sizable plantings of 2003-2004.

William Lawrence Bottomley's design of Milburne's cobblestone-paved forecourt and the exedras enclosing its east and west ends reflect his attention to the setting of the mansion and his long-admired ability to craft hardscape landscape features that are both an extension of a house's architectural style and the background for complimentary plantings. The forecourt is essentially rectangular in shape with a symmetrical three-part plan and shallow extensions on its east and west ends whose arched sides complement curved sections of the exedras. A five-course cobblestone border encircles the forecourt and defines its three-part plan, which acknowledges the mansion's elevation and its linkages to the drives. The larger, square-shape center section contains a smaller concentric square that is centered with a circular stone disk with eight projecting cardinal points set in a patterned field of concentric, arc-laid cobblestones. This composition is on true axis with the mansion's front door. The complementing corners of the two squares are, in turn, linked by single-course stone diagonals that divide the intervening space into four symmetrical, four-sided panels. The cobblestones in the east and west panels are laid in rows on an east/west axis as are those in the fields flanking the center square. The cobblestones in the north and south panels are laid in rows on a north/south axis as are those in the extensions in front of the exedras.

The foundation plantings in front of the mansion and those in the exedras are largely evergreen, symmetrical in their placement, and comprise both plantings of the Robertson period and others of like character installed in the 2003-2004 renewal by the Armfields. Sizable specimen boxwoods flank the front steps, mark the corners of the façade and are positioned at the front outside edges of the exedra beds. The long narrow foundation beds in front of the mansion are planted with *Vinca* minor with an edging border of *Buxus* 'Justin Brouwer's'. The plantings in the exedra beds complement both the design of the exedras and the weathered brick urns on pedestals, which occupy niches centered in their respective east and west walls. Specimen magnolias and crape myrtles are symmetrically planted in the beds and underplanted with

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evergreen ground covers, including ivy which covers the pedestals, with tendrils wrapping the base of the urns.

Bottomley's design of the forecourt provides access to the mansion's west service area and its porch terrace and east gardens through tall arched openings in the ramped brick walls linking the exedras with the respective northwest and northeast corners of the main block. Short, curved brick walks carry from the forecourt, under the arches, into these areas. When the grounds were renewed in 2003-2004, the area immediately behind the west exedra and at its north end, where the west lane of the entrance drive forks to enter the forecourt or the service area, was planted as a shallow shrub border with specimen boxwoods and Mohawk viburnums.

Milburne's porch terrace and east gardens, enjoyed both by the Robertsons and their guests, comprise the estate's principal pleasure gardens. The decision to locate them in the narrow, relatively confined east grounds between the entrance, the courtyard, and mansion and the east property line, rather than on the south side of the mansion, in an axial relationship with the entrance, lawn, and forecourt, appears to have been one shared by William Lawrence Bottomley and the Robertsons. The grounds south of the mansion were thus preserved as the expansive, largely evergreen, grass-covered foreground of Milburne's elegant south elevation. Honored through the long life of Mrs. Robertson and by the Armfields, this positioning provides a sequence of garden experiences, including the informality of the "hidden" shrub garden, the intimate, largely evergreen parterre garden on the east side of the east wing, and the appealing flower borders in the east raised garden. While distinct, these areas are linked by original axial brick walks, retaining walls, and other hardscape features, the presence of boxwood in both specimen and edging plantings, and the continued appearance of American hollies, Southern magnolias, and both Japanese and Sasanqua camellias. The existing plant material, dating from the Robertson period was supplemented in the plantings effected by the Armfields to plans prepared in 2004 by Rieley & Associates.

Access to these gardens is through the arched opening where the walk from the forecourt leads to a rectangular brick-paved terrace on the north side of the open porch, which is directly accessible from both the porch and the library, and, indirectly, from the east wing. A boxwood parterre, positioned on axis with the porch arcade, and encircled by a black-painted iron railing added by the Armfields, is centered with a round pool and fountain. An L-shaped brick walk carries from the north end of the terrace, past the north elevation of the east wing, and then makes a ninety-degree turn to continue south, parallel with the east elevation of the east wing, to the east raised garden. A short flight of steps, inset in the retaining wall on axis with the window centered in the east wing's north elevation, rises to a gravel path into the shrub garden. The path leads north, through plantings, to a small, secluded gravel-covered sitting area featuring a cast-stone bench with an arc-shaped seat. The garden is planted with flowering shrubs, including azalea and hydrangea cultivars, and protected by a screen of American hollies planted inside and along green-painted vertical-board and wire-mesh fencing on the property line.

The low brick retaining wall carrying across the south front of the shrub garden also makes a ninety-degree turn at the property line and continues south (inside the line) to provide an

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architectural frame for the parterre garden. Symmetry and balance are its defining features. Square beds planted with boxwood scrolls flank a short crosswalk carrying east from the east wing door to a small brick-paved oval sitting area enhanced by a complementing arc in the brick wall. This arched section of the otherwise blind brick wall has the appearance of a railing supported by spaced brick piers. These beds and those flanking the brick oval are edged with boxwood and planted with low-growing perennials and ground covers.

The wrought-iron gate, designed in 1941 by Charles Freeman Gillette and positioned at the south end of the axial walk in a low brick wall, opens onto three steps descending into the rectangular east raised garden. Its ornamental, Elizabethan-style cast-stone railings carrying between brick piers, and those of the pendant west garden, were designed by Alden Hopkins. The garden is centered by a rectangular turf panel enframed by a narrow stretcher-course brick border, which expands to form a landing at the foot of the steps, a pendant sitting area at the south, and the short walk to inset steps on the west side that provide access to the grass terrace extending across the mansion's south elevation. Specimen plantings of boxwood and camellias in the corners of the garden are linked by the planted borders with boxwood edging.

Symmetry and an evergreen palette of plants, largely boxwood, define the character of the terrace, lawn, and gardens on the south side of the mansion. This part of the estate's developed landscape has a general two-part arrangement comprising the grass terrace, which extends across the full width of the south elevation, and the expansive sun-dappled south lawn, which is enclosed along its south edge, where the topography begins a precipitous drop to the canal, by a low brick wall and metal railing. These areas are linked by three symmetrically positioned brick staircases with splayed steps which are inset in the brick wall that retains the terrace's higher grade level. The section of the retaining wall in front of the seven-bay main block is overplanted with billowing boxwoods, while the sections in front of the respective east and west hyphens and wings are overplanted with ivy and other evergreen, ground covers. This wall and its plantings carry in a straight line, parallel with the mansion's river elevation, between the east and west raised gardens, which are pleasantries in their own right and function as overlooks to the James River, with their elevated position above the lawn. A Colonial Revival-style tool house, the estate's only outbuilding, stands at the edge of the lawn, near the original (1924) west property line.

The grass-covered terrace has symmetrical three-part arrangement reflecting the architecture of the mansion. The rectangle in front of the central block is slightly elevated above the flanking areas, in front of the respective east and west hyphens and wings, and retained by low perpendicular brick walls. The three greenswards are linked by centered, shallow flights of steps inset in the low walls. Handsome carved stone urns stand on low plinths at points where these perpendicular walls join the principal, horizontal retaining wall. This central area is further set apart by mature boxwood along the length of the low walls and specimen boxwood foundation plantings along the façade. Being, in effect, an evergreen garden "room", it is furnished with a small brick-paved landing set at the base of the steps descending from the drawing room door. Color enlivens this area in the spring when the wisteria rising at the front corners of the center pavilion come into bloom. The west raised garden, accessible by steps rising from the terrace in

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front of the breakfast room, kitchen, and the west wing, has a center brick walk with beds around its four sides that have been planted with roses and culinary herbs through time.

Milburne's expansive south lawn, which is the foreground both for the view to the James River and the reverse view of the mansion, when standing at its south edge, is open, grass-covered, and punctuated by a small number of towering deciduous trees that cast shade in the summer. The low curved brick wall that protects its lower south edge is comprised of three arched symmetrical sections and two openings. The easternmost opening provides access to a brick staircase that descends a short distance with the dropping grade. The west opening gives onto a grass-covered slope that continues downgrade to the present Armfield-period putting green. This area reflects the influence of Umberto Innocenti. In January 1962 he designed the iron railing, featuring three identical scrollwork panels symmetrically positioned between sections of upright stiles, which is axially positioned in the center of the low brick wall. He also designed railings for the nearby brick staircase carrying downgrade from the lawn. The cast metal eagles with outspread wings atop the brick piers at each end of the metal railing were added by Mr. Robertson in about 1968. Through time, including the 1960s in particular, the area immediately south of the brick wall, where the grade begins its descent to the canal and the James River, has been informally planted with bulbs, ground covers, and other herbaceous and woody plants. These plantings ease the transition from Milburne's developed landscape into the largely natural grounds along the estate's canal frontage, where the axial view to the James River is maintained above a grass cover and framed on each side by American hollies along the edges of the native woodlands.

#### Tool House (Contributing building, 1941)

Designed and built by Claiborne & Taylor and reflecting the influence of the Colonial Williamsburg Restoration, the tool house is a Colonial Revival-style octagonal frame building. It stands on a common bond brick foundation and has beaded siding, a modillion-block cornice, and an eight-sided conical roof of wood shingles, with a turned finial. A six-panel wood door in its northeast elevation has its pendant in a six-over-six sash window on the south side of the tool house. Both openings are framed with simple architraves. A bell-shaped brick-paved landing at the door incorporates small planters on each side of the door. The interior has a poured concrete floor and exposed, unpainted wall and roof construction. Shelving, including a shelf under the window, and wood pegs and nails for hanging garden tools, implements, water hoses, etc., remain in place. Showing little evidence of sustained use, the interior now contains wood for the mansion's fireplaces and miscellaneous items.

#### Recreation and Play Grounds (Non-contributing site, 2004-ca. 2007)

With their arrival as residents at Milburne, the Armfields, with two teenage children and the twins born in 2002, initiated the creation of recreational and play areas on the open lot acquired by the Robertsons in 1967. These comprise features aligned in an informal arrangement to the southwest, west, and northwest of the historic mansion, gardens, and grounds and accessible from the service area. Rieley & Associates provided designs in 2004 for the domestic scale basketball court, with its concrete base and green-painted woven-wire fencing, located

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downgrade on the west and served by a simple inset stair and walk of gravel and cross ties. An adjoining, like-fenced and mulch-covered area contains a trampoline. A gravel walk carries south to the putting green, southwest of the tool house, with its three Astroturf surfaces. In about 2007 the Armfields located a small prefabricated frame playhouse, with ornamental features and a cross-gable roof, on the northwest edge of the service court. A mulch-covered area to the north is the site of swings, a slide, a rocking horse, and other play equipment. Due to its recent vintage beyond the property's period of significance, this is a non-contributing site.

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## 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.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

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

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE  
LANDSCAPE ARCHITECTURE  
POLITICS/GOVERNMENT

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1934-1970  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1934  
1935  
1938

**Significant Person**

(Complete only if Criterion B is marked above.)

Robertson, Walter Spencer  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Bottomley, William Lawrence (architect)  
Claiborne, Herbert Augustine (builder)  
Gillette, Charles Freeman (landscape architect)  
Shureliff, Arthur A. (landscape architect)  
Hopkins, Alden (landscape architect)  
Innocenti, Umberto (landscape architect)

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

Milburne, being at once a remarkably handsome two-and-a-half-story Georgian Revival mansion, built in 1934-1935, and the estate in Richmond's Windsor Farms on which it stands, has a long-storied presence in the history of Richmond and the Commonwealth of Virginia and an equally distinguished significance in the history of Colonial Revival architecture. Significant under Criterion C in the area of Architecture at the national level, Milburne's genius lies in the circumstances of its creation, reflecting the collaborative efforts of the celebrated architect, William Lawrence Bottomley, his unusually discerning client, Walter Spencer Robertson, and his wife, Mary Dade Taylor Robertson, the superintendence of Herbert Augustine Claiborne, Virginia's scholar-builder, and the work of a quartet of eminent American landscape architects, beginning with Charles Freeman Gillette. Milburne's impressive integrity and survival as a landmark of the American interwar period reflects the fortunes of its ownership, by the Robertsons and Mary Taylor Robertson, who resided at Milburne from 1935 until her death in 2001 at the age of 101, and next by William Johnston Armfield IV (1934-2016) and Jane Alston Hall Armfield, a granddaughter of Mr. Claiborne. Milburne also is significant at the statewide level under Criterion B in the area of Politics/Government for its association with the life and career of Walter Spencer Robertson (1893-1970). His postings in the United States Department of State in 1943 to 1946, followed in 1953 to 1959 by service as Assistant Secretary of State for Far Eastern Affairs, elevated his status in public life among that of his generation of Virginians, even as he, too, served his community and state as an officer and board member of important institutions and associations. The period of significance begins in 1934 with the design of the mansion and its site plan, and the onset of constructions, continues through enhancement and refinement of its grounds up to 1968, and ends with the death of Walter Spencer Robertson in 1970.

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

### Introduction

Being the penultimate of fourteen houses designed by William Lawrence Bottomley (1883-1951) for Richmond and Richmond area clients between 1915 and 1935, Milburne is arguably the finest work of his acclaimed career as an American country house architect during which he drew inspiration from the nation's colonial and early-national period architecture. Milburne is prominently featured in the two monographs of his life and work, published in 1985 and 2007, and other publications, including *Historic Houses of Virginia* (2006). Milburne's status as one of the great Colonial Revival country houses, the equal of its best contemporaries, is also confirmed by its appearance in a full-page photograph in the pages of *The Architect & the American Country House* (1990).

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Herbert Augustine Claiborne (1886-1957) brought to Milburne the benefits of his well-established professional relationship with Mr. Bottomley, his and his firm's experience with the moving and rebuilding of Wilton, and his developing research on Virginia's historic buildings and their brickwork. Milburne was the eighth house designed by Bottomley erected by Claiborne & Taylor, an association that began in about 1924 with the building of Nordley for Mr. and Mrs. Benjamin Hodges Smith. Charles Freeman Gillette (1886-1969), the doyen of Virginia landscape architects, also brought the experience of his earlier collaborations with William Lawrence Bottomley to his work at Milburne where Bottomley's 1934 site plan, "The Gardens on the Estate of Walter S. Robertson, Esquire, Richmond, Virginia" became the template for the estate's landscape development. Gillette's plantings and design work in the gardens was followed by the appearance of Arthur A. Shurcliff (1870-1957), Alden Hopkins (1905-1960) and Umberto Innocenti (1895-1968). The gardens and grounds of Milburne are at present the only-known property at which these four eminent American landscape architects of the mid-twentieth century were successively engaged.

In 1935 when Walter Spencer Robertson, his wife, and their three young children occupied Milburne, the newly-built house answered their need for an important family residence. Prior to this time, for most of their early married life, the couple had occupied a townhouse at 1413 Hanover Avenue together, for a time, with a nurse for the children. Whether Mr. Robertson, William Lawrence Bottomley, the architect, or Claiborne & Taylor, the contracting firm which built Milburne, were then aware they had created a landmark in Georgian Revival-style residential design, is not known. That they did so is certain. The design and construction of the entrance gates and walls in 1937-1938, together with the interior finish work in the attic and east wing and the erection of the freestanding octagonal tool house and shed-roof wood house addition to the west elevation of the garage in 1939-1941, completed the architectural ensemble.

The talents which contributed to the design and construction of Milburne were matched by those of the four landscape architects who came to Milburne, contributed their advice and expertise, and implemented the general landscape scheme for its gardens and grounds that Bottomley had proposed on his 1934 site plan, "The Gardens on the Estate of Walter S. Robertson, Esquire, Richmond, Virginia." Charles Freeman Gillette, the Richmond-based landscape architect who had collaborated earlier with Mr. Bottomley, executed the earliest plantings and was engaged by the Robertsons from 1935 into (at least) 1953. Arthur A. Shurcliff, the landscape architect for the Rockefeller-funded restoration at Williamsburg, was called upon by the Robertsons for advice on particular garden and landscape features between 1936 and 1943. Alden Hopkins, who succeeded Arthur A. Shurcliff at Williamsburg, also followed him at Milburne, from 1951 into 1954. Umberto Innocenti, who practiced in partnership with Richard K. Webel and specialized in estate and important institutional work, also applied his knowledge and skills to the landscape. In sum, Milburne was the creation of the finest minds of its day.

The Robertsons, like Bottomley's earlier patrons in Richmond, were of recognized status, held long associations with the political and cultural life of Virginia, and enjoyed wealth. Whatever the date of their first meeting, they knew of each other before being formally introduced. As the architect of seven townhouses erected on Richmond's Monument Avenue between 1916 and

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1930, William Lawrence Bottomley knew the imposing Renaissance Revival-style mansion designed and built for Jaquelin Plummer Taylor (1861-1950), Mrs. Robertson's father, in 1914-1915. Designed by W. Duncan Lee (1884-1952), Bottomley's principal competitor for commissions in Richmond, the Taylor house stands at 2325 Monument Avenue, in the same block as do four of Bottomley's seven houses on the avenue. Mary Taylor Robertson, living with her family at 2325 Monument Avenue from 1915 to her marriage in 1925, saw those houses rise in her immediate neighborhood. She also knew well the professional skills of Charles Freeman Gillette, who produced "A Plan of General Arrangement and Planting" for the grounds of 2325 Monument Avenue in November 1915, and returned in 1921, 1922, and 1923, providing plans and planting lists for its formal garden, cut flower and vegetable garden, kitchen garden, and rose garden. The architect, landscape architect, and their clients each brought knowledge and an awareness to their first conversations leading to the design of Milburne.<sup>1</sup>

### **Criterion B: Walter Spencer Robertson**

(The following narrative chronicles the life and career of Walter Spencer Robertson, including his marriage to Mary Dade Taylor, the building of Milburne and his relationships with Bottomley, Claiborne and the landscape designers who worked at Milburne. Walter Spencer Robertson is considered significant at the statewide level for his professional contributions to politics and government during two periods of diplomatic service in the 1940s and 1950s. His specific contributions are included in this narrative.)

Walter Spencer Robertson (1893-1970) was a scion of the plantation-owning gentry of Richmond's Southside. He was born in Blackstone, Nottoway County, on 7 December 1893, the son of William Henry Robertson (1855-1908) and Anne Maria Robinson Robertson (1856-1910). His parents were members of a larger society of landed families who lived and intermarried in Amelia County and Nottoway County, which was formed from Amelia County in 1788. With the early deaths of his parents, his father's when he was fourteen years of age and that of his mother when he was sixteen, the teenage Walter Robertson was compelled to develop a necessary degree of self-reliance in his youth. His maternal grandparents, Edward Clack (1819-1884) and Frances Bland Robinson (1823-1865), had died before his birth, as had his paternal grandfather, Dr. William Henry Robertson Jr. (1829-1873). Dr. Robertson's widow, Elizabeth Rebecca Shore Robertson, the only grandparent Walter Robertson knew in life, died in Norfolk on 15 August 1911, in his eighteenth year.<sup>2</sup>

Through time, as he joined patriotic organizations, including the Society of the Cincinnati and the Society of Colonial Wars, he would reestablish his feeling of kinship to a series of figures in Virginia history. Among these citizen patriots were Richard Bennett (1609-1675), a prominent colonial officer-holder and a governor of the Virginia colony (1652-1655), Richard Bland (1710-1776) a delegate to both the First and Second Continental Congresses, Major Philemon Holcombe (1762-1834), who fought in battles preceding, and was present at, Cornwallis' surrender at Yorktown, and, perhaps most proudly, with William Randolph (I) of Turkey Island, an ancestor also of Thomas Jefferson, Chief Justice John Marshall, the jurist/statesman Peyton Randolph, and General Robert E. Lee.<sup>3</sup>

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In biographical accounts, Walter S. Robertson listed the three schools where he was educated; Hoge Military Academy, the College of William and Mary, and Davidson College. Hoge Military Academy, now long defunct, was a small Presbyterian-affiliated school located in his native Blackstone, Virginia, which was operated by the trustees of Hampden-Sydney College. He graduated in June 1909, giving the valedictory address on the occasion. His years of attendance at the academy are not presently known, however, his learning equipped him with the ability to enter the College of William and Mary for the fall term in 1910 at the age of sixteen. He completed a full academic year's study in Williamsburg. In September 1911 Mr. Robertson was enrolled at Davidson College, the Presbyterian-affiliated institution in Piedmont North Carolina, where he completed a second year of college in 1912. Those years comprised his formal academic education.<sup>4</sup>

With the death of his parents and grandparents, young Walter Robertson had turned to his older, male Robertson kinsmen for advice. They served in effect as guardians of his interest. Walter H. Robertson, his uncle and president of the Robertson Fertilizer Company, Norfolk, was a critical mentor to his young namesake. On 5 June 1912 Mr. Robertson wrote to his nephew, then resident in Blackstone, with advice on his prospects.

Other boys are making their living by their own exertions, and you must do it too, as I cannot help you any further. You have had two years' college course, which must be of great benefit to you, whether you continue your literary work or whether you go into business. I do not ask you to give me any thanks (sic) for anything that I have done, which has not been much. All that I have done has been for your good, and what I am doing now is for your good.

If you decide to go into business, I would advise you to go to Richmond and go into business there, or at Danville, or at Lynchburg. I don't think that Norfolk would suit you; I am, therefore, entirely opposed to your coming to Norfolk: This, too, is on your account.

I will try to get you a position in Richmond; in the meantime you write to Travis & Dillard and see what they can do for you. Don't wait about this; do it at once. When you secure a job, I will send you the money to pay your expenses to take the position, but this is all I can promise in the future.<sup>5</sup>

Later, in the summer or early autumn of 1912, Walter Robertson followed his uncle's advice and relocated to Richmond. In the 1913 Richmond city directory he is listed as a clerk at Scott & Stringfellow and residing at 114 East Cary Street. Whether his uncle has been instrumental in securing this position for him is unknown at present, but it is his first identification with a company in which he maintained a near life-long association, until retiring from the firm on 1 July 1965. The banking and investment house bore the names of its founders Frederic William Scott (1862-1939) and Blair Burwell Stringfellow (1872-1946). Walter Robertson held the position of clerk at Scott & Stringfellow for some eight years and remained a resident at 114 East

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Cary Street until he relocated to an apartment at 15 North Elm Street where he is listed as living in the 1919 city directory. During this period, between 1914 and July 1917 when he received a certificate, Mr. Robertson was a student in a series of classes or seminars sponsored by the Richmond Chapter of the American Institute of Banking. This professional study enabled his rise from a clerkship: a promotion at Scott & Stringfellow came his way in about 1919. In the 1920 and 1921 city directories he is identified as a "salesman" at Scott & Stringfellow and residing at the Commonwealth Club on West Franklin Street. In 1918 Mr. Robertson received training as a member of the United States Army Air Service Corps and after the war remained in the Corps Reserves. He continued in the employ of the banking house, as a bond salesman, into 1922 but relocated to rooms or an apartment in the residence of Mrs. Mary B. Jones at 918 Park Avenue.<sup>6</sup>

Walter Robertson left Scott & Stringfellow in about 1922. In the 1923, 1924, and 1925 Richmond city directories he is listed as one of six vice presidents at State & City Bank & Trust Company, with offices at 1111 East Main Street. He remained in residence at 918 Park Avenue. On 4 November 1925, Walter Spencer Robertson and Mary Dade Taylor were married at St. Paul's Episcopal Church, Richmond. About this time he returned to Scott & Stringfellow where he became one of the firm's principals, with Messrs. Scott and Stringfellow and Sidney Buford Scott (1895-1973), the founder's son. The newly-wed couple occupied an apartment at Ingleside Court, at 603 North Davis Street, a short, half-block walk from the Taylor mansion at 2325 Monument Avenue.<sup>7</sup>

By a coincidence of events, Mary Dade Taylor (1899-2001), also came to Richmond in 1912, in conjunction with her father's relocation of his family and business to Richmond. She was the daughter of Jaquelin Plummer Taylor (1861-1950) and Katharine Dade Wall Taylor (1870-1965), a native of Baltimore and the daughter of William Edwards Wall (1846-1929) and Mary Catherine Dade Wall (1849-1932). Jaquelin Taylor was a member of the family seated on an estate in Orange County that was granted to their ancestor James Taylor II (1675-1728) in 1722 and known since at least the mid-nineteenth century as Meadowfarm (or Meadow Farm). James Taylor's descendants include two presidents of the United States, James Madison (1751-1836), who served from 1809 to 1817, and Zachary Taylor (1784-1850), who died unexpectedly in office after service of some sixteenth months. Jaquelin Taylor was born at Meadowfarm in the Greek Revival-style house built by his father Erasmus Taylor (1830-1907). The Civil War left the Taylor family and their fortunes in a somewhat diminished state and forced a young Jaquelin Taylor, the last-born of three surviving sons, to seek his prospects elsewhere, beyond Orange County. Doing so he would save Meadowfarm, renew forestry and agricultural operations on its acres, and preserve the vast rural estate for his descendants.<sup>8</sup>

Richmond, a center of revitalized tobacco manufacturing in the Reconstruction period, attracted Jaquelin Plummer Taylor to the city in 1878. He entered the employ of Alexander Cameron and Company, a manufacturer of plug tobacco, and remained with that concern for some three years. In about 1881 he relocated to Danville, Virginia, a city whose warehouses comprised one of the world's largest exchanges for buying and selling tobacco. Jaquelin Taylor gained a valuable mentor and patron in the person of James Gabriel Penn (1845-1907), a major broker, who had profited in a well-established, but short-lived partnership with his father-in-law, John H.

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Pemberton (1815-1873). Recognizing Jaquelin Taylor's growing expertise as a buyer and seller of tobacco, Mr. Penn supported his next move to Henderson, North Carolina, the seat of a newly-established Vance County.<sup>9</sup>

In Henderson, where Jaquelin Taylor first operated as the agent of the Penn interests, buying and selling the bright-leaf tobacco being grown in the Virginia-North Carolina border counties, he soon saw the potential of being the head of his own concern while retaining a critical association with Mr. Penn, and in about 1886 he organized J. P. Taylor & Company. In February 1889 the copartnership, comprising Mr. Taylor, James G. Penn, and Oliver Witcher Dudley (1856-1930), also of Danville, acquired property in Henderson on which they erected necessary buildings.<sup>10</sup> Then, on 25 March 1889, Jaquelin P. Taylor and his eponymous company expanded their role by joining with David Young Cooper (1847-1920) of Henderson, Lewis Ginter (1824-1897) of Richmond, and others to organize The Henderson Storage Company, a general warehouse, storage, and commission business.<sup>11</sup> These actions, and others in their wake, secured to him the profits of his genius as a judge of tobacco and its market. Jaquelin P. Taylor formally incorporated the J. P. Taylor Company in June 1904 with his father, Erasmus Taylor (1830-1907), and a protégé, James Icem Miller (1877-1964), as co-incorporators.<sup>12</sup>

At the age of thirty-four, and secure in his prospects, Jaquelin Taylor married Katharine Wall (1870-1965) on 12 June 1895 at Buck Lodge in Maryland. Miss Wall was the eldest of eight (known) children of William Edwards Wall (1846-1929) and Mary Catherine Dade Wall (1849-1932), who resided at Walldene, Buck Lodge, Montgomery County, Maryland. Mr. Wall was a cotton broker with his principal office in New York City. Mary Dade Taylor, the first of the couple's two children, was born on 5 December 1899 in Henderson and named for her maternal grandmother, Mary Catherine Dade Wall. A son, Jaquelin Erasmus Taylor (1904-1985), was born to the couple on 24 September 1904 and named in honor of his grandfather. With time, and following the death of Erasmus Taylor at Meadowfarm in 1907, the responsibilities for the Orange County estate that fell to Jaquelin Taylor combined with his concern as a father for the nurture and education of his two young children. After a quarter-century in Henderson, and cognizant of new opportunities in the tobacco market, Jaquelin Taylor decided on another move, a move to Richmond. On 1 October 1912, Jaquelin and Katharine Taylor sold their house on Charles Street in Henderson to James Icem Miller.<sup>13</sup>

The Taylor family's relocation to Richmond was punctuated by an extended European holiday in 1913, of an uncertain length. Returning to Richmond, they occupied a house on Cary Street Road for a short time before moving to 2008 Monument Avenue where they resided in 1914 and 1915, until the mansion at 2325 Monument Avenue was completed and decorated. In July 1916 Mr. Taylor saw to the incorporation of a new company, J. P. Taylor Company of Virginia, which, in turn, acquired the assets of the like-named company in North Carolina. In 1918 Jaquelin Taylor oversaw the organization of a new company, Universal Leaf Tobacco Company, that was capitalized at \$10,750,000. Mr. Taylor and his eponymous company acquired all 7,500 shares of the Class A preferred stock and the controlling ownership of the common stock. Jaquelin P. Taylor was chairman of the board of Universal Leaf and served in that position until he resigned in 1922.<sup>14</sup>

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Mary Dade Taylor's early education in the public schools of her native Henderson was followed by her enrollment in the Richmond school headed by Miss Virginia Randolph Ellett, known colloquially as "Miss Jennie's" and long since as St. Catherine's School. She was next a boarding student at Oldfields School at Sparks Glencoe, Baltimore County, Maryland, whence she graduated in 1918. The Taylor family's travel abroad in 1913, scheduled around a long summer sojourn in England, was the first of (at least) three European holidays Mary Dade Taylor enjoyed before her marriage. In September 1919 the Universal Leaf Tobacco Company supported her travel to France and England as the private secretary to William Stone Lockett (1875-1939), a director and vice-president of Universal Leaf, who was charged with establishing a branch office for the company in Paris. Two years later she was traveling for pleasure when she departed New York in June 1921 on a long European holiday that also took her to countries in Africa and on the Mediterranean Sea.<sup>15</sup>

### Building Milburne

The privileged circumstances that Mary Dade Taylor experienced as the only daughter of a wealthy tobacconist, the ten years of which preceding her marriage in 1925 she enjoyed at 2325 Monument Avenue, would be recreated in like fashion at Milburne. But that was ten years in the future. Following their marriage Walter and Mary Robertson occupied an apartment in Ingleside Court, a fashionable apartment building at 603-607 North Davis Street. On 1 December 1926 Mary Taylor Robertson acquired the lot that would become the site of Milburne from Windsor Farms, Incorporated. The 5.03-acre wedge-shaped lot is located at the south end of Lock Lane and extends south to the line of the Chesapeake and Ohio Railway Company, which track carries generally parallel with the north edge of the James River. This purchase was made soon after the plat for Windsor Farms, dated 15 September 1926, was recorded in Henrico County. As the gift of Jaquelin P. Taylor to his daughter, it secured to the Robertsons one of the larger, desirable lots in the elite residential suburb, and a tract that enjoyed a valuable frontage providing views to the James River. In time Milburne would join the small number of elegant Windsor Farms estates, including Agecroft Hall, Virginia House, and Nordley, the residence of Benjamin Hodges Smith (1887-1972), with a prized picturesque, riparian setting.<sup>16</sup> Mary Taylor Robertson also became a founding member of the Junior League of Richmond in 1926. At the end of the year, on 31 December 1926, Mrs. Robertson gave birth to a son, Walter Spencer Robertson Jr.

In the event nearly eight years would pass before the walls of Milburne began their rise. In the interim the Robertsons purchased an existing townhouse at 1413 Hanover Avenue, in Richmond's lower Fan District, a few blocks removed from Mr. Robertson's bachelor quarters at 918 Park Avenue. The couple was living there when a daughter and a second son were born: Catherine Taylor Robertson on 3 December 1928, and Jaquelin Taylor Robertson on 20 March 1933. During the late winter, spring, and early summer of 1933 Walter Robertson also gained valuable experience working with architects and contractors that influenced his role as the client for Milburne. Serving as the chairman of The Commonwealth Club's building committee, he oversaw the repair and rebuilding of the clubhouse interior by Claiborne & Taylor after a disastrous fire on 9 February 1933. The rebuilt, redecorated, and newly-reopened

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Commonwealth Club held a celebratory gala on 15 September. Later in 1933 Walter and Mary Robertson first approached William Lawrence Bottomley for the design of the house they would give the name Milburne. They also commissioned a topographical map of the Lock Lane lot from W. W. LaPrade & Bros., highly regarded Richmond surveyors, as a preliminary step in the design process. The map produced by the LaPrade firm, dated 22 December 1933 with revisions of 16 April 1934, defined the topography, with a rise from 110 feet above sea level at the canal edge to 244.50 feet at the south end of Lock Lane, the species and diameter of existing trees on the property, and visible stone outcroppings. The house built by James Hamilton Scott Jr. (1898-1985) on the lot immediately east of the Robertsons', at 313 Lock Lane, was identified as "Brick Residence" on the LaPrade map which also indicated the location of a one-story frame dependency on the immediate east edge of the Ballyshannon estate.<sup>17</sup>

William Lawrence Bottomley surely expended more professional effort in the design of Milburne than he did for any other residential commission, excepting only River House in New York City. This commitment occurred as a result of the size and importance of the commission, its date in the course of his career--at a time when he had fewer commissions in his office, and his response to particularly discerning clients. The design of the house as built and standing today, including its elevations and floor plans, was essentially resolved by 2 March 1934, when Bottomley completed a set of plans comprising at least six sheets labeled "For Estimating Only," and the specifications totaling fifty-nine pages. These plans reflect the evolution of the design, addressed by both client and architect, and refined in the winter of 1933-1934. In an earlier set of drawings dated 10 January 1934 with revisions on 25 January, the library is on the west side of the hall and the terrace and guest/office wing extends to the west, while the dining room, kitchen, service and servant's rooms, and garage are located on the east side of the house. On these January 1934 plans the attic dormers on the entrance and river elevations are conventional in appearance and have hipped roofs and hold six-over-six sash, as do those on the east and west side elevations, and the windows on the first and second stories of the river elevation are fitted with louvered blinds. Between 25 January and 2 March 1934, the Robertsons and their architect decided to reverse the interior plan to its present state, replaced the entrance and river elevation dormers with the present demi-lune dormers, eliminated the blinds on the river elevation, and made small but important adjustments to the plan. During this period William Lawrence Bottomley also produced a site plan for the project entitled "The Gardens on the Estate of Walter S. Robertson, Esquire, Richmond, Virginia."<sup>18</sup>

The plans and specifications of 2 March 1934 were submitted to the contracting firm of Claiborne & Taylor of Richmond, which was favored by the architect and highly regarded in Richmond. On 19 March 1934 Walter Robertson wrote his architect with an account of the firm's estimate provided by Henry Taylor IV (1887-1982), the firm's vice-president.

[Mr. Taylor] now estimates that it will cost approximately \$60,000.00 to build the house, exclusive of your fee, electrical fixtures, terraces on the south side of the house, entrance court walls, grading of entrance roadways and court, and conduits for electric lines. . . . Adding your fee makes an estimate of \$66,000 for the house alone which is approximately \$20,000 more than our original request for a

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\$45,000 house. . . . We are in a more or less hopeless dilemma, especially in a view of the considerable expense which has already been incurred on these particular plans.<sup>19</sup>

In the event Bottomley had provided the Robertsons with the design of a house that answered their wishes, reflected their status in Richmond, and, ultimately a house whose plan, materials, finishes, and appearance were the result of intense, determined conversation and correspondence between the architect and his clients. The Robertsons' response was to hold to the character and quality, materials and finishes represented in the plans and specifications, while addressing the matter of the proposed estimated costs by delaying parts of the work, namely the interior finish of the east wing and attic (except for the playroom and three closets), and certain landscape hardscape features. Coincident with these decisions, William Lawrence Bottomley made revisions to the estate site plan on 26 April 1934 and later, on 8 August 1934. Claiborne & Taylor erected Milburne on a cost-plus basis in 1934-1935, and the Robertson family were in residence at 315 Lock Lane by October 1935. The extent to which Jaquelin P. Taylor may have supported the building of Milburne remains to be confirmed. In December 1934, about midway in its construction, Mr. Taylor established a trust for Mary Taylor Robertson with an initial fund of \$200,000.<sup>20</sup>

In the summer of 1935, as the mansion was nearing completion, the Robertsons engaged Charles Freeman Gillette (1886-1969), the well-known Richmond-based landscape architect to undertake the landscape development and plantings at Milburne. This work was based on the overall site plan Bottomley had prepared and twice revised in 1934 and reflected the close, mutually-respectful collaboration between the architect and landscape architect seen earlier at houses and estates in Richmond and Virginia. Gillette's initial schematic drawing (Gillette #501-2) of the gardens and grounds is undated, but it was probably prepared and submitted to the Robertsons in September or early October 1935. By 1 November, he had further developed and refined his landscape concept, and produced "A General Planting Plan. . ." (Gillette #501-6. Gillette's "Detailed Planting Plan. . ." (Gillette #501-7) is dated 17 March 1936 and accompanied by a Planting List prepared on 12 March 1936. Specimen trees, shrub, understory, and foundation plantings and ground covers were installed in the forecourt, woodland garden, and on the river elevation, beginning, as now understood, in spring 1936.<sup>21</sup>

Walter and Mary Robertson invited Arthur A. Shurcliff (1870-1957), the landscape architect for the Colonial Williamsburg restoration, to Milburne in fall 1936. Arthur Shurcliff knew the neighborhood well, having been engaged by the Virginia Chapter of the National Society of the Colonial Dames of America to design the grounds of Wilton. The eighteenth-century house was moved and rebuilt for the society by Claiborne & Taylor on a nearby acreage, west of Windsor Farms, that also enjoyed views to the James River. Arthur Shurcliff was back at Milburne in fall 1937 for consultation, in part in regard to the design of the entrance piers and gates. The design of the entrance was a matter of much concern to Walter Robertson and largely resolved when Bottomley had a model of his proposed gateposts prepared and set up at Milburne. The design secured Mr. Robertson's approval. Arthur Shurcliff returned in fall 1938, and in a letter of 28 November 1938 he complimented Bottomley on his design. "I greatly like the gates and walls

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you have built for Mr. Robertson. They are exactly right. I looked hard for flaws and there were none.”<sup>22</sup>

The final construction work at Milburne was completed in 1939 and 1941. An unsigned, undated plan for the completion of the attic indicates the partitioning for the present trunk room, sewing room, the large east bedroom with an adjoining bathroom, and closets. The principal part or all of this work was completed in 1939. In July and August 1941, Claiborne & Taylor submitted three separate estimates for the completion of the east guest wing, a free-standing frame tool house in the gardens, and a shallow rectangular wood house to be erected along the west, ground-level wall of the garage. The design of the tool house and the wood house, both frame with weatherboard sheathing, were prepared by Claiborne & Taylor. The attic partitioning and finish reflected the original plans designed by Bottomley. The work followed thereafter. Milburne, the house, its gardens, and grounds were essentially completed in the fall of 1941.<sup>23</sup>

Charles Freeman Gillette’s sustained contributions to the design of the gardens and grounds of Milburne, begun in the summer of 1935, also came to a certain fruition in this period, however, he would continue to recommend and order bulbs, plants, and shrubs for the estate up to 1944 and again from 1947 through 1953. His proposed “Planting Plan for East Garden . . .” (Gillette #501-23), undated but probably dating to winter 1940-1941, was followed by his drawing of 5 February 1941 of a “F. S. Detail of Garden Gate” (Gillette #501-24), which provided the design for the present gate guarding the steps from the East Terrace down into the lower, rectangular East Garden, and his “Planting Plan for East Terrace . . .” (Gillette #501-25) of 19 March 1941. In early June 1941 Mr. Gillette completed the drawings for his final (known) garden features at Milburne that were executed by the Robertsons and reflect plant interests of the period. He prepared drawings of both the proposed and an alternate arrangement for an “Iris and Peony Garden” (Gillette #501-27/27A) that was installed in the rectangular East Garden. His drawing for “Rose and Herb Gardens” (Gillette #501-28) in the pendant, quadrangular West Garden is dated 6 June 1941. The house, the gardens, and the grounds at Milburne were essentially completed in the fall of 1941 with supplemental plantings of flowering crab apples, roses, boxwood, eleagnus, and wisterias made in 1942. Some of these plantings and others are visible in a set of (eight surviving) views of Milburne and its gardens commissioned by the Robertsons of William Harry Bagby (1883-1965), a Richmond-based photographer who excelled in architectural and garden photography, ca. 1938-1940.<sup>24</sup>

Charles F. Gillette’s work at Milburne in the 1930s and early 1940s, overseen by Mrs. Robertson, had its parallel in her active role in the James River Garden Club. In 1935-1936 she served as treasurer of the club whose elite membership included her mother, Mrs. George Cole Scott of Ballyshannon, and the owners of seven other Bottomley-designed houses in Richmond. She held the office of second vice-president in 1938-1939, she advanced to the position of first vice-president in 1939-1940, and served as club president in 1948-1950.<sup>25</sup>

### The Robertsons and Milburne in the 1940s and 1950s

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Milburne's idyllic setting, comprising old-growth woodland on the five-plus acres dropping down to the railroad track on the bank of the James River, was compromised by fire in 1942. Mr. Robertson described the damage in a letter of 20 February 1943 to Charles F. Gillette in which he acknowledged receipt of Gillette's appraisal of the loss made at his request. "Approximately half of the property was burned over by the fire, causing severe damage to the large hardwoods and completely destroying all of the hollies, dogwoods, redbud, shadbush, mountain laurel, wild azaleas and the like, in the area affected. Due to the topography of the land, it is impossible to replace the larger part of the damage regardless of cost."<sup>26</sup>

While acknowledging that the scale and character of the destroyed woodland could not be replaced or restored, the Robertsons undertook plantings to mitigate the physical and visual effects of the fire and the damage to Milburne's setting. They were made in 1943 in the former woodland and along and below the embankment that is guarded by the railing enclosing the south lawn. These plantings, including 200 *Jasminum nudiflorum* supplied by the Thomas B. Meehan Company of Pennsylvania in March 1943, were the last important wartime additions at Milburne. In March 1944 Laird's Nursery of Richmond supplied a small number of flowering shrubs, probably as replacements or infill, and three seven-eight feet flowering cherries.<sup>27</sup>

Through the 1930s and the early 1940s, Walter S. Robertson held the position of general partner at Scott & Stringfellow and excelled as an investment banker. He was an allied member of the New York Stock Exchange and an associate member of the New York Curb Exchange. In 1943 he was appointed to the first of a series of diplomatic postings in the State Department that extended into 1946. In 1943-1944 he served as Lend-Lease Administrator for Australia, and in 1945 he remained as an economic advisor to the United States Department of State. He began service in China in 1945 with his appointment as minister and counselor of economic affairs at the United States Embassy at Chungking, and for a near year, from September 1945 to July 1946 he was charge d'affaires at the embassy. With his appointment by General George C. Marshall he served as United States Commissioner of the Peiping Executive Headquarters/the Marshall Truce Commission from January 1946 to mid-October 1946. At the start of this service, Mary Taylor Robertson remained in Richmond and continued her volunteer work with the Richmond Chapter of the American Red Cross, leading its operations in 1943-1944 and chairing Blood Donor Services. Early in 1946 Mary Robertson and the couple's two sons joined her husband in China. Catherine Robertson later joined her parents and brothers. At the end of Mr. Robertson's appointment in October 1946, the family returned together to Milburne.<sup>28</sup>

During this period Jaquelin P. Taylor checked on Milburne and reported his observations in letters to his daughter. His visit to Milburne on 16 March 1946 was recounted in a letter the following day.

We have made weekly visits to Milburne, & yesterday your Mother and Aunt Sara & your Father drove out there rather late, saw Mrs. Johnson & Mrs. Pitts & had a pleasant visit with them & had time to look around. You would be surprised to see how Spring like everything is looking & one of your wistaria vines is a mass of bloom about as long as your middle finger, grass looking fine & all the

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box putting out beautifully, & uniformly, the jonquils coming in fine, we all decided it was a most beautiful place, & all it needed to make it perfect was to have the family back “In Residence” as they say up in Orange.<sup>29</sup>

Following his father’s death in 1907, and particularly since his own retirement in 1922, Jaquelin P. Taylor was a committed steward of the woodlands, fields, and grasslands at Meadowfarm, oversaw extensive agricultural operations on the estate, and exercised a real interest in the ornamental gardening at Meadowfarm under the oversight of Mrs. Taylor. He also evinced support and appreciation for the Robertsons’ efforts at Milburne. Three weeks after writing the above sentences to his daughter in China, he sent her another garden report from Richmond in a letter of 7 April 1946.

Jaquelin came back from the Farm last pm, after a couple of days visit, brought great bunches of beautiful Lilac, & Jonquils, & coming from my native soil, they just look a little better & smell a little sweeter to me, than from anywhere else, & that is, as it should be. I want to drive out to Milburne tomorrow, dogwood in full bloom, Red Bud & wisteria passing, the latter at your home handsomer than any I saw elsewhere. I think your man Herman is keeping your place in fine shape, your lawn looking very handsome, & everything neat & orderly. I have the boy George Burwell, that use (sic) to help your man some times, working here trying to clean up our old back Garden, & he is making some progress. . . .<sup>30</sup>

The luxuriant appearance of the gardens and grounds of Milburne, as described by Mr. Taylor, is captured in a second set of photographs of the estate, including interior views, commissioned by the Robertsons of (the studio of) Robert W. Tebbs (1875-1945), the acclaimed New York architectural photographer.<sup>31</sup>

Walter Robertson’s work in China with the Marshall Truce Commission in Peiping came to an end in mid-October 1946: the couple and their children returned to Richmond and to private life at Milburne. Mr. Robertson also resumed his role as an investment banker and general partner at Scott & Stringfellow in January 1947, and he served as an officer in professional organizations and on the boards of civic, historical, and business concerns. In 1947 his application for membership in the Society of Cincinnati in the State of Virginia was endorsed by the Honorable Alexander Wilbourne Weddell (1876-1948), who had built Virginia House in Windsor Farms. In 1948 he joined the Society of Colonial Wars. The decade came to a close with the marriage of the Robertsons’ first-born son, Walter Spencer Robertson Jr. (1926-2008), in January 1949 and the death of Mrs. Robertson’s father, Jaquelin Plummer Taylor, on 31 August 1950.<sup>32</sup>

Following their return to Milburne in autumn 1946, the Robertsons also renewed their attention to the estate gardens. Charles F. Gillette also returned to Milburne in this post-war period and provided advice and professional assistance to the Robertsons. In 1947 Mr. Gillette ordered numerous cultivars of iris and added them to the Iris and Peony Garden he had designed for the Robertsons in June 1941. Again, in 1948, on behalf of the Robertsons, he ordered large quantities of bulbs, principally narcissus and tulips, perennials, and various flowering shrubs for

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the estate's gardens and grounds. Whether these plantings preceded or were coincident with the Robertsons' decision to open Milburne, for the first time as a feature of Historic Garden Week in Virginia, in April 1950 is unconfirmed. The mansion and gardens were also opened to view for Historic Garden Week in April 1951. Mrs. Robertson, a member of the James River Garden Club, and Mrs. Herbert Worth Jackson Jr. were co-chairmen of Historic Garden Week in Virginia in 1952. Mary Taylor Robertson served as chairman of Historic Garden Week in 1953, with the assistance of Mrs. James Asa Shields as vice-chairman. (Mary Taylor Robertson also became a member of the Colonial Dames in the Commonwealth of Virginia in 1953.) Milburne was featured again in the Windsor Farms garden tours during Historic Garden Week in 1955 and 1956, and as a principal attraction of the Historic Garden Week Easter Sunday tour on 21 April 1957.<sup>33</sup>

The gardens at Milburne, enjoyed by the Robertsons, their guests, and Historic Garden Week visitors in the 1950s, also owed to the efforts of Alden Hopkins (1905-1960). His work at Milburne, beginning in 1951, was informed by this experience as resident landscape architect for Colonial Williamsburg and his practice as landscape architect for the Garden Club of Virginia. His contributions included enhancements to the East Garden which he planted as a "white garden" with white tulips, peonies, azaleas, etc. In 1954 he prepared new designs for the Terrace Garden on the north side of the loggia in Milburne's east hyphen. Alden Hopkins' lasting, most important contribution to Milburne was his design of the Elizabethan-style cast-stone balustrades for the East and West Gardens.<sup>34</sup>

Walter S. Robertson returned to the diplomatic service with his appointment in March 1953 by President Dwight David Eisenhower as Assistant Secretary of State for Far Eastern Affairs. He held this position until 1 July 1959 when he resigned and returned to private life. Mr. Robertson achieved success early in this period, in June-July 1953, when he negotiated with President Syngman Rhee his acceptance of the terms for an armistice in Korea. After the armistice was signed on 23 July 1953, both the president and John Foster Dulles, the United States Secretary of State, commended Mr. Robertson for his role in securing the peace agreement. In 1954 he served as a member of the United States delegation to the Geneva Conference on Korea and Indo-China and participated in the South East Asia Treaty Organization (SEATO) Foreign Ministers Conferences in Bangkok in 1955, Karachi in 1956, in Canberra in 1957, and in Manila in 1958. Then, as now, Walter S. Robertson was chiefly known as the voice of the State Department's, and the United States Government's, opposition to the Communist government of China and any recognition of its legitimacy. At the same time, he was a strong advocate for the Chinese Nationalist government, based on the island of Taiwan (Formosa) and headed by General Chiang Kai-shek (1897-1975), its president from 1950 until his death.<sup>35</sup>

Milburne remained the Robertsons' permanent residence, during these years while Mr. Robertson resided at the Metropolitan Club in Washington, D.C. for a time, and the couple occupied rented residences, last at 2920 Garfield Terrace, N.W. During this period he and Mrs. Robertson entertained members of the diplomatic corps in Washington, and on 2 July 1955 they and Mrs. Taylor hosted a small luncheon at Meadowfarm honoring the prime minister of Burma that was attended by other Burmese diplomats including U Thant (1909-1974), who later served

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as the third Secretary-General of the United Nations (1961-1971). On Sunday, 12 May 1957, Mr. and Mrs. Robertson hosted a luncheon at Milburne for ambassadors and diplomats from nations of the Far East. They held a second, like luncheon at Milburne on Sunday afternoon, 18 May 1958. Madame Chiang Kai-shek (1898-2003) was a weekend guest of the Robertsons at Milburne in mid-July 1958. In April 1959, in appreciation of his retirement from the Department of State, the Virginia Senate and House of Delegates passed a joint resolution of commendation for his work as Assistant Secretary of State for Far Eastern Affairs. In September 1959, after resignation from the Department of State, he was appointed by President Eisenhower as a delegate to the 14<sup>th</sup> Session of the United Nations General Assembly.<sup>36</sup>

Though sustained efforts in the 1930s, the 1940s, and the 1950s, the Robertsons had created at Milburne the estate they, their architect, and landscape architect had envisioned at the outset of their efforts. Milburne's appearance at the height of its landscape development and interior decoration was captured in a third, final set of photographs, including both interior and exterior views, some of which also exist in both color and black-and-white images. They were produced on commission by Louis Henry Frohman (1893-1990), probably in the later 1950s and surely by 1960.<sup>37</sup>

### The 1960s: the Couple's Last Decade at Milburne

Early in the decade, and probably late in 1961, Walter and Mary Robertson undertook the last of their important improvements to the grounds of Milburne, a project to refine the prized view from the house, its terrace, and the lawn to the James River. Whether Alden Hopkins' death in 1960 prompted their turn to Umberto Innocenti or they had learned of him and his now legendary estate work during Mr. Robertson's years in the diplomatic corps remains to be confirmed. When on site, in the autumn or early winter of 1961, he recommended removing some trees and limbing up others to better define the view and enhance one's experience of it. While hesitant to cut trees down, given the losses to fire in 1942, the Robertsons nevertheless adopted his recommendation. Mr. Innocenti also designed a handsome iron railing, which is positioned in the center of the low brick retaining wall, on axis with the center entrance in the mansion's south elevation and the original steps linking the grass terrace with the lawn. The drawing, dated 9 January 1962, features a trio of scrollwork panels, symmetrically positioned between four spans of ten single stiles in a railing supported by brick piers. When executed, the railing followed Mr. Innocenti's design except that the number of stiles in the flanking spans was increased from ten to eleven. In or by 1968 Mr. Robertson added the cast metal eagles, with extended wings, atop the brick piers, and effectively completed the project.<sup>38</sup>

Appreciated by many since its construction, either as guests of the Robertsons or participants in Historic Garden Week tours, Milburne gained further attention in the 1960s, when it was featured also in Historic Garden Week tours in 1960, 1963, and 1967. Acclaim came first in print in 1963 in an essay, "Town and Country, Garden and Field," written by William B. O'Neal and published in *Arts in Virginia*, a publication of the Virginia Museum of Fine Arts. As the author of this brief eight-page account and catalogue of the work of William Lawrence Bottomley in Virginia, Mr. O'Neal became the first in a short list of Bottomley scholars. Milburne, which he

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described as “perhaps, the best of all the Richmond houses,” was represented by a full-page illustration of Bottomley’s 1934 site plan and a half-page photograph of its south, river elevation. The article prompted the organization of a tour on 15 February 1964 of seven houses designed by Mr. Bottomley sponsored by the Valentine Museum, Miller and Rhoads, and the Antiquarian Society of Richmond. Milburne, Canterbury, Nordley, and Redesdale, all suburban houses on the north side of the James River, were joined with 2301, 2320, and 2601 Monument Avenue on a tour that Elizabeth Coburn described as “believed to be the first of its kind” in the *Richmond Times-Dispatch*. Four years later Milburne was the subject of an illustrated article by Marilyn Hoffman in *The Christian Science Monitor*.<sup>39</sup>

Walter Robertson’s service as a delegate to the United Nations General Assembly marked the end of his diplomatic career. He remained a partner at Scott & Stringfellow until retiring on 1 July 1965 at the age of seventy-one, bringing to a close an association that dated to 1912. Following his term as vice-president of the Virginia Museum of Fine Arts, Walter S. Robertson served as president of the museum from 1960 to 1967, during the closing years of Leslie Cheek’s long tenure (1948-1968) as its director. He collaborated with Mr. Cheek (1908-1992) on the planning of the museum’s south wing, which opened in 1970. Mr. Robertson also served as vice-president and trustee of the Virginia Historical Society, and as an officer and board member of local, regional, and national institutions and associations. On 13 June 1967 Walter and Mary Robertson enlarged the grounds of Milburne through the purchase of a narrow, rectangular 2.23-acre parcel bordering their existing property on the northwest. It comprised woodland at the southeast edge of Ballyshannon, the estate of the late George Cole Scott (1875-1932) and his family, and lay south of the frame dependency shown on the 1934 LaPrade survey. Nine months later, on 13 March 1968, the couple conveyed sole ownership to Mrs. Robertson. Walter Spencer Robertson died at Milburne on 18 January 1970, and his body was interred at Hollywood Cemetery. Later that year Mary Taylor Robertson donated a large group of Mr. Robertson’s personal and professional papers, comprising 18,965 items, to the Virginia Historical Society. The Walter Spencer Robertson Papers were accessioned in 1972.<sup>40</sup>

### Denouement

Mary Dade Taylor Robertson resided at Milburne for another thirty-one years, dying there on 12 November 2001 at the age of 101. Early in that period, on 10 January 1983, she vested ownership of Milburne in Robertson Associates, a Virginia general partnership comprised of her three children, Walter Spencer Robertson Jr. (1926-2008), Catherine Taylor Robertson Claiborne (b. 1928), and Jaquelin Taylor Robertson (b. 1933). Later, in the spring of 1983, she opened Milburne to participants in a symposium held in Richmond devoted to the work of William Lawrence Bottomley. In 1985 she saw Milburne handsomely featured in *The Work of William Lawrence Bottomley in Richmond*. It was also in the 1980s that Mrs. Robertson first engaged landscape architect William D. Rieley for remedial and supplemental plantings in the gardens at Milburne. In 2004 her three children donated a second group of their father’s papers, comprising 6,828 items, to the Virginia Historical Society.<sup>41</sup>

### The Armfields and Milburne

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Milburne came into possession of its next owners on 1 October 2002, when Robertson Associates sold the estate for \$5 million to William Johnston Armfield IV (1934-2016) and Jane Alston Hall (Hancock) Armfield (b. 1951). Mrs. Armfield, a granddaughter of Herbert Augustine Claiborne, a partner in Claiborne & Taylor, has known Milburne all of her life. She is also the niece of Dr. Herbert A. Claiborne Jr. (b. 1923) and Catherine Taylor Robertson Claiborne, the only daughter of the Robertsons, who were married in 1953. Then resident in Greensboro, North Carolina, the Armfields engaged Taylor & Parrish, the successor firm to Claiborne & Taylor, which built Milburne in 1934-1935, for the repair and restoration of the mansion. This work, supervised by Robert Garland, included a refitting of the kitchen, refurbishment in the east wing, and the creation of a new master dressing room and bathroom in existing original spaces on the second floor to designs prepared by H. Randolph Holmes Jr., of Glave & Holmes Associates, and dated 12 May 2003. The original woodwork and floor plans in each area were respected and retained.<sup>42</sup>

William Johnston Armfield IV was the scion of a family of English Quaker ancestry that figured prominently in the banking and textile industries of Guilford and Randolph counties in central North Carolina. Their presence and impact on the social and economic history of that region emerges in the late-nineteenth century when Wyatt Jackson Armfield (1843-1933) gained financial expertise as a director of the National Bank of Greensboro, as president of the National Bank of High Point, and in 1897 when he joined with others to organize the Bank of Randolph in Asheboro and served as its vice-president. His example and tutelage encouraged both his son, William Johnston Armfield Jr. (1875-1968), and grandson, William Johnston Armfield III (1906-1956), who retained roles in the banking industry while expanding their investments in textile manufacturing. For long years, Mr. Armfield Jr. was known by the sobriquet "Banker Armfield" by the citizens of Asheboro, where he and his family occupied a substantial Colonial Revival-style house.<sup>43</sup>

Mr. Armfield IV, the son of William Johnston Armfield III and his wife, Elizabeth Drewry Allen (1909-1997), was born in Asheboro on 3 November 1934. As the couple's only son and one of their two children, he was groomed for success and educated at Woodberry Forest School, Madison County, Virginia, whence he graduated in 1952. He attended the University of North Carolina, Chapel Hill, and received his bachelor's degree in 1956, some three months following his father's death on 1 February of that year. A two-year enlistment in the United States Army was followed by graduate study at the Harvard Business School and his award of a Master of Business Administration degree in 1962.

After receiving the degree from Harvard, Mr. Armfield IV began his career at Madison Throwing Company, in Madison, Rockingham County, North Carolina, where he worked in the period between his Army service and graduate school. It was a logical decision and one influenced by family loyalty. Madison Throwing Company, a yarn manufacturer, was organized in 1946 by Mr. Armfield III, and Dalton Larkin McMichael (1914-2001), his father's colleague in the hosiery division of Burlington Industries. He advanced from vice-president for marketing to president of Madison Throwing Company. In 1970 Messrs. McMichael and Armfield founded

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Macfield Texturing, Incorporated, a yarn producer also headquartered in Madison. Mr. Armfield IV was president of Macfield Texturing from 1970 until 1991, when the company was acquired by Unifi, Incorporated. He was an executive officer and director of Unifi until 1995 and again a director after 2001. Mr. Armfield also served as president of both the North Carolina Textile Manufacturers Association and the American Textile Manufacturers Institute. With his establishment of Spotswood Capital, LLC, a private investment company, in Greensboro in 1995, Mr. Armfield focused his energies on a range of personal financial interests.<sup>44</sup>

Jane Alston Hall was born in Richmond on 4 October 1951, the daughter of Spotswood Braxton Hall Jr. (b. 1924) and Catherine Cabell Claiborne Hall (1927-2007). She was named for her maternal grandfather's sister, Jane Alston Claiborne (1883-1890), who died at the age of seven. Her mother was the younger of two daughters and a son, Herbert Augustine Claiborne Jr. (b. 1923), born to Herbert Augustine Claiborne (1886-1957), a partner in Claiborne & Taylor, and his second wife, Virginia Watson Christian (1894-1960). Although she was but a girl of five years when Mr. Claiborne died on 30 April 1957 and eight years of age in 1960 when her grandmother Claiborne died, her memories of visiting them at 1800 Monument Avenue, then their residence and originally the house Claiborne & Taylor built for Robert Miller and Elizabeth Jeffress, have held through life. Jane Hall graduated from St. Catherine's School in 1970, and she attended Hollins College and Sophie Newcomb College in New Orleans. Jane Alston Hall married William Glenn Hancock in 1972. They are the parents of three children: William Claiborne Hancock, James Cole Braxton Hancock, and Caroline Carter Hancock Johnston, who resides with her husband, Francis Claiborne Johnston III, and their family in the Jerman Residence, also designed by William Lawrence Bottomley and built by Claiborne & Taylor.<sup>45</sup>

Mr. Armfield's first marriage to Merrie Haynes Walker (1943-1995) ended in divorce as did Jane Alston Hall's marriage to William Glenn Hancock. Mr. Armfield and Jane Hall Hancock were married in Richmond on 20 July 1985 by Robert G. Hetherington, rector of St. Paul's Church. The Armfields acquired a Colonial Revival-style house at 1603 Carlisle Road in Greensboro's Irving Park neighborhood, where they were living when they purchased Milburne. The five then surviving children of the couple's first marriages were joined by the birth of four children of this second marriage: Elizabeth Alston Armfield (b. 1986), William Spotswood Armfield (b. 1988), and twins, Nicholas Cabell and Olivia Corbin Armfield (b. 2002).<sup>46</sup>

Mr. Armfield, individually, and the Armfields as a couple were generous benefactors of civic, cultural, and educational institutions and particularly the schools where they and their children had been students. The University of North Carolina at Chapel Hill where Mr. Armfield served on several boards and as chairman of the board of trustees (1995-1996) was favored through decades of their philanthropy. In 1990-1995 he was co-chair of the Bicentennial Campaign for Carolina, which was then the largest fund-raising campaign undertaken by the university to that time. The university's Educational Foundation and some half-dozen of its schools and centers, including the Kenan-Flagler Business School and the Lineberger Comprehensive Cancer Center, were the recipients of major benefactions. Through time, Mr. Armfield was also honored by the University and received the William Richardson Davie Award in 1992, the General Alumni Association's Distinguished Service Medal in 1995, and an honorary Doctor of Laws degree in

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2009. Mr. Armfield served on the board of trustees of Woodberry Forest School from 1978 to 1984 and again from 1992 to 2001. The school's Armfield Hall reflects Mr. & Mrs. Armfield's generosity. In 2015 Woodberry Forest School honored him with its J. Carter Walker Award, its highest alumni award for distinguished service to the school. The death of Adelaide Allen Armfield (1975-1992), the second-born of two daughters and a son, William Johnston Armfield V (1972-1973), of his first marriage, occurred while she was a student at St. Catherine's School in Richmond. The Armfields, family members, and friends honored her memory through gifts to the school, most notably Addie's Garden, a favored gathering place for students at St. Catherine's. The Armfields also served on the steering committee for the school's capital campaign, "For Girls Who Will Shape The Future," in 2007-2013. Their lead gift funded renovations to Mullen Hall, an existing science classroom building, and a major addition that now comprise the Armfield Science Center. It was named in honor of Mrs. Armfield, Class of 1970, and Mr. Armfield and dedicated in 2012.<sup>47</sup>

Robert Garland oversaw Taylor & Parrish's skilled, sensitive repair and restoration of Milburne's architectural fabric and the refitting for the Armfields in 2003 and early 2004. As the work neared its completion, Leta Austin Foster and her daughter, Sallie Giordano, initiated the extensive interior decoration of the mansion. Simultaneously, the Armfields engaged William D. Rieley and his firm for a like renewal of the estate grounds and its gardens. Planting plans dated between November 2003 and June 2004 document the work undertaken in the forecourt, the porch terrace and shrub gardens, and the east and west raised gardens. Mr. Rieley and his associates also provided site plans for the recreational and play area, including a domestic-scale basketball court with a green-painted wire mesh fence, for the Armfields' young children. These unobtrusive features, together with a putting green, are located on the lot acquired by the Robertsons in 1967. This work, like that of their older, long-deceased professional colleagues, was both supplemental and deferential, and another step in the estate's landscape continuum. Restored, redecorated, and occupied by the Armfields, Milburne was featured in a handsomely-illustrated, eleven-page article in the December 2004 issue of *House & Garden*. With its gardens and grounds renewed, Milburne was opened on Richmond's Windsor Farms garden tour during Historic Garden Week in 2005.<sup>48</sup>

Further actions followed at Milburne. In about 2007 the Armfields erected a frame playhouse for their young daughter, Olivia, off the northwest side of the service court, on the lot acquired by the Robertsons in 1967. A play area to the north includes swings, a slide, and other recreational features enjoyed by Olivia, Nicholas, and their friends. The Armfields also installed a domestic-scale basketball court with a green-painted wire mesh fence. A home putting green, with three Astroturf surfaces, was added, downgrade and southwest of the tool house. In December 2007 the Armfields acquired the half-acre lot and small cottage located near the entrance to Milburne and at the north end of the tract acquired by the Robertsons in 1967. The cottage was removed, and the lot was planted with grass and merged into the estate grounds.<sup>49</sup>

In 2006 and 2007 Milburne was featured in two monographs, first in 2006, as one of twenty houses showcased by Kathryn Masson in *Historic Houses of Virginia: Great Plantation Houses, Mansions, and Country Places*. Its company in these pages included Shirley, Tuckahoe, Mount

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Vernon, and Monticello, as well as Virginia House, standing nearby in Windsor Farms, and the rebuilt Governor's Palace in Colonial Williamsburg. Both of the last-named, like Milburne, are landmarks of Virginia's twentieth-century interwar period. The color photographs commissioned by Rizzoli, the publisher, represent Milburne as restored and redecorated by the Armfields. They reflect a remarkable sympathy with the black and white documentary photographs dating to the Robertson-era published in 2007 in *The Architecture of William Lawrence Bottomley*. Susan Hume Frazer, the author, treated Milburne and some three-dozen other commissions in short accounts and selected period images to represent the buildings as envisioned, in their time, by their architect and furnished by their owners.<sup>50</sup>

William Johnston Armfield IV died at Milburne on Monday, 11 July 2016. With the right of survivorship stated in the general warranty deed of 2002, Jane Alston Hall Armfield became the sole owner of the estate. Mrs. Armfield is a member of the James River Garden Club as was her mother and her grandmother, Virginia Watson Christian Claiborne (1894-1960), one of the three editors of the revised (1950) edition of *Homes and Gardens in Old Virginia*, which was originally co-edited by her great-grandmother, Frances Williamson Archer Christian (1864-1938). A member of The National Society of The Colonial Dames of America, she is a member of prominent cultural and civic organizations and institutions in Richmond and has served on their boards. Of these, St. Catherine's School, on whose board she now sits, is a primary interest and a principal beneficiary of her generosity.<sup>51</sup>

### **Criterion C: Architecture and Landscape Architecture Significance: Introduction**

Milburne, designed by William Lawrence Bottomley, built by Claiborne & Taylor, set in gardens and grounds designed by Mr. Bottomley, Charles Freeman Gillette, Arthur A. Shurcliff, Alden Hopkins, and Umberto Innocenti, and occupied by Walter Spencer Robertson, his wife Mary Dade Taylor Robertson, and their family from 1935 until Mrs. Robertson's death in 2001, occupies a singular place in the history of architecture and landscape architecture in the Commonwealth of Virginia and the nation. Its date of design and construction, the remarkably high level of detail and craftsmanship that distinguishes its fabric, and an exceptional degree of integrity define its place in the history of the American Colonial Revival style and in the career of William Lawrence Bottomley. Milburne stands today as the penultimate of fourteen houses the architect designed for clients in Richmond and Henrico County between 1915 and 1936 and, inarguably, the most impressive of the roster whose visible character and quality set them apart in Richmond and the larger Virginia landscape. Milburne also holds significance as a well-preserved example, and again the most impressive, of the legendary collaboration of the architect and his favored Richmond contractor, Herbert Augustine Claiborne (1886-1957), whose knowledge of historic brickwork in Virginia, unparalleled by that of any other builder of the period, is reflected in the craftsmanship of the house, its entrance gates, and the hardscape landscape architecture features that enhance its grounds. Although built on a lot of some five acres at the west edge of Windsor Farms, Richmond's most prestigious residential park since its platting in the 1920s, and even today standing on twice expanded grounds of less than ten acres, Milburne is essentially a country house. Seemingly apart from its neighbors and enjoying an

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expansive view to the James River, it is also an important example of the American Country Place movement.

### The Colonial Revival in Virginia

As represented in both *The Making of Virginia Architecture* and *Old Virginia: The Pursuit of a Pastoral Ideal*, books published in conjunction with exhibitions of the same name held at the Virginia Historical Society in 1992-1993 and 2003, respectively, the Colonial Revival was a movement of extraordinary appeal and broad, lasting influence in Virginia. “The Triumph of the Colonial Past,” the title of *Old Virginia’s* final chapter, is an apt summation of its effect on the cultural life of the commonwealth and its art, literature, and architecture from the closing decades of the nineteenth century through the twentieth-century interwar period. Richard Guy Wilson’s essay, “Building on the Foundations: The Historic Present in Virginia Architecture, 1870-1990,” in *The Making of Virginia Architecture* traces the evolution of the style in domestic and institutional design in Virginia in the period up to World War II and its enduring appearance in the decades afterward.

In the complementary fields of architecture, architectural history, and landscape architecture, the Colonial Revival was a prevailing influence in the work of a remarkable group of men and women. Architects, including Henry Eugene Baskervill (1867-1946) and partners, William Lawrence Bottomley, Stanhope S. Johnson (1882-1973), and W. Duncan Lee (1884-1952), applied their talents to the design of new houses, public buildings, and institutional facilities that drew on Virginia precedent and design traditions. Architectural history emerged and evolved as a profession during this period and its writers, including Edith Tunis Sale (1876-1932), Robert Alexander Lancaster Jr. (1863-1940), and Thomas Tileston Waterman (1900-1951), produced works of a steadily rising scholarship and merit. Landscape architects, members also of a newly-recognized profession, designed and planted gardens and grounds for the buildings of the era: their number included Charles Freeman Gillette (1886-1969), Arthur A. Shurcliff (1870-1957), Alden Hopkins (1905-1960), and Morley Jeffers Williams (1886-1977). Practitioners of all three professions, including Sidney Fiske Kimball (1888-1955), Glenn Brown (1854-1932), and the firm of Perry, Shaw & Hepburn, melded their talents with those of builders, including Herbert Augustine Claiborne, as they went about the restoration of Virginia’s historic landmarks, most notably the Colonial Williamsburg Restoration. These efforts, following on the model of the Mount Vernon Ladies’ Association, coincided with the rise of related fields of interest, historic preservation and garden restoration. Milburne reflects the talents and best efforts of five of these legendary figures of Virginia’s Colonial Revival. William Lawrence Bottomley, Charles Freeman Gillette, Arthur A. Shurcliff, Alden Hopkins, and Herbert Augustine Claiborne.

### William Lawrence Bottomley in Virginia

William Lawrence Bottomley’s practice of domestic architectural design in Virginia, initiated in 1915, coincided with the golden years of the Colonial Revival in the commonwealth. Milburne is not only the most imposing of the fourteen important houses he designed from the ground up for Richmond and Richmond-area clients between 1915 and 1936, but foremost among the larger,

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total group of at least twenty-one houses, built from the ground up, he designed for clients in Virginia between 1915 and 1938. This group includes Waverly Hill in Staunton, Rose Hill at Greenwood, and (at least) five important houses he designed for clients in Fauquier County: Dakota in Warrenton, Halfway House for Mr. and Mrs. Norman deRapelye Whitehouse at Halfway, Cloverland for Mary White Nicoll (1897-1975), the wife of DeLancey Nicoll Jr. (1892-1957), near The Plains, the seat of Hill Farm, also in The Plains, for Charles Custis Harrison Jr. (1877-1948), and Oakendale, near Middleburg, for Howell Edmund Jackson (1896-1973).<sup>52</sup>

Bottomley's domestic work also included a further twenty-four known commissions in Virginia that comprised significant alterations and additions to existing houses, and sometimes included dependencies and farm buildings. They ranged in scope and scale, from simple enhancements such as the Chinese Chippendale-style railings for the covered walkways at Bremo, Fluvanna County, linking the house with its flanking dependencies, to the elegant loggia he designed for Alexander Wilbourne and Virginia Weddell at Virginia House in 1944-1946, on to major renovations. At Blue Ridge Farm, Albemarle County, and Claremont Manor where he worked successively for the Cockes and Mrs. Millicent Rogers Balcom (1902-1953) who acquired the estate after the death of General Cocke in 1938, Bottomley designed appealing Colonial Revival-style improvements.<sup>53</sup> Five additional projects in Richmond, including the Stuart Court Apartments, overlooking Stuart Circle at the head of Richmond's Monument Avenue, and the Old Dominion Building for the Atlantic Rural Exposition of 1946, the last-built of his known Virginia commissions, together with the Triangle Tea Room in Staunton, complete the roster of his known design projects in Virginia.<sup>54</sup>

Of these fifty-one projects, the fourteen Richmond and Richmond area houses, together with the Stuart Court Apartments, and six other Richmond commissions comprise a major subset. The second important, related group of commissions is those for five country houses and for alterations and additions to twelve other properties for horse-country clients in Fauquier and Loudoun counties. Arguably the most important of these commissions for additions and alterations came from William Ziegler Jr. (1891-1958). He asked William Lawrence Bottomley to enlarge and refit the existing two-story brick house at Burrland, the Noland-family farm at the south edge of Middleburg, and to add a major race horse stable, secondary stud, broodmare, weaning and dairy barns, residences and quarters for the resident farm manager, trainers, grooms, and other employees, and related buildings for his horse breeding and racing operations. This project was concurrent with Bottomley's design of Mr. Ziegler's (second) townhouse in New York City at 116 East 55<sup>th</sup> Street. The large race horse stable, surely the largest such barn built in Virginia up to that time and for years afterward, is fitted with twenty-eight box stalls, a one-eighth-mile inside tract, and related rooms and facilities. Bottomley positioned the race horse stable on axis with the three-quarter mile outside tract, which William Ziegler's large Georgian, Southern Colonial-style mansion also overlooked.<sup>55</sup>

The Richmond houses were all the permanent or principal residences of their owners, while much of Bottomley's work in Fauquier and Loudoun counties represented country or weekend residences, hunting boxes, or equine-related properties whose owners were mostly resident outside Virginia, in New York and the Northeast. Dakota and Oakendale are known exceptions

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to this characterization. Dakota was the permanent residence of Edgar Wolton Winmill (1881-1947), a native of Fauquier County, and his wife, Bertha Bissell Allen (Ferris) Winmill (1877-1959), and built to replace the earlier farm seat lost to fire in autumn 1924. Cloverland, Hill Farm, and Halfway House later became year-round residences.

The close relationships Bottomley developed with members of Virginia garden clubs and the Garden Club of Virginia who became clients is another recognized aspect of his practice. William Lawrence Bottomley was often a guest of Herbert A. Claiborne and his (second) wife, Virginia Watson Christian Claiborne (1894-1960), in their residence at 204 West Franklin Street. Known as the Cole Diggs House, it had been Mrs. Claiborne's home since 1903, when purchased by her mother, Frances Williamson Archer Christian (1864-1938), the wife of Andrew H. Christian Jr. (1859-1913), and remained the residence of Mrs. Christian as well. The conversation was surely lively. Mrs. Christian was a co-editor of *Homes and Gardens in Old Virginia*, which was published in 1930. Her fellow co-editor was Susanne Williams Massie (1861-1952) the widow of William Russell Massie (1853-1920), and the sister of Thomas C. Williams Jr. (1864-1929), who developed Richmond's Windsor Farms. In 1930-1931, William Lawrence Bottomley designed Rose Hill, a handsome Georgian Revival house near Greenwood in Albemarle County, for Mrs. Massie, and about the same time he devised alterations and additions at nearby Casa Maria for her daughter, Mrs. James Gordon (Ella Williams Massie) Smith. The publication of *Homes and Gardens in Old Virginia* was a product of Virginia's Colonial Revival as was the inaugural historic garden tour in 1929, sponsored by the Garden Club of Virginia, which continues to the present as Historic Garden Week. Both events occurred during the years (1928-1930) in which Mrs. Herbert McKelden Smith served as president of the Garden Club of Virginia. Waverly Hill, the Smiths' country house at Staunton, was designed by William Lawrence Bottomley, built, and occupied by the Smiths during the same period.<sup>56</sup>

William Lawrence Bottomley brought to his work in Virginia remarkable architectural talents, instincts, and an unerring eye for detail, abilities supported by education, observation, and experience. Born in New York City on 24 February 1883 he was the son of John Bottomley (1848-1918), a prominent Irish-born attorney in the city, and Susan Amelia Steers Bottomley (1854-1935). The future architect was educated at the Horace Mann School and received a Bachelor of Science degree in architecture in 1906 from Columbia University. In 1907 he was awarded the McKim Fellowship in architecture at the American Academy in Rome, but after less than a year's study in Rome, he set out on a series of European travels. In fall 1908, he entered the Ecole des Beaux-Arts in Paris, but he was back in New York in 1909, when he married Harriet Bailey Campbell Townsend (1884-1975) in August. She was the eldest child and first-born daughter of James Mulford Townsend (1852-1913), a very successful, wealthy attorney in New York City, and Harriet Bailey Campbell Townsend of Lexington, Virginia.<sup>57</sup>

In New York, William Lawrence Bottomley immediately associated himself with the Architectural League of New York. His drawings were exhibited in shows and published in the yearbooks of the Architectural League in 1909, 1910, and 1911. It is likely Bottomley met Edward Shephard Hewitt through the Architectural League and, both having studied architecture at Columbia and being skilled artists, the two men formed a close professional friendship. During

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these years he also undertook post-graduate work at Columbia University and, for an as yet undocumented period, he worked in the office of (George Lewis) Heins (1860-1907) and (Christopher Grant) La Farge (1862-1938), which was then engaged on the Cathedral Church of St. John the Divine in New York City. As now known Bottomley embarked on his professional career in 1911 in a partnership with Edward Shepard Hewitt (1877-1962), with offices at 597 Fifth Avenue, that continued into 1919. In 1914 he became a member of The American Institute Architects.<sup>58</sup>

With the death of his father in June 1918, Bottomley refitted rooms in his parents' residence at 112 East 55<sup>th</sup> Street for his professional office. A series of associations with other architects for particular projects in the later 1910s and 1920s included those with Laurence Freeman Peck (1882-19\_\_), Arthur Paul Hess (1892-1985), James Layng Mills (1878-1960), and most notably with Edward Clarence Dean (1879-1950) at Turtle Bay Gardens. They preceded the formation of Bottomley, Wagner & White in 1928 with William Sydney Wagner (1883-1932) and Cornelius J. White (1894-1962). With the completion of River House and the death of Mr. Wagner in 1932, the firm was dissolved. William Lawrence Bottomley practiced alone, under his own name, with professional assistance, up to his death on 1 February 1951. He maintained his office at 112 East 55<sup>th</sup> Street until ca. 1942-1943, when he relocated the office to 545 Fifth Avenue. The architect and Mrs. Bottomley also maintained their city residence at River House, 435 East 52<sup>nd</sup> Street, until ca. 1942-1943, when they gave it up and thereafter resided at their long-held country house, The Hickory, at Glen Head, Long Island. Mr. Bottomley's last professional office, as of 1947, was at 597 Fifth Avenue where he had rooms with Mr. Hewitt at the outset of their partnership and the launch of a distinguished career. In 1944 William Lawrence Bottomley was advanced to Fellowship in The American Institute of Architects for "his achievements in the field of residential architecture." This honor was recognition by his peers that "The many examples of buildings designed by him and carried out under his direction show uncommon understanding of the problems of planning, selection of materials and relation to surroundings, which has resulted in work of high merit."<sup>59</sup>

William Lawrence Bottomley's obituary in the *New York Times* on 2 February 1951 identified him as a "Noted Architect," in the caption under his name, who "was noted for his design of town and country houses." The more comprehensive obituary in the *New York Herald Tribune* identified him as "the designer of numerous luxurious houses, including homes on Virginia estates. He also had restored some of the early Georgian houses in Virginia, including Claremont Manor on the James River." He was defined as an "architect who designed town and country houses for some of America's wealthiest and most distinguished families" in his *New York World-Telegram and Sun* obituary. News of his death did not reach Richmond until mid-February. A short article published in the *Richmond Times-Dispatch* on 17 February 1951, under the caption, "W. L. Bottomley Dies; Designed Homes Here," noted "Many of Richmond's most distinguished homes were designed by Mr. Bottomley during his visits some 20 years ago." None of his clients or their houses were identified by name.<sup>60</sup>

Herbert Augustine Claiborne, A Gifted Builder and Scholar

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The architectural fabric and finish of Milburne reflects the close supervisory attention of Herbert A. Claiborne, the skill of the long-experienced brick masons employed by Claiborne & Taylor, and the long-established rapport established between Bottomley and Mr. Claiborne. Herbert A. Claiborne (1886-1957) brought background, education, and critical experience to his cooperative work with William Lawrence Bottomley and the patrons of his construction company with whom he shared a long kinship in Virginia history and its society. He was the son of Herbert Augustine Claiborne (1819-1902) and his (third) wife, Katherine Hamilton Cabell Claiborne Cox (1854-1925), and the stepson (from 1905) of William Ruffin Cox (1832-1919). His life-long engagement with Virginia architecture was fostered by his parents in his youth. His father was the principal agent (effectively president) of the Mutual Assurance Society Against Fire on Buildings of the State of Virginia from August 1866 until his death on 15 February 1902. His mother was the daughter of Henry Coalter Cabell (1820-1889) and Jane Alston Cabell (1827-1884), and the granddaughter of William Henry Cabell (1772-1853), governor (1805-1808) of Virginia. She was intimately involved in a series of important preservation, restoration, and commemorative projects in Virginia in the heyday of the Colonial Revival, from the late 1890s until her death in 1925.<sup>61</sup>

Herbert A. Claiborne received a degree in civil engineering in 1908 from the University of Virginia, and he worked in partnership with a fellow classmate, Allen Jeter Saville (1888-1947) for a time and then on his own. He next renewed his partnership with Mr. Saville, and the firm of Saville and Claiborne, Incorporated, was chartered in 1915. In 1920 Allen J. Saville resigned from the partnership: he would become director of the Richmond Department of Public Works. That same year Mr. Claiborne reorganized the company with Henry Taylor IV (1887-1982) as a partner in Claiborne & Taylor, Incorporated. Through the course of time Herbert A. Claiborne gained important experience as a contractor with the firm's work on historic buildings in Virginia, including Brandon, Claremont, Gunston Hall, Mount Vernon, Stratford Hall, and Wilton, as well as St. Luke's Church, Isle of Wight County, and other important churches. He simultaneously pursued his own interests as a scholar, examining these and many other brick buildings, and became a nationally-recognized authority on Virginia brickwork. His highly-regarded *Comments on Virginia Brickwork Before 1800* was published posthumously in 1957 by The Walpole Society. This expertise saw its expression in the firm's construction of at least seven houses designed by Bottomley for Richmond clients in the period preceding this commission. This group includes the townhouses at 1800, 2301, 2320, 2601, and 2714 Monument Avenue and two country houses, Nordley and Redesdale. The firm's building of the Jerman Residence in 1935-1936, also overseen by Herbert A. Claiborne, was the ninth collaboration. Mr. Claiborne's "Some Paint Colors from Four Eighteenth-Century Virginia Houses" was published in the 1948 Walpole Society *Note Book*. In 1954, having resided at 204 West Franklin Street since their marriage in 1920, he and Mrs. Claiborne acquired the house he built for Robert Miller and Elizabeth Gwathmey Jeffress, 1800 Monument Avenue, where he died on 30 April 1957.<sup>62</sup>

Milburne -- A Work of Genius

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Designed and built in 1934-1935, Milburne occupies a unique place in the career of its architect, William Lawrence Bottomley, and the American Colonial Revival and Country Place movement, with significance on the local, statewide, and national levels. While arguably a landmark at the time of its construction, and among the best-preserved, most intact of Bottomley's fourteen Richmond houses, scholarly appreciation of Milburne and the work of William Lawrence Bottomley has increased through time. This redress was initiated in the 1970s by a small group of scholars, following on the publication in 1963 of William B. O'Neal's "Town and Country, Garden and Field," the first posthumous account of Bottomley's work. It began with this author's master's thesis, "William Lawrence Bottomley in Virginia: The 'Neo-Georgian' Houses in Virginia." My appreciation of Milburne, written in winter 1975, has held.

At "Milburne" (Comm. 409), Mr. Bottomley marshaled his best efforts to create one of the finest houses built in Virginia in the first half of the century. It is also one of the most elegant products of his office and is his only seven-bay "Neo-Georgian" house in Virginia. The creation of a very determined cooperation between architect, client and contractor--Claiborne and Taylor, "Milburne's" design is exactly detailed and proportioned and very well crafted. It is an outstanding achievement of beauty with a river elevation that invites comparison with any in Virginia.<sup>63</sup>

Ten years later, the appearance of *The Work of William Lawrence Bottomley in Richmond*, written by William B. O'Neal (1907-1994) and Christopher Weeks (1950-2007), represented the first published fruition of this revised interest in the architect and his houses. Richard Cheek's iconic photograph of Milburne, framed by its entrance gates, appears on the cover of its dust jacket. Other photographs by Richard Cheek, commissioned as illustrations, appear throughout the book. The monograph also carries the imprimatur of an authoritative foreword by Jaquelin Taylor Robertson, FAIA (b. 1933), the younger son of Walter and Mary Robertson and then the dean of the School of Architecture at the University of Virginia. Jack Robertson acknowledged the formative experience of growing up at Milburne and Bottomley's triumph in its design on his own architectural perspective and development. He began his appreciation by citing that of another architect, Louis Kahn (1901-1974), who was a guest of the Robertsons in January 1966, when in Richmond to serve on the jury for the fourth biennial "Virginia Architects, Designers and Photographers" exhibition at the Virginia Museum of Fine Arts. At the close of an evening and walking upstairs with his host, Louis Kahn was struck anew by the genius of Bottomley in his subtle, elegant fashioning of the handrail, after having enjoyed his time earlier in the day walking about Milburne's rooms, gardens, and grounds. He turned to Walter Robertson and said: "Ah, yes, this was a man who loved and understood building; this was truly an architect, this Bottomley."<sup>64</sup>

While the American Colonial Revival awaits due scholarship, many of its buildings found their champion in Mark Alan Hewitt (b. 1950) and the publication in 1990 of *The Architect & the American Country House, 1890-1940*. Hewitt's analytic treatment of his subject is encyclopedic, seminal in its pronouncements, and a book unequaled in scope to the present. Mr. Hewitt describes William Lawrence Bottomley as "one of the foremost architects of country houses of

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the regionalist school,” namely the eighteenth-century Virginia plantation house mode, and concludes “Bottomley’s Richmond houses on Monument Avenue and in the fashionable Windsor Farms district are among the best Georgian domestic works of the 1920s and 1930s.”<sup>65</sup>

Developing this theme Mark Hewitt cites Redesdale, designed by Bottomley in 1925 for Mr. and Mrs. Leslie Hartwell Reed, as “one of a number of superb Richmond houses modeled after an eighteenth-century (James) river plantation.”<sup>66</sup> At Redesdale Bottomley adopted Mr. Reed’s avowed admiration for Carter’s Grove as the inspiration for the house’s five-part plan and elevations and wove Westover into his composition. For the treatment of Redesdale’s reception rooms Bottomley drew on the precedence of both Westover and Carter’s Grove as well as the Samuel Powel House and Marmion for the interior design of Redesdale’s dining room and library, respectively. Woodwork from both houses was featured in the American Wing of the Metropolitan Museum of Art that opened in 1924. Redesdale was built both as a family residence and as a country house where Leslie Reed, the resident American agent for the British-based Imperial Tobacco Company, could entertain customers and colleagues. As a compliment to his clients, Bottomley devised carved pineapples, as emblems of the Reeds’ generous hospitality, for the pediments crowning the mantels in Redesdale’s dining and drawing rooms.<sup>67</sup>

Bottomley’s achievement at Redesdale was immediately and widely appreciated, and other important opportunities to re-imagine eighteenth-century Virginia came soon. Bottomley returned to Westover for a commission in 1927 from Edmund Randolph Williams (1871-1952), a great-great-grandson of Edmund Randolph (1753-1813) who held the offices of attorney-general and secretary of state under George Washington, for the elegant (under-appreciated) house built at 4207 Sulgrave Road, in Windsor Farms. Mount Airy, the five-part Palladian mansion built for John Tayloe II in Richmond County, Virginia, was adopted as the model for the like mansion, Rose Hill, designed in 1930-1931 for Mrs. William Russell (Susanne Williams) Massie (1861-1952). Redesdale and Rose Hill are the most accomplished Virginia country houses designed in the eighteenth-century plantation house manner by William Lawrence Bottomley before the commission for Milburne came his way, late in 1933.<sup>68</sup>

After Milburne, William Lawrence Bottomley would go on to design the Jerman Residence (1935) in Richmond and Halfway House (1934), the seat of Hill Farm (1934), and Oakendale (1938), all in Fauquier County, among a small number of important houses elsewhere. He also would undertake additions and alteration to other properties, including a return to Claremont Manor (1940) at the request of Millicent Rogers Balcom and the design of a loggia at Virginia House (1944-1946), which was composed mostly of historic, classical architectural elements acquired by the Weddells. The loggia represents Bottomley’s last known collaboration with Herbert A. Claiborne.

Within the context of his work in Virginia, beginning in 1915 with the commission from Colonel Jennings Cropper Wise (1881-1968) and continuing to 1947 and his design for a new garden entrance for Battle Abbey, which remained unexecuted, Milburne stands as the effective capstone of a distinguished career. It represents the work of a man at the height of his talents, an

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architect whose “name,” Richard Guy Wilson wrote, “is virtually synonymous with Colonial Revival architecture in Virginia.”<sup>69</sup>

Within the context of his national practice, which began in 1911 as a partner in Hewitt & Bottomley and ended in 1950, months before his death on 1 February 1951, with his courtesy design of a house for his daughter, Susan Bottomley Chambers (b. 1920) and her husband, Milburne shares honors with River House. Towering above the East River in New York City, between 52<sup>nd</sup> and 53<sup>rd</sup> streets, the twenty-five story landmark Art Deco apartment house was the principal product of Bottomley, Wagner & White, a partnership formed principally to secure and oversee the commission for a building that has retained its exclusivity and social cachet to the present.<sup>70</sup>

The commission for Milburne came at a challenging point in Bottomley’s life, and its design would advance in unique circumstances that would not recur, even with the appealing commissions that followed. Never in his career had a client been as exacting and determined as Mr. Robertson, nor had been one as attuned and sensitive to the handling of the myriad details of design, proportion, and materials that likewise characterized Bottomley’s best efforts. In a letter to Walter Robertson of 11 May 1934, William Lawrence Bottomley related another critical fact concerning Milburne. “I have given your design more intensive thought than any other house I have done – partly from the reason that I like the design and the people and partly from the fact that I have had twice as much time to devote to it as I usually have and I think that every detail so far decided on is just right.” Bottomley repeated his compliment of Mr. Robertson three years later, on 10 November 1937, in a letter concerning the design of the entrance gates to Arthur A. Shurcliff, who was advising the Robertsons on landscape concerns. “Walter Robertson is so intelligent and has got such an interesting slant on matters of design that I feel much more than usually interested in satisfying myself and him on every point.” When the entrance gates were installed in 1938, Bottomley’s design and sure eye for scale proved a triumph.<sup>71</sup>

During the early 1930s, William Lawrence Bottomley was engaged on another project that also influenced the design of Milburne and contributed to his larger legacy. This was the organization of the Architects’ Emergency Committee by prominent members of the profession to provide employment to out-of-work draftsmen during the Great Depression. Bottomley was chairman of the Editorial Committee, which oversaw publication in 1933 of volume one of *Great Georgian Houses of America*, in cooperation with the Publication Committee. He and the editorial committee exercised learned, experienced professional judgment in making their selection of drawings and photographs of the houses represented in *Great Georgian Houses of America*. In 1934 the Architectural League of New York awarded Bottomley its Silver Medal in Architecture for his “masterly accomplishments in the preservation of a precious phase of our architectural heritage and the skillful keeping alive this noble style in the solutions of modern problems.” This honor was in recognition of “his restorations of early Virginia houses” and service as chairman of the Editorial Committee for *Great Georgian Houses of America*. Volume two of *Great Georgian Houses of America* was published in 1937. That same year his essay, “Methods of Design and Construction of Our Early Days,” appeared as the introduction to John Mead Howells’ *The Architectural Heritage of the Piscataqua*.<sup>72</sup>

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In the event, the design of Milburne and the remarkably handsome appearance of the house, owing in their measure to the patron, his wealth, and the contractor, benefited from its time and place in its architect's career. William Lawrence Bottomley was in his fifty-second year when the Robertsons called upon him. He had practiced in Virginia for twenty years, and he had long held the plantation houses of its eighteenth-century aristocracy as exemplars of the best of American architecture and ideal models for emulation as the residences of their twentieth-century peers. Whether Bottomley fully understood in the winter of 1933-1934 the degree to which his career was behind him, and what his future held, he was aware of what the commission for Milburne could mean professionally and financially.

Milburne gained above other houses not only "twice as much (of his) time," but the distillation of long experience and observation. While Wilton's Tuscan doorway was reproduced for Milburne, architectural features of Bremono were adapted for Milburne's river elevation, and the five-part plan seen at multiple eighteenth century houses in Virginia, Maryland, and neighboring states was adopted in its design, Milburne is in no way a reproduction of what came before. Instead, Milburne is a brilliant synthesis, the work of an architect, practicing the skills of a scholar and an artist, drawing on the experience of a score of years, to realize all that is possible in a building. Here he accomplished to a degree seen nowhere before or afterward among his buildings the challenge for architects he voiced in 1921 in "The Design of the Country House" in *Architectural Record*.

It is a great achievement to take our own American style and design a house that conforms to all our best traditions, to fit it perfectly to its setting, to give the look of belonging so well in its place that it appears to have always been there, and in addition to have it both original and beautiful. I should say that the most difficult thing but at the same time the best thing to do is to follow the idiom of the country where a building is to be placed and to do it in a fresh, new way.<sup>73</sup>

Milburne was indeed a great achievement. Praise came first from Arthur A. Shurcliff, the landscape architect for the Colonial Williamsburg Restoration, who was in Richmond, consulting at Wilton, and invited by the Robertsons to Milburne. His appreciation was conveyed in a letter of 5 November 1936 to William Lawrence Bottomley. ". . .last week I saw the beautiful house and approaches you arranged for Mr. Robertson at Richmond. The whole thing is perfectly delightful and is a most happy recollection of the ancient Grand Manner adapted to a modern need and a modern purse. This is one of the best things I have seen in many a moon, and I send you congratulations." Later, in March 1940, while continuing his consultations at Milburne, Mr. Shurcliff restated his compliments to Bottomley. ". . .time and time again I have said to Mr. Robertson he was a very fortunate man to have you for his architect. Every feature of the house and the place is delightful."<sup>74</sup>

### Milburne--The National Context

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The qualities and circumstances that define Milburne's significance in the architectural landscape of Virginia and its place in the context of William Lawrence Bottomley's professional career also elevate it to a position of national importance among the houses designed by Bottomley's peers throughout the United States. This generation, whose buildings, from the 1910s through the 1930s, constitute a wealth of America's Colonial Revival buildings, includes William Adams Delano (1874-1960) and Chester Aldrich (1871-1940), Electus Litchfield (1872-1952), John Russell Pope (1874-1937), Harrie Thomas Lindeberg (1880-1959), Julian Peabody (1881-1935), David Adler (1882-1949), Dwight James Baum (1886-1939), Joseph Neel Reid (1887-1926), and Mott B. Schmidt (1889-1977). They were the successors in their profession to an earlier generation of architects, comprising McKim, Mead & White, Charles Adams Platt (1861-1933), Francis L. V. Hoppin (1867-1941), Waddy Butler Wood (1869-1944), and Ogden Codman Jr. (1872-1952), among others.<sup>75</sup>

These architects, their works, and their role in the Colonial Revival has been addressed also in contemporary publications, thematic studies, and monographs on individual architects and the work of partnerships. Of the many lavishly-illustrated overviews and studies published in the opening decades of the twentieth century, Augusta Owen Patterson's *American Homes of Today: Their Architectural Style • Their Environment • Their Characteristics* is useful for both her analysis and its illustrations. As the art editor of *Town & Country*, the magazine, she brought a valuable social perspective to her role as an architectural critic. In the review of the styles being adopted by architects of the day and their clients, and seeing the Colonial Revival favored in contemporary practice, she concluded "The Colonial is America's one great outstanding contribution to the gallery of architectural styles. By the term is meant in this book a type of structure founded on farm houses and country houses created on this side during the period at which the United States was a colony of Great Britain, through the succeeding generation or so down, say, to the Presidency of General Jackson."<sup>76</sup> In effect she was restating a broadly-accepted view voiced by Fiske Kimball in 1920 in lectures at the Metropolitan Museum and repeated in 1922 in the preface to his *Domestic Architecture of the American Colonies and of the Early Republic*. After tracing its origins from the mid-nineteenth century and the Centennial Exposition, he acknowledged the "revival, after constant gains in knowledge and strength, constitutes to-day perhaps the most powerful force in American domestic architecture."<sup>77</sup>

Milburne stands well in the company of the iconic Colonial Revival works of the pioneering, first-generation practitioners of the style and those of Bottomley's own generation. The Hill-Stead in Farmington, Connecticut, The Mount in Lenox, Massachusetts, and Berkeley Villa with its McIntire-style teahouse pavilion on Bellevue Avenue in Newport, Rhode Island, all weatherboard-clad frame houses, were known, among others, in their time and to William Lawrence Bottomley and his contemporaries. So, too, was Westbury House, the English-born George Crawley and Grosvenor Atterbury's Colonial Revival mansion for Henry Phipps and Charles A. Platt's mansion for John T. Pratt at Glen Cove, both on Long Island. Platt's Colonial Revival-style houses, including Maxwell Court of 1901-1903 were infused with an elegant classicism that so appealed to clients and architects of the day, including Neel Reid of Atlanta. Ardrossan, the great Georgian mansion at Villanova, Pennsylvania, designed by Horace

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Trumbauer (1868-1938) in 1911 for Robert Leaming Montgomery (1879-1949), is among the finest of this first generation of American Georgian and Colonial Revival-style houses<sup>78</sup>

Milburne and the great Colonial Revival houses of the 1920s and 1930s have become landmarks in their own right. This is particularly true of the houses by William Lawrence Bottomley and David Adler that have retained their cachet and enjoy a recognized status. David Adler held a favored position as the architect of choice in Chicago and Lake Forest in much the same fashion as did Bottomley among Virginians and those who chose to build in Virginia in the heyday of the Colonial Revival. Adler adopted a five-part Palladian plan and the precedent of Cliveden for the handsome stone mansion he designed for Kersey Coates Reed (1880-1929), which was completed and occupied by his widow, Helen May Shedd Reed (1884-1978), in 1932.<sup>79</sup>

David Adler, William Lawrence Bottomley, Harrie T. Lindeberg, and John Russell Pope also looked to the manor houses and mansions of Georgian England for inspiration, as had Horace Trumbauer, among others. Of the four, Harrie T. Lindeberg was stylistically the most eclectic and produced a large body of country houses often distinguished by Arts and Crafts style detailing and metalwork. Belton House was David Adler's model for the design of Castle Hill, the great summer house built at Ipswich, Massachusetts, and completed in 1928 for Richard Teller Crane Jr. (1873-1931). A Chicago fortune also supported the construction of Marshall Field III's Caumsett, a Georgian manorial, stone-dressed mansion and dependencies designed by John Russell Pope and built at Lloyd Harbor, Long Island, in 1921-1925. The Fields' marriage ended in 1930. In about 1931, when building her own country house at Syosset, Evelyn Isabella Marshall Field (1889-1979) turned to David Adler and he, in turn, looked to Bottomley's Virginia turf and Stratford for her new house, which she christened "Easton."<sup>80</sup>

Mott B. Schmidt long enjoyed the patronage of wealthy New Yorkers, as did William Lawrence Bottomley, and designed handsome city residences and country houses for them. His Georgian country house for C. Douglas Dillon, at Far Hills, New Jersey, arguably his finest, was completed but a few years after Milburne. Commissions from the social and financial elite also went to Julian Peabody, a partner in Peabody, Wilson and Brown, who was another of the gentlemen-architects, and one to the manor born. His firm's estate work included Colonial Revival and Georgian houses and dependencies and the occasional English Manorial mansion. Electus D. Litchfield honored Bottomley's advice "to follow the idiom of the country where a building is to be placed" and designed an important group of country houses for clients in Connecticut that drew their inspiration from that state's bounty of eighteenth-century houses. Dwight James Baum's skillful Colonial Revival work of the period then--and now--is overshadowed by Ca d'Zan, the winter residence of John Ringling in Sarasota, Florida. At the close of the interwar period William Adams Delano recalled Delano and Aldrich's design of the James A. Burden House, Woodside, at Syosset, Long Island, in a reduced-scale, understated house for Paul Mellon at Oak Spring, near Upperville, in Fauquier County, Virginia.<sup>81</sup>

### Milburne's Landscape Architecture Significance

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The gardens and grounds of Milburne enjoy a distinction and, thus, a significance above that held by any other residential estate of the mid-twentieth century in Virginia: namely, the engagement of the three principal Colonial Revival garden designers in Virginia, Charles Freeman Gillette, Arthur A. Shurcliff, and Alden Hopkins, at Milburne, followed by the employment of Umberto Innocenti in the 1960s for the final enhancements to the estate's grounds. Each of these men, in his turn, added to the richness of the gardens and grounds at Milburne, and honored the work of their predecessors here. After Mr. Gillette oversaw the initial, principal plantings, the removal and addition of woody plant materials was largely supplemental, as replacements or editing of the estate's palette of plants. His successors at Milburne executed their recommendations in a critical, focused manner that responded to the Robertsons' commitment to the ongoing refinement of the estate's gardens and grounds. The process was additive, year by year, and continued by Milburne's second owners, the Armfields, who engaged William D. Rieley, landscape architect for the Garden Club of Virginia, for the necessary stewardship of this historic landscape.<sup>82</sup>

The genesis of Milburne's historic landscape is the site plan William Lawrence Bottomley prepared in 1934 during the design process and his genius in situating a large, imposing house to the best advantage on an unusual wedge-shaped lot. The plan, entitled "The Gardens on the Estate of Walter S. Robertson, Esquire, Richmond, Virginia," was prepared in the late-winter or early spring of 1934 and revised on 26 April 1934 and 8 August 1934 as the mansion's design advanced. Mr. Bottomley turned the constraints of the lot and its topography, with a precipitous drop about midway to the riparian border along the path of the Chesapeake and Ohio Railway Company tracks, into a triumph. His resolution of the design is both simple and sophisticated. William Lawrence Bottomley fully appreciated the physical and emotional qualities experienced in one's approach to a house and passage through its architectural spaces. His three-part design of entrance, stair, and reception halls at the heart of the E. Randolph Williams House is nothing short of brilliant. Here at Milburne, Bottomley was equally skillful, if not more so, on the ground, allotting proportional parts of the lot to the private entrance drive, the cobble-stone-paved forecourt, the house footprint, and the grass terrace carrying across the full width of the river elevation, which is flanked by small offset, raised rectangular gardens. These elevated gardens, in turn, frame the east and west ends of the great lawn overlooking the river, the fifth component in the progress of parts, which is bounded by an arc-shaped retaining wall. The view across the (unseen) sharp drop in grade to the James River, through an opening in the woodland covering of this terrain, is the climatic, sixth part of Bottomley's composition.<sup>83</sup>

The choices William Lawrence Bottomley exercised in this plan reflect his commitment to the project and his clients. The changes effected to it are few. In the first instance, his decision to propose paired, symmetrical lanes for the entrance drive, in a narrow area where a lesser talent would have likely opted for a single, centered axial driveway, provided the opportunity for a deep front lawn that enhances the setback and setting of the house. The principal changes effected between the plan and its realization on the ground occurred here when the angled lanes of the horseshoe-shaped entrance were regularized and essentially made perpendicular to the front elevation of the house, while the proposed boxwood edging on the perimeter of the front lawn was abandoned and never planted. The brick-walled forecourt with its tall niche-centered

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exedras create a welcoming embrace for family and friends. On the river elevation, where others might have created a paved brick or stone terrace, Bottomley created a grass terrace, punctuated with simple shifts in grade marked by inset steps. In time the centered steps descending from the terrace to the lawn, on axis with Milburne's front door and the pendant door from the drawing room onto the terrace, were joined by paired flights to either side. These additional staircases, aligned with the library terrace and the service wing, improved the design and provided better access and ease of movement for both guests and servants during large garden parties. The proposed steps linking the raised gardens with the lawn were never built. The low brick wall retaining the lawn and under-framing the scenic river view is one of the two additional, important landscape features that do not appear on the 1934 site plan. The wall appears settled in place in the Robert W. Tebbs' photographs, however, its present metal railing and cast eagles date to the 1960s. The Elizabethan-style cast-stone balustrades atop the brick retaining walls of the raised gardens are attributed to Alden Hopkins and date to the early 1950s.<sup>84</sup>

Beginning with the employment of Charles Freeman Gillette in the summer of 1935, the Robertsons sought the best professional advice from landscape architects with the expectation they would produce elegant enhancements to the setting of Milburne and the environment in which they enjoyed family life, with three children, and extended hospitality. Even with the detailed template Bottomley's site plan provided, Mr. Gillette had many opportunities to exercise his own talents as a designer and plantsman. The numerous surviving plans and blueprints are evidence of his skill and a valuable record, together with the family's extensive photographic archive, of the development of Milburne's gardens and greenswards. The first group of exterior photographs commissioned by the Robertsons from Robert W. Tebbs document the estate's lush landscape and Mr. Gillette's achievements.<sup>85</sup>

As Charles F. Gillette continued his work at Milburne, the Robertsons became increasingly aware of the work of Arthur A. Shurcliff for the Colonial Williamsburg Restoration and the extensive gardens he designed for the rebuilt Governor's Palace and other houses in the museum complex. The appeal and impact of these gardens was immediate, and their influence was seen thereafter--and arguably to the present--in Virginia and much of the nation. Mr. Shurcliff's commission to design appropriate grounds for Wilton, relocated and rebuilt on a like riverfront lot, a very short distance northwest of Windsor Farms, brought him to Richmond and the neighborhood in the fall of 1936. Walter and Mary Robertson seized the opportunity of his nearness and invited him to Milburne. At this distance, Arthur Shurcliff's principal contribution to the Milburne landscape appears to have been in the way of conversations and correspondence with the Robertsons, reflecting his on-site evaluation of plantings made by Gillette, and his advice on other work being considered, particularly the design of the entrance gates. The Robertsons had great respect for Mr. Shurcliff and appear to have incorporated his observations into their own voice on occasion.<sup>86</sup>

Following Arthur A. Shurcliff's retirement as chief landscape architect for Colonial Williamsburg, he was succeeded in 1941 by Alden Hopkins who held the position until his death in 1960. After his service in World War II, and back in Virginia, Mr. Hopkins was engaged simultaneously on important private work while also serving as landscape architect for the

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Garden Club of Virginia. His work at Milburne between 1951 and 1954 reflected this experience and comprised redesign, enhancements, and new plantings in its existing gardens, which are documented in surviving plans. The critical, important reminder of Alden Hopkins' role at Milburne are the elegant Elizabethan-style cast-stone balustrades he designed for the east and west raised gardens, which provide handsome backdrops for the plantings in their beds and borders. The open strapwork design of the balustrades, said to have been based on Elizabethan Baroque features seen by the Robertsons at Hatfield House, enjoy a visible affinity with those at Virginia House designed by Charles F. Gillette for Alexander and Virginia Weddell, close friends of Walter and Mary Robertson until their deaths in 1948.

In 1961 Umberto Innocenti became the last of the quartet of important twentieth-century American landscape architects engaged by the Robertsons at Milburne. His charge concerned the view of the James River which had attracted the couple to the lot in 1924. Mr. Innocenti's recommendations were simple. He advised the removal of certain trees which, when taken down, enabled unobstructed viewing of the river from the house and the terrace and opened the lawn to sunlight, giving it a pronounced prominence as the foreground of the scenic view. The low brick retaining wall, heretofore a barrier between the lawn and the precipitous drop in grade, was fitted with an openwork, decorative metal railing centered between brick piers positioned in the wall at the outer edges of the vista. The result was an appealing visual linking of lawn and river, through the open railing, which retained its role as a protection. The eagles, placed atop the piers in about 1968, added emphasis to Innocenti's intention. Umberto Innocenti's contribution was a triumph, immediately appreciated by the Robertsons, captured in the double-page photograph published in *Gardens of the South* in 1985, and enjoyed in large measure by the Armfields and their guests to the present.<sup>87</sup>

Today the gardens and grounds at Milburne survive as a remarkably intact mid-twentieth century landscape reflecting the talents of four major figures in American landscape history and the vision of William Lawrence Bottomley, who lavished his genius on every aspect of the estate's design.

### Milburne's Garden Historiography

Walter and Mary Taylor Robertson opened Milburne and its gardens for the first time for Historic Garden Week in Virginia in April 1950. The description in the tour handbook was brief: "Lovely Georgian house built of old brick (1934) overlooks James River. Spring garden, azaleas, daffodils, etc." Nordley and its gardens were also open to view, as were Virginia House, Agcroft Hall, and Wilton.<sup>88</sup>

The 1950 handbook also contained a notice of the publication of a "Library Edition" of *Homes and Gardens in Old Virginia*. Now seen as a seminal work in Southern garden history *Homes and Gardens in Old Virginia* had its genesis in the *Descriptive Guide Book of Virginia's Old Gardens*, which was originally published as a guide book for the inaugural tour of Virginia gardens hosted by the Garden Club of Virginia in spring 1929. Following on the success of the 1929 tour and the welcome receipt given their guide book, its compilers, Susanne Williams

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Massie (1861-1952) and Frances Archer Christian (1864-1938), set about adapting their work and expanding its coverage. Their revision was first published in 1930 as *Homes and Gardens in Old Virginia*.<sup>89</sup>

The new 1950 edition was revised by Virginia Christian Claiborne, Ella Williams Smith, and Caroline Pickrell Strudwick and issued later that year. In the preface they wrote “In this edition of *Homes and Gardens* the present editors have departed from the plan of their predecessors by making this a book of reference rather than a guide book.” Doing so they included a small number of important twentieth-century houses, either not standing in 1929 or very newly-built, and their gardens, while also giving notice to important, recent Colonial Revival gardens at historic houses. Milburne, together with Nordley and Wilton, appeared in the 1950 volume, joining Virginia House and Agecroft Hall, which had been published in earlier editions of the book. An oblique, partial-view photograph of Milburne’s river elevation illustrated the short account of the estate, with the conclusion that “In a setting of natural beauty, with old trees, good architecture, wise planning and tender care, Milburne rivals in beauty and charm the homes famous in Virginia’s past.”<sup>90</sup>

Three of the four landscape architects engaged on the gardens at Milburne have been the subject of monographs. George C. Longest, the author of *Genius in the Garden: Charles F. Gillette and Landscape Architecture in Virginia* (1992), treats and illustrates Mr. Gillette’s work at Milburne, Nordley, Redesdale, Virginia House, Agecroft, and the Nelson House at Yorktown in a chapter titled “Interpreter of Southern Gardens.” The Robertsons are one of seven private clients in Virginia listed by Gary R. Hilderbrand in “Selected Commissions, 1931-1996” in *Making a Landscape of Continuity: The Practice of Innocenti & Webel*. In *Arthur A. Shurcliff: Design, Preservation, and the Creation of the Colonial Williamsburg Landscape* (2014), Elizabeth Hope Cushing focuses her analysis principally on Mr. Shurcliff’s town planning and municipal park projects in the Northeast and his sustained work at Colonial Williamsburg from 1928 into 1934 and thereafter as the consultant chief landscape architect until 1941. She does not address Shurcliff’s private commissions in the South, including Wilton, not the consultancies such as those with the Robertsons at Milburne.<sup>91</sup>

In *Gardens of the South*, a short overview of Milburne’s landscape accompanies Paul G. Beswick’s beautiful color photographs, including a two-page image of Milburne’s scenic view of the James River.<sup>92</sup>

In *The Golden Age of American Gardens: Proud Owners • Private Estates • 1890-1940*, Mac Griswold and Eleanor Weller treat the estate in a short essay “Milburne’ and Its Four Designers” in the chapter titled “Richmond Rises Again.” Based on the O’Neal and Weeks monograph and a telephone interview with Mary Taylor Robertson, their account properly acknowledges William Lawrence Bottomley’s critical role in the design of the estate’s gardens and grounds. His site Plan, “The Gardens on the Estate of Walter S. Robertson, Esquire,” was the template on which four gifted landscape architects then made their sequential contributions at Milburne between 1935 and 1962.<sup>93</sup>

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### Milburne – National Level of Significance

By its appearance, character, and date, through the associations with its architect, William Lawrence Bottomley, and supported by the unique quartet of figures who crafted its landscape development from 1935 into the 1960s, Milburne occupies an iconic place in the history of the American Colonial Revival and it holds national significance as an architectural monument of a cultural movement that held sway in American society and the arts through the opening decades of the twentieth century. Milburne was not the last Colonial Revival or Georgian Revival house to be designed by William Lawrence Bottomley in the 1930s, but it is arguably the last great Georgian Revival house of his that so perfectly embodies the aspirations, scholarship, cultural values, and partnerships of talent, which produced a distinguished series of important houses (together with commercial, institutional, and civic buildings) from the late nineteenth century into the 1930s.

The somewhat spare, relatively austere Georgian and Colonial houses of the later 1930s, including Mount Sharon, Orange County, Virginia and those designed by Bottomley, Delano and Aldrich, and Mott B. Schmidt, among others, while reflecting a last gasp of the Colonial Revival, are better, and more importantly seen, as harbingers of a new traditional domestic architecture that gained identity in the post-World War II years and evolved through the 1950s. In changed cultural and economic circumstances in the closing decades of the twentieth century, when newly created fortunes and wealth, prompted a return to luxurious traditional mansions and country houses, a generation of architects, including Robert A. M. Stern, Allan Greenberg and the firm of Fairfax and Sammons, among others, looked back to William Lawrence Bottomley, particularly, and certain of his contemporaries including David Adler, for inspiration and precedent.

The immediate progeny that Milburne and William Lawrence Bottomley might have spawned in another time was effectively curtailed by the Great Depression, changed values, the rise of modern architectural movements, and World War II. But it gained life in the best mansions of a new generation of builders who, like Walter Spencer Robertson, were exacting in their demands for an architecture that reflected their station and their day. One sure factor in this revived interest is the high, widely-acknowledged esteem held through time by owners, would-be owners, and the architectural community for houses designed by William Lawrence Bottomley, a knowing appreciation that simultaneously prompted a careful stewardship of his houses and guaranteed high degrees of integrity for many. In this Milburne, a residence of the Robertson family from 1935 to 2001 and next the home of a granddaughter, and her late husband, of Milburne's scholar/builder, Herbert Augustine Claiborne, is the exception above the rule.

Through the timing of its construction, Milburne also holds unique associations with important events of its day and the American Colonial Revival, namely architectural scholarship of the period and the emergence of historic preservation as a means of both preserving historic buildings and the craftsmanship that produced them. The period from the 1890s into the 1930s saw an unprecedented rise in architectural journalism and scholarship and an evolving professionalism in the study of buildings, a field that awaits its scholar. *The American Architect*

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*and Building News*, founded in 1876 and long under the editorship (1876-1907) of William Rotch Ware (1848-1917), was both the chief organ of the architectural profession in the United States and an unfailing promoter of the Colonial Revival. *The Georgian Period, Being Measured Drawings of Colonial Work*, was issued in four uniform, oversize volumes by The American Architect and Building News Company between 1898 and 1908.<sup>94</sup> Most of the contents had appeared earlier, either in the periodical or another format. "Text" the identification given to the fourth volume, of 1908, contained "A Collection of Papers Dealing With 'Colonial' or XVIII-Century Architecture in the United States . . ." which were edited by Williams Rotch Ware, then a Fellow of the Boston Society of Architects. These volumes were the first important survey of early American architecture and remained a standard reference work for decades. *The White Pine Series of Architectural Monographs*, launched in 1914 with Russell Fenimore Whitehead (1884-1954) as editor and continued as a part of *Pencil Points* to 1940, represented a second broad address of American architecture. Through the first decades of the twentieth century other writers produced individual works on the buildings, most often houses or churches, of the states and principal cities, including Robert A. Lancaster Jr.'s *Historic Virginia Homes and Churches* of 1915.

With the passage of time, *Great Georgian Houses of America, Volumes I and II*, published in 1933 and 1937, respectively, can be seen as a coda of the Colonial Revival, a pendant to the publication of *The Georgian Period*, with the two being bookends to the movement in the architectural literature of the period. The publication of *Great Georgian Houses of America* was a project of the Architects' Emergency Committee and overseen by the Editorial Committee and the Publication Committee. In his preface to *Volume II*, William Lawrence Bottomley, chairman of the Editorial Committee, wrote "The object in publishing these volumes was to give work to draughtmen thrown out of employment in the recent difficult years and in so doing improving their morale, giving them training in an exact and serious technique and rendering financial aid." He continued, "In brief we wish to report that one hundred and ten different men have been given employment in the period from 1932 to 1937 and that this represents nineteen thousand, two hundred and one work hours during this time. The first edition of two thousand volumes is almost exhausted and all the funds from these two volumes have been expended on this object without paying any profit or overhead outside of the actual costs of publishing and mailing." The stated goal was achieved. So, too, were others. *Great Georgian Houses of America* was essentially a tribute by the leading (and living) architects of the Colonial Revival to their draftsmen, whose drawings comprised the necessary plans, elevations, and related images of the houses (and other buildings) they had designed, while also honoring the historic eighteenth- and nineteenth-century houses they recalled as precedents in their work.<sup>95</sup>

Milburne, whose commission from the Robertsons occurred within months of the release of volume one of *Great Georgian Houses of America* in 1933, reflects William Lawrence Bottomley's critical association with the landmark work and his role in selecting and approving the drawings and photographs published in both volumes. Milburne also embodies the connections between the design of the mansion, the houses illustrated in the book's pages, and Bottomley's architectural experience. In short, the handsome character of the house uniquely reflects the confluence and overlap of these factors, the architect's long-honed talents as a

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designer, and his life-long interest in American architectural history. The plates in volume one of Mount Airy, Richmond County, and Bremo, Fluvanna County, both in Virginia, illustrate signal features of both houses that William Lawrence Bottomley adapted as elements in the masterful design of Milburne's river elevation. The five-part Palladian plans of Homewood, Whitehall, the Matthis Hammond House, Montpelier, and Hampton, all in Maryland, precedents in spirit for that of Milburne, appear in its pages as do the Hammond House doorway that is recast as the center entrance on Milburne's south elevation, the five-part brick arcades fronting the hyphens on the north elevation of Whitehall that are revisited for the three-part brick arcades on Milburne's north elevation, and the diminutive arch-headed attic-level windows of Homewood, which Bottomley reimagined as the demilune dormer windows at Milburne. Without naming specific precedents among the classically detailed interiors in *Great Georgian Houses of America*, the superb character of the sycamore-paneled library at Milburne reflects Bottomley's appreciation of paneled rooms of the eighteenth-century with full-height classical pilasters.

In effect, volume one of *Great Georgian Houses of America* was a just-published primer for Milburne where Bottomley mastered the objectives for country house design he articulated in an article published in the *Architectural Record* in 1921, "to take our own American style and design a house that conforms to all our best traditions, to fit it perfectly to its setting, to give the look of belonging so well in its place that it appears to have always been there, and in addition to have it both original and beautiful."<sup>96</sup> This was a goal shared among his generation of architects, and one for which they voiced admiration of his accomplishments. Here, at Milburne, his design of the mansion, its hardscape landscape features, and the site plan were original, beautiful, and a work of genius.

Walter and Mary Taylor Robertson's decision late in 1933 to build a house on the lot in Windsor Farms that she had acquired in 1926, while the restoration of Colonial Williamsburg was advancing, also resulted in the involvement of yet other important talents in realizing the handsome estate they named Milburne. The timing of their decision could not have been more fortunate or knowing. Being said to have once entertained the idea of acquiring Wilton, and rebuilding and expanding it as their own residence, they were well aware that the Virginia Society of The National Society of Colonial Dames of America had purchased the house and that efforts were underway to rebuild it about three-quarters of a mile to the northwest, on a lot also overlooking the James River. Erected in Henrico County in 1750-1753 for William Randolph III, the two-story, five-bay, double-pile brick house was one of the great eighteenth-century James River plantation seats. Herbert Augustine Claiborne secured the contract for the project for his firm, and he oversaw the work of dismantling the house, its brickwork and interior paneling, and rebuilding it at the end of Wilton Road, where it was opened with ceremonies in January 1935.

The expert skills that Mr. Claiborne encouraged in the most talented of his firm's brickmasons and woodworkers, exhibited first in the superb craftsmanship of the rebuilt Wilton, were next exercised at Milburne, where they recreated Wilton's doorway through which the Robertsons and the Armfields have ever after received their guests. Here the mansion's elevations, its gates, and the walls that carry down to the exedras enframing the forecourt are the remarkable work of talented and as-yet anonymous masons. Extraordinary, also, is the interior finish of the mansion,

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its reception rooms in the main, and the library in particular. Milburne and the Jerman Residence are important links between Herbert Claiborne's oversight of the firm's work at Wilton and its later restoration work at Stratford Hall, Westmoreland County, and Gunston Hall, Fairfax County, with Fiske Kimball, and at St. Luke's Church, Isle of Wight County, and Christ Church, Lancaster County, among other public and private buildings, all in Virginia but of national renown.

On its completion Milburne joined an impressive roster of important Colonial Revival-style houses in the fashionable streets, residential parks, and estate grounds of their era. Today Milburne stands with a distinguished group of these surviving great houses, including the McFaddin-Ward House (1906) in Beaumont, Texas, Hill-Stead (1898-1901, 1906-1907) in Farmington, Connecticut, Berkeley Villa and its tea house (1910, 1926) in Newport, Rhode Island, the William McCormick Blair House (1926-1928) in Lake Bluff, Illinois, the Kersey Coats Reed House (1931-1932) in Lake Forest, Illinois, and Fiske Kimball's Shack Mountain (1934-1935) at Charlottesville, Virginia, as landmarks of a uniquely American architectural style and its period of prominence.<sup>97</sup>

#### ENDNOTES

1. These houses and their prominence on Monument Avenue are noted in *Richmond's Monument Avenue* (2001). Jaquelin Plummer Taylor was among Gillette's earliest private clients, with the work at 2325 Monument Avenue being commission #16 in his office roster. Drawings, blueprints, and related materials for the gardens and grounds of 2325 Monument Avenue are held in Charles F. Gillette Papers, The Library of Virginia, Richmond, Virginia, cited hereafter as CFG Papers, LVA. Earlier clients and commissions include Lewis H. Blair (#3) for the adjacent grounds of his house at 2327 Monument Avenue, designed in 1913 by Walter Dabney Blair, Conrad F. Sauer (#4), and Mrs. Thomas S. Wheelwright (#9), a member of the James River Garden Club who, as its president, issued invitations for the organizational meeting of the Garden Clubs (now Club) of Virginia on 13 May 1920 in Richmond.
2. The representation of Walter Spencer Robertson, his wife Mary Dade Taylor Robertson, their ancestry, and their descendants in this nomination is based on public and private records, primary and secondary sources, and most notably on the Walter Spencer Robertson Papers at the Virginia Historical Society. This collection was donated in two separate gifts. The first, comprising 18,965 items, by Mary Dade Taylor Robertson was made in 1970, following Mr. Robertson's death. It was accessioned in 1972 (Mss1 R5495a). In 2004, following Mrs. Robertson's death on 12 November 2001, the couple's three children donated a second group of family records, comprising 6,828 items, that was accessioned in 2009 as an addition (Mss1 5495b) to the Walter Spencer Robertson Papers. This archive is hereafter cited as WSR Papers, VHS. The summary and historical notes for the two donations, together with the summary and historical notes for the fifty-seven respective sections of the papers, are invaluable overviews. This author's interviews with Catherine Robertson Claiborne and her husband, Dr. Herbert A. Claiborne Jr., on 7 and 29 April 2017, enhanced his knowledge of the Robertsons and

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- benefitted this nomination. This author also compiled biographical files for Mr. and Mrs. Robertson and others important in Milburne's history containing supplemental research that will hereafter be cited as Author's biographical file, followed by the subject's name.
3. Mr. Robertson's applications for membership in the Society of the Cincinnati in the State of Virginia in 1947 and the Society of Colonial Wars in 1948 document his ancestral links to the continuum of Virginia history, WSR Papers, VHS.
  4. A typescript copy of his June 1909 valedictory address survives in the WSR Papers, VHS. Mr. Robertson's responses to Davidson College alumni questionnaires in 1935, 1942, 1947, and 1963 are held in his individual alumni file, together with newspaper clippings, largely from the 1950s, and copies of correspondence. He returned to Davidson College and addressed the Alumni Convocation on 15 October 1955 during its homecoming weekend, when he also an honorary degree of Doctor of Laws. Davidson College Archives, E. H. Little Library, Davidson, NC.
  5. Walter H. Robertson to Walter Spencer Robertson, 5 June 1912, WSR Papers, VHS. The typewritten letter is on the letterhead of The Robertson Fertilizer Company.
  6. Walter S. Robertsons's appearance in Richard city directories for the period from 1912 through the mid-1930s were examined for this nomination. The building in which he resided at 114 East Cary Street has been lost. North Elm Street was later renamed Stafford Street. The Hughes Apartments, at 15 North Elm Street in 1919, are believed to be the buildings at today's 19-21 North Stafford Street, on the north side of the alley between West Main Street and Floyd Avenue, and renumbered after the lot(s) on the south side of the alley was developed and built up with the present group of small, two-story townhouses.
  7. Robert Miller Jeffress (1886-1967) was also a resident of Ingleside Court in 1926. In 1929 William Lawrence Bottomley designed the house at 1800 Monument Avenue for Mr. Jeffress and his wife, Elizabeth Talbott Gwathmey Jeffress (1900-1981).
  8. Author's biographical file, Jaquelin Plummer Taylor, compiled from primary and secondary sources and held by this author, Isinglass, Vale, NC. Hereafter cited as Author's biographical file, Jaquelin Plummer Taylor.
  9. Author's biographical file, Jaquelin Plummer Taylor. For a brief overview of Mr. Taylor's career as a tobacconist see Maurice Duke and Daniel P. Jordan, *Tobacco Merchant: The Story of Universal Leaf Tobacco Company*, 1-15, hereafter cited as *Tobacco Merchant*. The authors' collection of research materials, correspondence, oral histories, and manuscript drafts for *Tobacco Merchant* comprise the Universal Leaf Tobacco Company, Inc., Papers, 1908-1994, at the Virginia Historical Society, Richmond, VA. Business records for the company comprise the Universal Leaf Tobacco Company Records, 1904-1995, held by The Library of Virginia, Richmond, VA.
  10. Vance County Deeds, 1/157-158. This property on the east side of Young Street remains the location of substantial brick buildings believed to have been built by the Taylor Company.
  11. Vance County Record of Corporations, 1/26-32.
  12. Vance County Record of Corporations, 1/196-199.
  13. As the home of her maternal grandparents, Walldene figured prominently in the early life and later memory of Mary Dade Taylor Robertson. Having been held by three

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generations of the Dade family since 1792, the Montgomery County plantation became the property of Mary Catherine Dade Wall and her husband, William Edwards Wall, following the death of her father, Robert Townsend Dade Jr. (1817-1881). The Walls made improvements to the family's stone house, erected a large complement of domestic and agricultural outbuildings, renewed the agricultural operations, and christened the property "Walldene." In 1939-1940 William Guy Wall (1876-1941), Katharine Wall Taylor's brother, recast Walldene as an American country house estate, with additions and improvements to the house by the Charlottesville architectural partnership of Milton Grigg (1905-1982) and Floyd Johnson (1909-1999). In 1951, having passed into the ownership of Elizabeth Dade Embick Wedemeyer (1903-2000), also a granddaughter of Mary Dade Wall, and her husband, General Albert Coady Wedemeyer (1897-1989), Walldene was renamed "Friends Advice," under which style the residual estate was listed in the National Register of Historic Places in 1992. Jaquelin and Katharine Wall Taylor acquired the house that would be Mary Dade Taylor's childhood home, a substantial two-story Queen Anne-style weatherboard-clad frame house, built as a residence by the Clark family on a large lot fronting on Charles Street, from members of the Clark family on 15 January 1898 for \$3,250.00 (Vance County Deeds, 11/229). They sold the house and its grounds, together with an adjoining tract they had acquired in 1906, to Mr. Miller (Vance County Deeds, 58/221). Photocopies of two photographs of the house, appearing in an album titled "Residential Section of Henderson," dated 1909, and held by the Granville County Library, Oxford, NC, were provided to this author by Mark Pace, NC Room Specialist at the library.

14. *Tobacco Merchant*, 10-14, 21. Mr. Taylor's eponymous company in North Carolina was dissolved on 29 December 1916 (Vance County Record of Corporations, 1/534).
15. The Robertson siblings' donation of family papers to the Virginia Historical Society in 2004 included their mother's diaries, scrapbooks, correspondence, and related materials comprising 834 items that were accessioned in five sections of her husband's papers, #s 14-18. Also, Author's biographical file, Mary Dade Taylor Robertson, compiled and held by this author, Isinglass, Vale, NC.
16. Henrico County Deeds, 238A/152-154, Clerk's Office of the Circuit Court of Henrico County, Richmond, VA.
17. An ink on paper and a blueprint copy of the LaPrade map survive in the client file for Walter S. Robertson, preserved with other drawings and blueprints for the gardens and grounds at Milburne in the CFG Papers, LVA. James Hamilton Scott Jr. was a nephew of Frederic William Scott, being the son of his younger brother James Hamilton Scott (1867-1901), and an officer at Scott & Stringfellow. The "frame dependency" was a part of a stable complex erected by George Cole Scott (1875-1932) at the east edge of his Ballyshannon estate. Mr. Scott, a brother of Frederic William Scott and a member of the Deep Run Hunt, rode his hunter(s) north on Lock Lane to join meets of the hunt.
18. William Lawrence Bottomley's known surviving drawings and blueprints for the design of Milburne are held in two public collections and two private collections. A small number that were used for reference by Charles F. Gillette are held in the client file for Walter S. Robertson in the CFG Papers, LVA. The largest collection of known surviving drawings and blue prints produced by Bottomley for Milburne, together with landscape

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plans by Charles F. Gillette and Alden Hopkins, and related materials, comprise Section 11 of the WSR Papers, VHS, Mss1 R5495b, being a part of the donation in 2004. This group of drawings and blueprints had remained at Milburne from 1935 through Mrs. Robertson's death in 2001. The surviving drawings and blueprints, and a copy of Bottomley's specifications for the house, held by Claiborne & Taylor and their successor firm, Taylor & Parrish, were given to the present owner, Jane Hall Armfield, and her husband, and are held by Milburne. A small group of drawings and blueprints are retained by Glave & Holmes Associates, the Richmond architectural firm whose principal, H. Randolph Holmes Jr., designed the refitting of Milburne for the Armfields in 2003. Whether the voluminous archive of correspondence, invoices, receipts, and related materials documenting the design and construction of Milburne, preserved by Walter Spencer Robertson and held by his widow after his death, survives is unconfirmed. Efforts to determine its status have been unsuccessful to date. The archive was known to this author in 1974-1975 and made available, in part or whole, to William B. O'Neal and Christopher Weeks, the authors of *The Work of William Lawrence Bottomley in Richmond*, published in 1985 with a foreword by Jaquelin T. Robertson. In the account of Milburne they include quotations from some letters and references to others, and they acknowledge in endnote #3 "All letters and documents cited in this section are in the collection of Mrs. Walter S. Robertson." The Milburne archive was not available to Susan Hume Frazer for her 2007 monograph, *The Architecture of William Lawrence Bottomley*. The black and white images of Milburne published in Mrs. Frazer's monograph were selected from a large, valuable collection of photographs of the estate held by Catherine Robertson Claiborne and made available to Mrs. Frazer and this author.

19. Henry Taylor IV to Walter S. Robertson, 19 March 1934, quoted in O'Neal and Weeks, *William Lawrence Bottomley*, 164.
20. WSR Papers, VHS.
21. Walter S. Robertson client file, CFG Papers, LVA. The separate correspondence file for Milburne in the Gillette Papers, catalogued under Mrs. Robertson's name, spans the period from 1941 through 1953, 1957, and 1960. Most of the material concerns orders for plants, bulbs, and shrubs that Gillette placed with nurseries for the gardens and grounds of Milburne. Hereinafter cited as Mrs. Walter S. Robertson correspondence file, CFG Papers, LVA. Gillette's work at Milburne is briefly discussed and illustrated in George C. Longest, *Genius in the Garden: Charles F. Gillette & Landscape Architecture in Virginia*, 67-68, 70-71. Hereinafter cited as Longest, *Genius in the Garden*.
22. The Milburne gatepost model remained at Milburne through Mrs. Robertson's death on 12 November 2001. In about 2003 Catherine Robertson Claiborne gave it to H. Randolph Holmes Jr., a partner in Glave & Homes Associates, the architect for the Armfields' restoration and refitting of Milburne. Its survival is uncertain. Arthur A. Shurcliff to William Lawrence Bottomley, 28 November 1938, quoted in O'Neal and Weeks, *William Lawrence Bottomley*, 170.
23. O'Neal and Weeks, *William Lawrence Bottomley*, 164. Plans for this work survive in the possession of Jane Hall Armfield at Milburne.

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24. Walter S. Robertson client file, Mrs. Walter S. Robertson correspondence file, CFG Papers, LVA. This group of photographs by William Harry Bagby is the first of three identifiable sets of views of Milburne commissioned by the Robertsons which survive in the collection of Catherine Robertson Taylor and were made available to this author.
25. Author's biographical file, Mary Dade Taylor Robertson.
26. Walter S. Robertson to Charles F. Gillette, 20 February 1943, Mrs. Walter S. Robertson correspondence file, CFG Papers, LVA. In his appraisal of 17 February 1943, Charles F. Gillette had estimated the loss of large oaks, pines, large and small hollies, mountain laurel, and the "native woodland" of understory trees and shrubs, together with the introduced English boxwood and English ivy at \$9,935.00. Walter Robertson suggested the appraisal be revised upward to \$12,800 because of the loss of large hollies and the woodland understory. "There were about 50 large hollies ranging in height from 15 to 30 feet, with trunks up to 8 inches in diameter that were completely destroyed. Also hundreds of Dogwoods and redbuds, many of unusually large size. These of course are irreplaceable regardless of cost." This statement was handwritten by Mr. Robertson at the bottom of Gillette's appraisal on which he also amended Gillette's valuations of certain tree and shrub categories and returned it to the landscape architect under cover of his letter of 20 February 1943. The LaPrade company's 1933 map of the property documents the existence of the many hardwood, holly, and understory trees lost to fire in 1942.
27. Other ground cover and infill plants were probably obtained at local nurseries.
28. For a time Walter Robertson's service as senior American diplomat in China was coincident with that of General Albert C. Wedemeyer's position as head of American military forces in China. General Wedemeyer was the husband of Mary Robertson's first cousin once removed, Elizabeth Dade Embick Wedemeyer. Daniel Kurtz-Phelan treats the respective roles of both, that of General Wedemeyer notably more so, in his critical new study, *The China Mission: George Marshall's Unfinished War, 1945-1947* (2018). Mary Taylor Robertson's volunteer work with the Richmond Chapter of the American Red Cross and its blood drives is recorded in scrapbooks she compiled. WSR Papers, VHS, Section 17 of the 2004 donation. She recorded her time in China in a diary that is accessioned in Section 14 of the 2004 donation.
29. Jaquelin P. Taylor to Mary T. Robertson, 16 March 1946, WSR Papers, VHS. "Aunt Sara" was Sara Patton Taylor Pope (1873-1960), Mr. Taylor's sister and beloved by her brother and his family. "Mrs. Johnson" was (likely) Rebecca Elizabeth Robertson Johnson (1896-1959), who was Mr. Robertson's sister and long divorced from Thomas Nelson Page Johnson (1891-1945). "Mrs. Pitts" was Elizabeth Pitts, a governess engaged by the Robertsons.
30. Jaquelin P. Taylor to Mary T. Robertson, 7 April 1946, WSR Papers, VHS. The "old back Garden" Mr. Taylor mentions is the vegetable, cut flower, and fruit garden at 2325 Monument Avenue, which is located on the south side of the cobblestone alley carrying between and parallel with Monument and Park avenues. Fig bushes survive there to the present although the garden has long ceased to be cultivated. Catherine Robertson Claiborne remembers well the efforts of "Herman," the Robertsons' gardener, who was employed at Milburne for some forty years. His surname remains to be confirmed. The identify of "George Burwell" is not known except for his mention in Mr. Taylor's letter.

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31. The date of this set of photographs is unknown at present and remains to be confirmed. All thirteen of the surviving photographs held by Catherine Robertson Claiborne are signed "R. Tebbs N. Y." in the right front corner of each, immediately under the image, and each is stamped "Robert A. Tebbs/Architectural Photographer/New York, N. Y. Detroit, Mich." on the back. Presumably they were made prior to Mr. Tebbs' death on 23 May 1945. The lush foliage, blooms on the paired mimosas on the upper terrace on the river front planted by Mr. Gillette, and raised sash in some first- and second-story windows indicate they were shot in warm weather and probably in late spring. The fullest account of Mr. Tebbs to date appears in *Robert W. Tebbs, Photographer to Architects, Louisiana Plantations in 1926* (2011).
32. Katharine Wall Taylor and the couple's two children were the named beneficiaries in Mr. Taylor's will, which he signed on 15 May 1941. Mrs. Taylor was bequeathed a life estate in 2325 Monument Avenue and its furnishings which were to pass to their son at her death. Meadowfarm, identified as "Meadow Farm" in the will, the family seat, and its furnishings were bequeathed to Jaquelin E. Taylor and his issue, with the condition that if he had no children it would pass to Mary Taylor Robertson. A separate tract of about 6,000 acres, acquired by Mr. Taylor and adjoining Meadowfarm, was bequeathed directly to his son. Mary Taylor Robertson was given a small property of about 112 acres in Orange County, known as Mt. Baylor. Mr. Taylor bequeathed fifty per cent "of all moneys, stocks, bonds and other property" to his son and the other fifty per cent of same to his son and Walter S. Robertson, trustees of the Indenture of Trust established in 1934 for Mary Taylor Robertson, to be added to that trust for her benefit. A copy of the will is in the WSR Papers, VHS. The provisions of the will support the possibility that Mr. Taylor may have contributed to the building of Milburne in anticipation of his planned bequest of 2325 Monument Avenue, Meadowfarm, and all of his other Orange County estate, except the small Mt. Baylor tract, to his son.
33. Invoices for these plantings survive in the Mrs. Walter S. Robertson correspondence file, CFG Papers, LVA. In 1950 Milburne was one of six estates in Windsor Farms open for Historic Garden Week, a group that included The Oaks, Nordley, Virginia House, Agecroft Hall and Windsor. A photograph of Milburne's wisteria-embowered south elevation and terrace was published in the 1951 Historic Garden Week handbook.
34. The two-paragraph mention of the gardens that appeared in "Milburne," a ten-page, beautifully-illustrated article published in the Spring 1982 issue of *Southern Accents*, was expanded in the presentation of Milburne in *Gardens of the South* (New York: Simon and Schuster, 1985), 72-79. The contributions of Charles F. Gillette, Arthur A. Shurcliff, Alden Hopkins, and Umberto Innocenti, based on interviews with Mrs. Robertson, are briefly noted. The photographs in both document the beauty and luxuriant maturity of the gardens and grounds.
35. Mr. Robertson's career as Assistant Secretary of State for Far Eastern Affairs is well documented in the Walter Spencer Robertson Papers, particularly in the materials donated in 1970 by his widow. WSR Papers, VHS.
36. The Robertsons were generous with their hospitality while he was in diplomatic service. Their social events were recorded in both their private records and in the press. WSR Papers, VHS.

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37. Eight images from a set that appears to have included at least eleven views of the estate survive. They are stamped "#371 1," "#371 3," and in the same fashion for views #6, #7, #8, #9, #10, and #11 in the series. Views #2, #4, and #5 are missing from the collection of those held by Catherine Robertson Claiborne seen by this author. All are stamped on the reverse "Please Credit Photograph To/Louis H. Frohman/Five Merestone Terrace, Bronxville, N. Y./All Commercial and Advertising Rights Reserved." Mr. Frohman was born in New York City on 14 June 1893. He died on 21 January 1990 and was buried in the Rowley Burial Ground, Rowley, Essex County, Massachusetts.
38. The surviving records of Umberto Innocenti's work at Milburne in the firm's files are few in number and include the design for the railing (#R-28-1), dated 9 January 1962 and comprising both a plan and elevation, the design of a proposed iron railing for a nearby set of steps (#R-28-2), comprising a plan, elevation, and detail dated 30 January 1962 and revised on 6 February 1962, and an undated, unnumbered drawing titled "Alternate Elevations of Railing." The file also contains Mary Robertson's letter of 23 August 1975 to Mr. Innocenti's surviving partner, Richard Karl Webel (1900-2000), requesting an on-site consultation, which appears to have occurred on 11 September 1975. Photocopies of these plans and Mrs. Robertson's letter were provided to this author by Roose Baade, executive assistant in the office of Innocenti & Webel Associates, under cover of 30 November 2017. The matter of the eagles atop the piers is addressed in a letter of 25 November 1968 from Richard K. Webel to Walter S. Robertson acknowledging receipt of Mr. Robertson's letter to Mr. Innocenti. The letter had arrived with photographs of the eagles in place at The Studio while Mr. Innocenti was on a visit with his wife in Florence, Italy, where he died unexpectedly on 7 October 1968. Mr. Robertson's 1968 letter and the photographs are believed to be lost. Mr. Webel's letter is held in the collection of Catherine Robertson Claiborne.
39. O'Neal, William B., "Town and Country, Garden and Field," *Arts in Virginia*, Fall 1963. "W. L. Bottomley Designed Number of Gracious Houses," *Richmond Times-Dispatch*, 27 October 1963. "House Tour to Feature Seven Designs by Architect," *Richmond Times-Dispatch*, 12 January 1964. "Bottomley House Tour," *Richmond News Leader*, 11 February 1964. "Blend of traditional elegance, modern comfort," *The Christian Science Monitor*, 8 May 1968.
40. The final decade of Mr. Robertson's life is also documented in his collected papers. The 1967 purchase of additional acreage was recorded in Deed Book 646-B, page 598, in the Clerk's Office of the Chancery Court of the City of Richmond. The couple's conveyance of the property into Mrs. Robertson's sole ownership was recorded in Deed Book 650-D, page 769 in the Clerk's Office of the Chancery Court of the City of Richmond. "Walter S. Robertson Dies," *Richmond Times-Dispatch*, 20 January 1970. "Walter S. Robertson," *Richmond Times-Dispatch*, 21 January 1970. "Walter S. Robertson Sr. Dead; Former U. S. Aide on Far East," *New York Times*, 20 January 1970.
41. The 1983 conveyance of Milburne to Robertson Associates was recorded in Book 806, pages 263-265, in the Clerk's Office of the Circuit Court of the City of Richmond. "Mary Robertson, Civic Leader, Dies at 101," *Richmond Times-Dispatch*, 14 November 2001.
42. The sale of Milburne by Robertson Associates to William J. Armfield IV and Jane H. Armfield, Instrument #020030984, pages 1063-1069, is recorded in the Clerk's Office of

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- the City of Richmond. H. Randolph Holmes Jr., interview with author, Richmond, VA, 14 February 2017.
43. Biographies of Wyatt Jackson Armfield, William Johnston Armfield Jr., and William Johnston Armfield III are published in *North Carolina: The Old North State and the New, Volume III, North Carolina Biography* (Chicago: Lewis Publishing Company, 1941), 381-383.
  44. Biographical information on the life and career of William Johnston Armfield IV is based on his obituary published in the *Richmond Times-Dispatch*, 13 July 2016, and supplemental research compiled and held by this author, Isinglass, Vale, NC, hereafter cited as Author's biographical file, William Johnston Armfield IV.
  45. Author's biographical file, Jane Alston Hall Armfield, compiled and held by this author, Isinglass, Vale, NC, hereafter cited as Author's biographical file, Jane Alston Hall Armfield. Mrs. Armfield's namesake, Jane Alston Hall (1883-1890), was named for her maternal grandmother, Jane Catherine Alston Cabell (1827-1884), a native of Abbeville, SC, and the wife of Henry Coalter Cabell (1820-1889) of Richmond. Mrs. Cabell was the daughter of James Alston (1774-1850) and Catherine Hamilton Alston (1786-1877) and the granddaughter of Andrew Hamilton (ca. 1729-1835), on whose lands the town of Abbeville was established, and Jane \_\_\_\_\_ Hamilton (ca. 1739-1826).
  46. Author's biographical files, William Johnston Armfield IV and Jane Alston Hall Armfield.
  47. Ibid.
  48. Robert Garland, telephone conversation with author, 8 February 2017. William D. Rieley, in-office conversation with author, Charlottesville, 26 January 2018, and telephone interview with author, 30 March 2018. William Donohan Rieley (b. 1946) and his associates brought the experience of his earlier consultations with Mrs. Robertson and the expertise gained through his work as consulting landscape architect to the Garden Club of Virginia since 1998 to their work for the Armfields. Their knowledge of twentieth-century precedent and the plant palette of the period, together with project research and on-site study, were invaluable to the necessary repair, renewal, and replanting at Milburne. Martin Filler, "Richmond Legacy," *House & Garden* 173 (December, 2004): 89-99.
  49. A copy of the purchase agreement for this property at 314 Lock Lane was provided by the owner to this author. This lot, held by Blackjack Properties, LLC, is not included in the nominated acreage.
  50. Kathryn Masson, *Historic Houses of Virginia* (New York: Rizzoli International Publications, 2006), 240-251. Susan Hume Frazer, *The Architecture of William Lawrence Bottomley* (New York: Acanthus Press, 2007), 276-281.
  51. Author's biographical file, Jane Alston Hall Armfield.
  52. Dakota is individually listed in the National Register of Historic Places (VDHR File No. 030-0300), Halfway House, Cloverland, Hill Farm (later Marland), and Oakendale, their outbuildings, and lands are all listed as resources in the Little River Rural Historic District (VDHR File No. 030-5579). This district also encompasses William Lawrence Bottomley's commissions for alterations and additions at Burrland for William Ziegler and at Burnt Mill for Harold E. Talbott.

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53. The compilation of these twenty-four commissions for alterations and additions is based on lists and characterizations of commissions in Hood, "William Lawrence Bottomley," and Frazer, *William Lawrence Bottomley*. The twelve commissions in this category in the Virginia hunt country merit fuller examination, both in regard to the extent of Bottomley's work on existing buildings and the extent to which that work has survived to the present. Miss Effie Kerr Branch's 1930 commission for alterations to her Richmond residence are probably for work at the very large, now lost Branch family house at 1 West Franklin Street. In 1925 Bottomley designed Miss Branch's Italian-villa style summer house at Castine, Maine. Effie Kerr Branch (1866-1934) was a sister of John Kerr Branch (1865-1930) for whom the office of John Russell Pope designed the vast Tudor Revival-style mansion at 2501 Monument Avenue.
54. These five Richmond projects include Bottomley's design of the Hammond Company building at 121 East Grace Street for J. Scott Parrish, for whom he also designed the house at 2315 Monument Avenue, and two commissions that remained unbuilt, a house for Edmund Archer Saunders (1886-1944) and a new garden entrance for Battle Abbey.
55. In 1955 Burrland was acquired by Eleonora Randolph Sears (1881-1968), a legendary athlete, horse breeder and racer, and the great-great-great-granddaughter of Thomas Jefferson, being the granddaughter of Thomas Jefferson Coolidge (1831-1920). According to her biographer, Peggy Miller Franck, Miss Sears never occupied the house refitted by Bottomley for Mr. Ziegler, residing instead in a staff residence on the property or lodging at the Red Fox Inn. Resentful of the property taxes incurred on the house's valuation, she arranged to have it destroyed, and on 20 January 1961, having been subject to partial salvage of its valuable fabric, the mansion was burned to the ground. In 196\_\_ she sold Burrland, which was renamed Hickory Tree Farm by its new owners. See *Prides Crossing: The Unbridled Life and Impatient Times of Eleonora Sears* (2009). VDHR File No. 30-1017. The Amory S. Carhart Jr. house at Ashland Farm is another of the important hunt country commissions that while technically classified as "alterations and additions" comprises major new stone masonry blocks for which the refitted original buildings became linkages in an expansive Colonial Revival composition.
56. Mrs. Christian and Mrs. Massie were members of the James River Garden Club which was organized in 1915 and published *Historic Gardens of Virginia* in 1923. The membership of the James River Garden Club included the wives of eight clients for whom Bottomley designed houses in Richmond: Mrs. Robert Gamble Cabell III, Mrs. Robert Miller Jeffress, Mrs. J. Scott Parrish, Mrs. Leslie Hartwell Reed, Mrs. Benjamin Hodges Smith, Mrs. E. Randolph Williams, Mrs. Coleman Wortham, and Mary Taylor Robertson. Mrs. William Borden Jerman was a member of the Tuckahoe Garden Club, organized in 1928.
57. Documentation of the life and career of William Lawrence Bottomley in this nomination is based on this author's master's thesis, "William Lawrence Bottomley in Virginia: The 'Neo-Georgian' Houses in Richmond," 1975, hereinafter cited as Hood, "William Lawrence Bottomley," William B. O'Neal and Christopher Weeks, *The Work of William Lawrence Bottomley in Richmond*, 1985, hereinafter cited as O'Neal and Weeks, *William Lawrence Bottomley*, and Susan Hume Frazer, *The Architecture of William Lawrence*

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- Bottomley*, 2007, hereinafter cited as Frazer, *William Lawrence Bottomley*, and additional research undertaken for both the Jerman Residence and Milburne nominations.
58. One of the first commissions the new firm of Hewitt and Bottomley received came from Aimee Therese La Farge Heins (1854-1938), the widow of George Lewis Heins (1860-1907), for the design of a chapel to be erected at Shrub Oak, Westchester County, New York, as a memorial to her late husband and her brother, the artist John La Farge (1835-1910). St. George's Church was consecrated on 23 May 1912. Frazer, *William Lawrence Bottomley*, 39-43.
  59. This paragraph and the following paragraph are adapted from the Jerman Residence nomination prepared by this author. Bottomley's entry in *Who's Who in America, Vol. 22, 1942-1943*, lists his office at 112 East 55<sup>th</sup> Street and his residence as River House. The entry in volume 23, for 1944-1945, cites The Hickory as his residence and 545 Fifth Avenue as his office address. By 1948, when volume 25 for 1948-1949 was published, Bottomley had moved his office to 597 Fifth Avenue, which is the address listed in volume 26, for 1950-1951. An entry for the architect appears in *Who Was Who In America, Vol. 3* (1960). The townhouse at 112 East 55<sup>th</sup> Street is lost. Its site was combined with the adjoining lot to the west and became the location of a multi-story commercial office building with 110 East 55<sup>th</sup> Street as its address. "Fellows of The American Institute of Architects Elevated by the Jury of Fellows in March, 1944," and "Advanced to Fellowship in 1944," *Journal of The American Institute of Architects*, Vol. II, No. 3 (September 1944): 132-138.
  60. Author's biographical file, William Lawrence Bottomley.
  61. Author's biographical file, Herbert Augustine Claiborne. Katherine Claiborne Cox was an officer of the Association for the Preservation of Virginia Antiquities from 1898 to 1900 and from 1903 until her death, a charter member of the Virginia chapter of the Colonial Dames and its president from 1898 until her death, vice-president (1900-1902) and president (1902-1914) of the National Society of Colonial Dames of America, and Virginia vice-regent of the Mount Vernon Ladies' Association from 1921 until her death. Mr. Cox was a Confederate brigadier general, member of the United States House of Representatives from North Carolina (1881-1887), and secretary of the United States Senate (1893-1900). Biographical information on Herbert Augustine Claiborne was compiled by this author principally from secondary sources including Camille Wells' biographical sketch published in the *Dictionary of Virginia Biography*. Francis Claiborne Johnston III also participated in this research and provided documentary materials to this author.
  62. *Ibid.* Francis Claiborne Johnston III generously provided photocopies of letters, records, documents, and publications to this file. Mr. Claiborne's successful nomination for membership in The Walpole Society was proposed by Alexander W. Weddell and seconded by Luke Vincent Lockwood. Claiborne's "Some Paint Colors from Four Eighteenth-Century Virginia Houses," published by The Walpole Society in 1948, reflects an appreciation of the aesthetics of color, its hues and values, honed by observation and experience, and represented in the handsome brick masonry he oversaw, particularly at Wilton, Milburne, and the Jerman Residence. Frazer, *William Lawrence Bottomley*, 31.

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63. Hood, "William Lawrence Bottomley," 72.
64. See O'Neal and Weeks, *William Lawrence Bottomley*, xiii, 158-175. Richard Cheek (b. 1945) had known Milburne since childhood, having lived nearby in a house designed by W. Duncan Lee, at 4703 Pocahontas Avenue, Westmoreland Place, since 1948.
65. Mark Alan Hewitt, *The Architect & the American Country House, 1890-1940* (New Haven: Yale University Press, 1990), 268-269. Hereinafter cited as Hewitt.
66. Hewitt, 230, 232.
67. For Redesdale see Hood, "William Lawrence Bottomley," 60-63, O'Neal and Weeks, *William Lawrence Bottomley*, 190-216, and Frazer, *William Lawrence Bottomley*, 138-149. A photograph of the entrance hall at Redesdale appears as the front, dust-jacket cover of Mrs. Frazer's monograph. VDHR File No. 043-0719.
68. Author's biographical files, Edmund Randolph Williams, Susanne Williams Massie. The Colonial Revival gardens at Rose Hill, developed by Mrs. Massie around the summer residence she built in 1903, were among the showplaces of early-twentieth century Virginia. In *Virginia Beautiful* (1930) Wallace Nutting describes them as "laid out in a modern fashion, very successfully, and it is a pleasure to delineate so many scenes within them, . . ." (272). See photographs on 25, 37, 51, 90, 153, 246, and 260.
69. Charles E. Brownell et al., *The Making of Virginia Architecture* (Charlottesville: University Press of Virginia, 1992), 370.
70. Frazer, *William Lawrence Bottomley*, 319 (Chambers), 234-255.
71. After seeing through the design and construction of Rose Hill, the elegant Washington residence of Brigadier General Daniel Bradford Devore (1860-1956), the Joseph Forney Johnston house in Birmingham, Alabama, and River House in 1930-1932, and the commission from Frederick S. Campbell for his Windsor Farms house, he and the firm of Bottomley, Wagner & White had received few significant commissions. The death of W. Sydney Wagner in May 1932 prompted the dissolution of the firm, and William Lawrence Bottomley operated his office afterward with the assistance of draftsmen and office staff. In 1933-1934, a period of financial uncertainty for many, fewer significant commissions came to him, except those from Mrs. Nicoll for Cloverland and Charles Custis Harrison Jr. for a house at Hill Farm, both in Fauquier County, and DeLeon F. Green for a house in Weldon, Halifax County, North Carolina, until he was approached late in 1933 by the Robertsons. The excerpt from Bottomley's letter of 11 May 1934 to Mr. Robertson is first cited in Hood, "William Lawrence Bottomley," 77-78. The quotation from Bottomley's letter of 10 November 1937 to Arthur Shurcliff is cited in O'Neal and Weeks, *William Lawrence Bottomley*, 162. The present location of these letters is not known.
72. Architects' Emergency Committee, *Great Georgian Houses of America, Volume I* (New York: Kalkhoff Press, 1933), and *Great Georgian Houses of America, Volume II* (New York: The Scribner Press, 1937). Both volumes were reissued in paperback form in 1970. Claiborne & Taylor, Incorporated, Mrs. Robert Gamble Cabell III, and Mrs. William R. Massie were subscribers to both volumes. "The Forum of Events," *The Architectural Forum* (June 1934): 34. John Mead Howells, *The Architectural Heritage of the Piscataqua* (New York: Architectural Book Publishing Company, 1937): not-paginated.

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73. William Lawrence Bottomley, "The Design of the Country House," *Architectural Record* 50 (October 1921), 248.
74. These excerpts from letters written by Arthur Shurcliff to Bottomley are quoted in O'Neal and Weeks, *William Lawrence Bottomley*, 171.
75. The work of these architects and their peers is addressed in Hewitt and by Richard Guy Wilson in *The Colonial Revival House* (New York: Harry N. Abrams, Inc., 2004), hereinafter cited as Wilson, *Colonial Revival*.
76. Augusta Owen Patterson, *American Homes of To-Day: Their Architectural Style • Their Environment • Their Characteristics* (New York: The Macmillan Company, 1924), 37. The life and career of Augusta Owen Patterson, who was born in Richmond on 4 July 1870, the daughter of Frank E. Owen, remains to be addressed, particularly the genesis of *American Homes of To-Day*. She died at Venice, Sarasota County, Florida, on 13 April 1964.
77. Fiske Kimball, *Domestic Architecture of the American Colonies and of the Early Republic* (New York: Charles Scribner's Sons, 1922), xviii.
78. These houses and others are treated in both Hewitt and Wilson, *Colonial Revival*. See also James F. O'Gorman, ed., *Hill-Stead: The Country Place of Theodate Pope Riddle* (New York: Princeton Architectural Press, 2010). Ardrossan, which remains a residence of the builder's descendants, is the subject of an impressive monograph. David Nelson Wren, *Ardrossan: The Last Great Estate on the Philadelphia Main Line* (New York: Bauer and Dean Publishers, 2017).
79. David Adler has been the subject of three monographs in addition to the discussion of his houses in Hewitt, etc.; Richard Pratt, *David Adler: The Architect and His Work* (New York: M. Evans and Company, 1970), Stephen M. Salny, *The Country Houses of David Adler* (New York: W. W. Norton & Company, 2001), and Martha Thorne, ed., *David Adler, Architect: The Elements of Style*, (New Haven: Yale University Press, 2002), hereinafter cited as Thorne, *David Adler*, which was published to accompany an exhibition of the same name organized at the Art Institute of Chicago and held in 2002-2003.
80. For Caumsett see James B. Garrison, *Mastering Tradition: The Residential Architecture of John Russell Pope* (New York: Acanthus Press, 2004), 229-247. For Easton see Thorne, *David Adler*, 190-197.
81. For the work of these architects see Hewitt. See also Mark Alan Hewitt, *Architecture of Mott B. Schmidt* (New York: Rizzoli, 1991).
82. Mr. Rieley, in turn, likewise respected the work of those who preceded him at Milburne. The landscape today is remarkably close in appearance to that seen in many documentary photographs of the estate during the Robertson's ownership except for the lush growth of wisteria on wirework trellises and other vines on the front and river elevations.
83. Milburne's site plan reflects Bottomley's approach to design that he recounted in an interview with architect/writer John Taylor Boyd Jr., "The Country House and the Developed Landscape: William Lawrence Bottomley Expresses His Point of View About the Relation of the Country House to Its Environment in an Interview with John Taylor Boyd, Jr." published in *Arts & Decoration* in November 1929, 51-54, 98, 100. Bottomley's design of the landscape setting of Milburne is arguably the most successful

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of those provided for his Virginia houses. It is certainly among the most intact and well-preserved of the group, including Redesdale and the Coleman Wortham House, that have benefitted from discerning, educated stewardship.

84. The date of the addition of the paired brick staircases providing additional access from the terrace to the lawn on the river side of Milburne's grounds remains to be confirmed. They do not appear in the signed photographs of the estate made by Robert W. Tebbs (1875-1945) and believed to date to the early 1940s, and before Mr. Tebbs' death on 23 May 1945. The steps are visible in the photographs of Milburne produced by Louis H. Frohman (1893-1990), which are believed to date to the later 1950s. Whether Alden Hopkins was engaged for this work is yet to be confirmed by research.
85. Both ivy and wisteria appear on the front elevation of the house while wisteria and other unidentified vines are visible in views of the river elevation, where the paired mimosas planted by Gillette on either side of the centered terrace steps have an airy presence.
86. Quotations from letters exchanged between Shurcliff, Walter Robertson, and William Lawrence Bottomley in O'Neal and Weeks, *William Lawrence Bottomley*, provide insight into Shurcliff's role as a critic and advisor to the Robertsons while underscoring the disadvantage to history and this nomination their present unavailability (and possible loss) represents.
87. In a letter to Walter Robertson, dated 25 November 1968 and surviving in the possession of Catherine Robertson Claiborne, Richard K. Webel, Mr. Innocenti's partner, acknowledges receipt of Mr. Robertson's letter to Mr. Innocenti and photographs of the wall and eagles, which arrived at The Studio, their Roslyn, New York, office, while Mr. Innocenti was in Florence, Italy, where he died unexpectedly. His body was interred in the Cemetery at San Martino a Grassano in Florence.
88. Historic Garden Week in Virginia, April 22-29, 1950, 21. Rothesay, The Oaks, Windsor, Fairfield, and Meadowbrook were also featured properties in the "Richmond District."
89. Ibid. 14. The book was reprinted in 1931 and 1932 in different-colored covers.
90. Virginia Christian Claiborne (1894-1960) was the daughter of Frances Archer Christian and the wife of Herbert Augustine Claiborne. Ella Williams Buek Smith was the daughter of Susanne Coleman Williams (Buek) Massie, the wife of James Gordon Smith, and like her mother, a client of William Lawrence Bottomley. Caroline Pickrell Strudwick (1894-1976), a native of New York City, was the (second) wife of Edmund Strudwick Jr. *Homes and Gardens in Old Virginia* (1950), 158-161. Mrs. Claiborne presented an account of the publication history of *Homes and Gardens in Old Virginia* at the 1951 annual meeting of the Garden Club of Virginia hosted by the Warm Springs Garden Club and held at The Homestead at Hot Springs. It was published in 1970 in *Follow the Green Arrow: The History of The Garden Club of Virginia, 1920-1970*, 113-114. The revised 1950 edition was reprinted in 1953 with the same account of Milburne but with a different photograph, shot from a position outside the wall retaining the lawn, that encompassed the entire length of the river elevation in its landscaped setting. See pp. 158-161. In 1961, when plans were laid for a new edition of *Homes and Gardens in Old Virginia*, Mesdames Smith and Strudwick continued as editors together with Frances Archer Claiborne Guy (1921-2016), who carried on the work of her mother and grandmother in this role. The revised edition of *Homes and Gardens in Old Virginia* was

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published in 1962. The account of Milburne published in the earlier 1950 and 1953 editions and the accompanying photograph from 1953 were reprinted in 1962. See pp. 218-221.

91. Longest, *Genius in the Garden*, 67-68, 70-71. Hilderbrand, Gary R., *Making a Landscape of Continuity: The Practice of Innocenti & Webel* (Cambridge, Massachusetts: Harvard University Graduate School of Design, 1997), 124. Cushing, Elizabeth Hope, *Arthur A. Shurcliff: Design, Preservation, and the Creation of the Colonial Williamsburg Landscape* (Amherst: University of Massachusetts Press, 2014).
92. *Gardens of the South* (New York: Simon and Schuster, 1985), 72-79.
93. Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens: Proud Owners • Private Estates • 1890-1940* (New York: Harry N. Abrams, Inc., 1991), 209-210.
94. This author's well-used four-volume set of The Georgian Period was formerly held by architect Cortlandt Francis Luce (1876-1956), whose signature appears inside the marbled endpapers of three of the four volumes. Mr. Luce was the first-born son of Clarence Sumner Luce (1852-1924), an architect who trained in the Boston office of Gridley James Fox Bryant (1816-1899) and practiced there before relocating to New York City, in 1884/1885. After his graduation from Yale University in 1900, Cortlandt F. Luce joined his father's office at 242 Fourth Avenue, which was later relocated to the Cambridge Building at 334 Fifth Avenue. This set of *The Georgian Period* was probably acquired by Clarence Luce for his office library and passed to his son. All four volumes bear the label of "William Helburn, Importer & Publisher, 10 E. 16<sup>th</sup> St., N. Y." Clarence Luce gained prominence as a planner and designer of exposition buildings, including the Massachusetts State Building at the Centennial Exhibition of 1876 in Philadelphia and the New York State Building at the Jamestown Exposition of 1907.
95. *Great Georgian Houses of America, Volume II* (New York: The Scribner Press, 1937), 8. Bottomley's colleagues on the Editorial Committee comprised distinguished members of the architectural community including Dwight James Baum, John Mead Howells, Fiske Kimball, Julian Peabody, Lawrence Grant White, and Russell Fenimore Whitehead, the editor of *The White Pine Series*. Ralph Warner Reinhold (1879-1967), the chairman of the Publication Committee, had a long association with *The Architectural Review*.
96. William Lawrence Bottomley, "The Design of the Country House," *Architectural Record* 50 (October 1921), 248.
97. These houses, and others, are featured in several works including Richard Guy Wilson's *The Colonial Revival House* of 2004. Milburne would also have appeared in Mr. Wilson's monograph except for a matter of timing. Knowing of their purchase of Milburne in 2002 and their plans for renewing the estate he asked Mr. and Mrs. Armfield to include it in his book. Being in the midst of this work, anticipating the decorating to follow, and uncertain of the timing of these efforts, they declined the honor, being uncertain also when new publication-quality photographs could be made. In later 2003 or so, when seated at a dinner across from Mr. Wilson, they acknowledged the progress of their work, but by this time the book was moving to press. William Lawrence Bottomley is represented in its pages by the elegant townhouse he designed by Henry Logan Golsan (1876-1956) and his wife, Florence Evelyn

Milburne  
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Ramage Golsan (1880-1958), at 2309 Monument Avenue in Richmond. Jane Hall Armfield,  
telephone conversations with author, 4, 7 November 2018.

Milburne  
Name of Property

City of Richmond, VA  
County and State

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City of Richmond, VA  
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City of Richmond, VA  
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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Virginia Department of Historic Resources, Richmond, Virginia

Milburne  
Name of Property

City of Richmond, VA  
County and State

**Historic Resources Survey Number (if assigned):** DHR No. 127-6160

---

### 10. Geographical Data

**Acreage of Property** 6.941 acres

Use either the UTM system or latitude/longitude coordinates

#### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 37.554360 | Longitude: -77.510730 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Or**

#### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

#### Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of Milburne are drawn to encompass the lot purchased in 1926 for which William Lawrence Bottomley created the site plan of the estate in 1934 and the adjoining acreage purchased by the Robertsons in 1967. Described in the respective deeds as containing 5.03 acres and 2.23 acres, for a total of 7.26 acres, the property acreage has been revised to 6.941 acres in the Richmond land records, where it is recorded with Parcel ID No. W0220379008. The true and correct historic boundary of the property is shown on the attached Tax Parcel Map.

Milburne  
Name of Property

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County and State

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries are drawn to encompass the site and setting of the mansion and the gardens and grounds that comprise the historic estate as well as all known historic resources. They contain the acreage acquired by the Robertsons in 1926 and 1967, which was conveyed in its entirety in 1983 by Mary Taylor Robertson to Robertson Associates and, in turn, by Robertson Associates to William Johnston Armfield IV and Jane Hall Armfield in 2002.

---

**11. Form Prepared By**

name/title: Davyd Foard Hood  
organization: N/A  
street & number: Isinglass, 6907 Old Shelby Road  
city or town: Vale state: NC zip code: 28168  
e-mail: N/A  
telephone: (704) 462-1847  
date: 15 June 2018

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**Photographs**

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

**Photo Log**

Name of Property: Milburne  
City or Vicinity: Richmond  
County: N/A

State: Virginia

Milburne  
Name of Property

City of Richmond, VA  
County and State

Photographer: Laura A. W. Phillips  
Date Photographed: 6-7 April 2016

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

Note: Photographs 1-12 and 14-21 are shown on the Aerial View and Exterior Photograph Key. Photographs 13 and 22-32 are shown on the First Floor Photograph Key.

- 01 of 32: Estate entrance, looking south to mansion
- 02 of 32: Estate entrance, looking north to Lock Lane
- 03 of 32: The Mansion, center block, north elevation, looking south
- 04 of 32: Front entrance, looking south
- 05 of 32: Entrance court and lawn, looking north
- 06 of 32: Entrance court and east exedra, looking east
- 07 of 32: The Mansion, looking southwest to center block
- 08 of 32: Aerial view, shot from roof porch on east inner wing, of porch terrace, looking east
- 09 of 32: East terrace, looking south
- 10 of 32: Aerial view, shot from roof porch on east inner wing, looking southeast over east raised garden
- 11 of 32: Oblique view of south elevation, looking northwest from the east raised garden
- 12 of 32: South elevation and terrace, looking west
- 13 of 32: Porch, looking east
- 14 of 32: South elevation, looking east
- 15 of 32: The Mansion, center block and inner wings, south elevation, looking north
- 16 of 32: View to the James River, looking south

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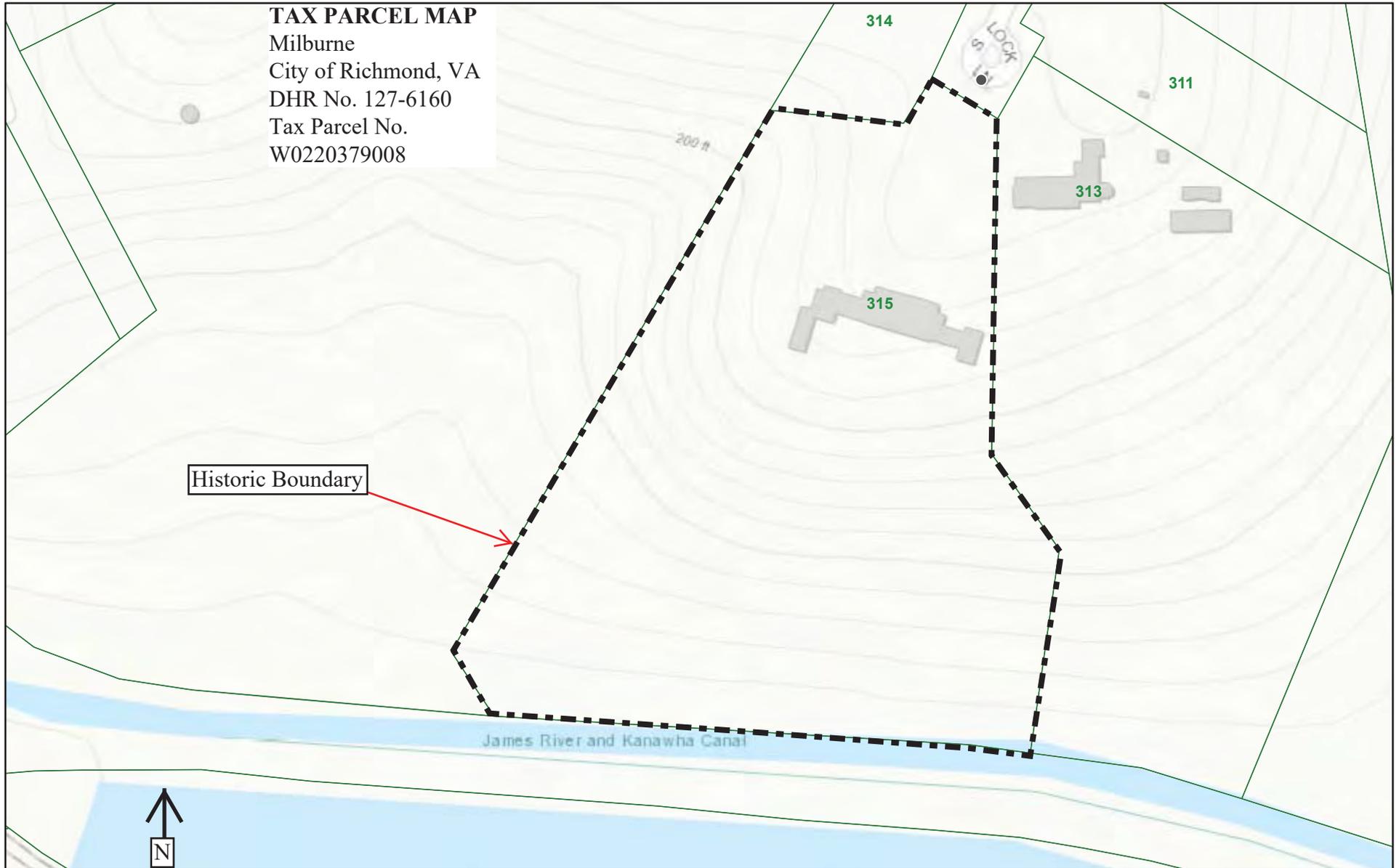
- 17 of 32: Aerial view, shot from roof porch on east inner wing, south terrace and lawn, looking south
- 18 of 32: South lawn, tool house, and putting green, looking southwest
- 19 of 32: The Mansion and grounds, looking northeast
- 20 of 32: Recreation and play area, looking north
- 21 of 32: Service area, west hyphen and west wing, looking south
- 22 of 32: Entrance hall, looking west
- 23 of 32: Drawing room, looking northwest into entrance hall
- 24 of 32: Drawing room, looking west to west elevation
- 25 of 32: Drawing room, looking east to east elevation
- 26 of 32: Library, looking southeast
- 27 of 32: East wing, paneled north elevation in south chamber, looking northeast into vestibule
- 28 of 32: Dining room, west elevation, looking northwest into breakfast room
- 29 of 32: Dining room, looking southeast to east elevation
- 30 of 32: Breakfast room, looking northwest to west elevation
- 31 of 32: Pantry, looking north
- 32 of 32: Second story, landing and hall, looking south

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

# Richmond Parcel Map

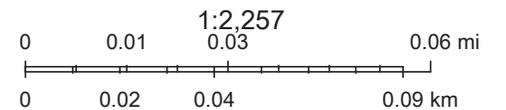
**TAX PARCEL MAP**  
Milburne  
City of Richmond, VA  
DHR No. 127-6160  
Tax Parcel No.  
W0220379008



6/18/2018 11:37:25 AM

 CityBoundary  Parcels

Address Labels



Sources: Esri, HERE, Garmin, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri

Citations appear in map service do not include Richmond. However, this map product is produced from a City of Richmond application source. The default map service is provided by ESRI and the City has no control over metadata tags appearing therein.

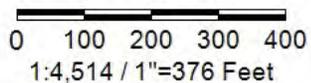


**LOCATION MAP**

Milburne  
City of Richmond, VA  
DHR No. 127-6160  
Location Coordinates:  
Latitude 37.554360  
Longitude -77.510730



Feet



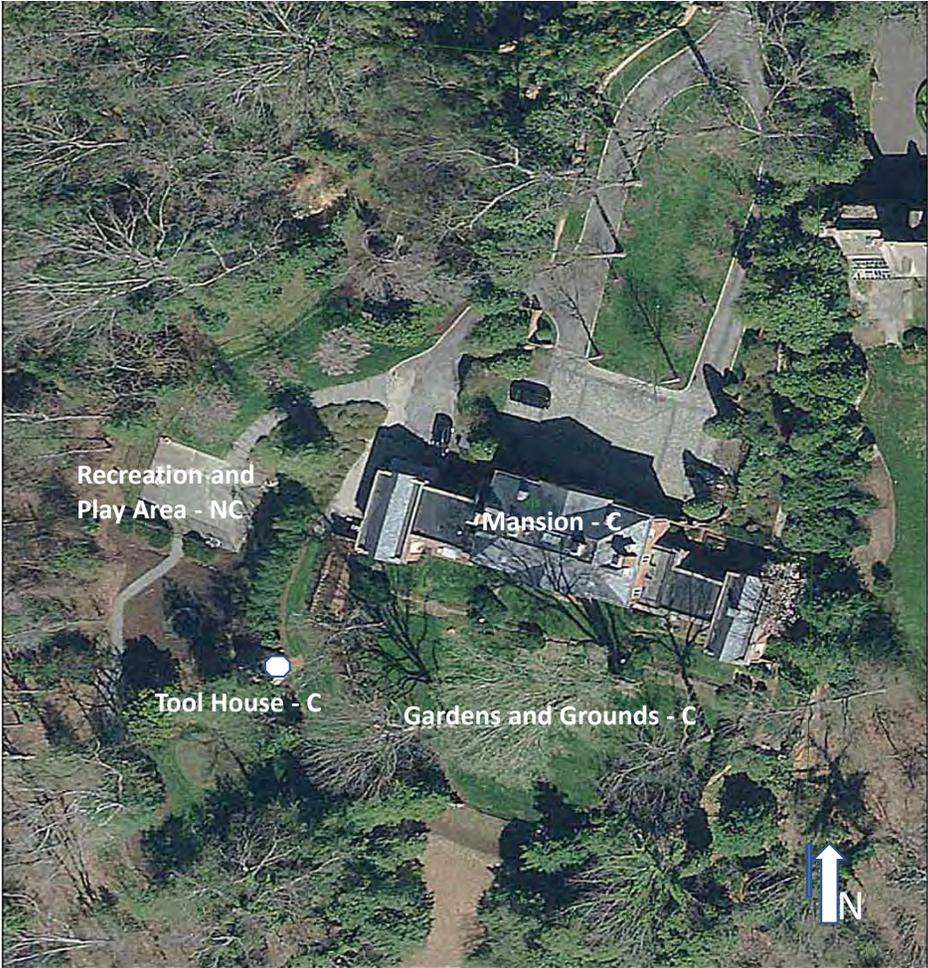
**Title: Location Map**

**Date: 6/19/2018**

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

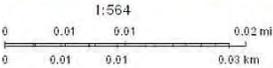
*Notice if AE sites: Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.*

**SKETCH MAP**  
Milburne  
City of Richmond, VA  
DHR No. 127-6160



6/18/2018, 4:38:16 PM

- City Boundary
- Address Labels
- Parcels



**Contributing Resource - C; Noncontributing Resource - NC**



**PHOTO KEY**

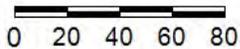
Milburne

City of Richmond, VA

DHR No. 127-6160



Feet



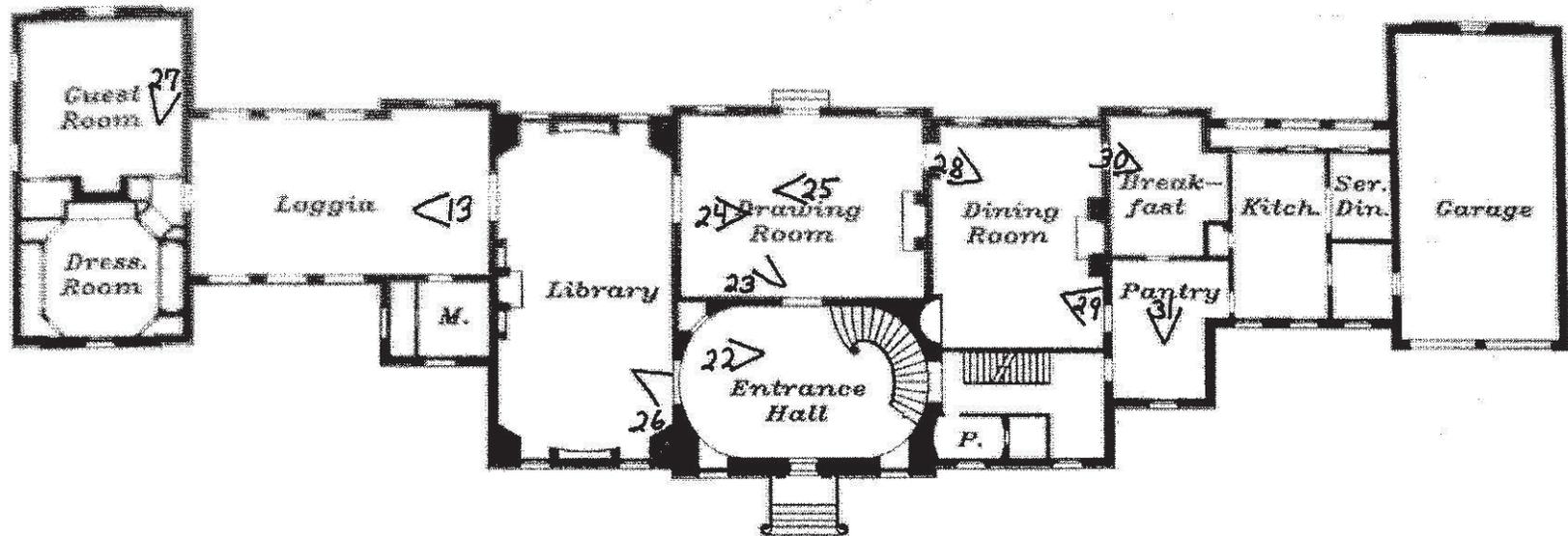
1:1,128 / 1"=94 Feet

**Title:**

**Date: 11/8/2018**

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FIRST FLOOR PLAN



Milburne  
 City of Richmond, VA  
 DHR No. 127-6160

First Floor Photograph Key  
 13> Photo number & direction of view  
 (Photograph 32 of 32 is on the second floor.)

Floor plan published in: Frazer, Susan Hume. *The Architecture of William Lawrence Bottomley*. New York: Acanthus Press, 2007. p. 281.