

United States Department of the Interior
National Park Service

VLK 12/5/17
NRHP 2/21/18

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

1. Name of Property

historic name Redesdale
other names/site number VDHR File No. 043-0719

2. Location

street & number 8603 River Road not for publication N/A
city or town Richmond vicinity X
state Virginia code VA county Henrico code 087 zip code 23229-8301

3. State/Federal Agency Certification

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

[Signature] Date 1/7/08
Signature of certifying official
Virginia Department of Historic Resources
State or Federal Agency or Tribal government

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

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

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5. Classification

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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

Number of Resources within Property

Contributing	Noncontributing
<u>4</u>	<u>5</u> buildings
<u>3</u>	<u>0</u> sites
<u>3</u>	<u>0</u> structures
<u>0</u>	<u>0</u> objects
<u>10</u>	<u>5</u> Total

Number of contributing resources previously listed in the National Register 0

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

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6. Function or Use

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Historic Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling</u>
<u>DOMESTIC</u>	<u>secondary structure</u>
<u>DOMESTIC</u>	<u>multiple dwelling</u>
<u>RECREATION</u>	<u>sports facility</u>
<u>LANDSCAPE</u>	<u>garden</u>
<u>TRANSPORTATION</u>	<u>road-related</u>
<u>AGRICULTURE</u>	<u>horticultural facility</u>

Current Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling</u>
<u>DOMESTIC</u>	<u>secondary structure</u>
<u>RECREATION</u>	<u>sports facility</u>
<u>LANDSCAPE</u>	<u>garden</u>
<u>TRANSPORTATION</u>	<u>road-related</u>
<u>AGRICULTURE</u>	<u>horticultural facility</u>
<u>AGRICULTURE</u>	<u>animal facility</u>

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7. Description

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Architectural Classification (Enter categories from instructions)

Georgian Revival
Gothic Revival

Materials (Enter categories from instructions)

foundation Concrete
roof Slate
walls Brick
other Wood, Marble, Glass

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

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8. Statement of Significance

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

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance ca. 1850-ca. 1940

Significant Dates 1925-26

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

Cultural Affiliation N/A

Architect/Builder Bottomley, William Lawrence (architect)
Gillette, Charles Freeman (landscape architect)
Claiborne and Taylor (builder)

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

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9. Major Bibliographical References

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: Virginia Department of Historic Resources

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10. Geographical Data
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Acreage of Property approximately 35 acres

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

Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing	Zone	Easting	Northing				
1	18	273560	4161040	2	18	273880	4160520	3	18	273830	4160270	4	18	273550	4160280
5	18	273390	4160520												

 See continuation sheet.

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

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

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11. Form Prepared By
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name/title J. Daniel Pezzoni
organization Landmark Preservation Associates date September 24, 2007
street & number 6 Houston Street telephone (540) 464-5315
city or town Lexington state VA zip code 24450

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

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

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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Property Owner
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(Complete this item at the request of the SHPO or FPO.)

name Charles Larus Reed Jr. and Ann Reeves Reed
street & number 8603 River Road telephone (804) 288-0257
city or town Richmond state VA zip code 23229-8301

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

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

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**Redesdale
Henrico County, VA**

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7. NARRATIVE DESCRIPTION

Summary

Redesdale is located at 8603 River Road in Henrico County, Virginia, just beyond the western city limits of Richmond and overlooking the James River Valley. The nominated area, which comprises approximately 35 acres of the property presently associated with the house, embraces park-like grounds and woods in addition to the main house and outbuildings. The Redesdale house, built in 1925-26 to a design by architect William Lawrence Bottomley, is an imposing Georgian Revival residence of English-bond brick construction. The house has a five-part composition with a two-and-a-half-story central main block under a hip roof connected to two-story hipped wings by gambrel-roofed story-and-a-half hyphens. The north-facing entrance front is distinguished by an entry in a richly carved surround above semi-circular stone steps. The south front faces the James River over a garden terrace. (The river front actually faces southwest and the entrance front faces northeast but for the purposes of the nomination the two long elevations are described as facing south and north.) Brick chimneys, modillion cornices, and an arcaded sun porch/plant room in the west wing are other exterior features of note.

The interior is also Georgian Revival in character with richly carved mantels and overmantels in the main rooms, pedimented door surrounds and a curving stair in the entry/stair hall, and paneling on several wall surfaces. Most walls are plaster on lath, as are the ceilings, and floors are wood. The second-floor bedrooms are more informal, with small Georgian and Federal Revival mantels. The few interior alterations include the conversion of a butler's pantry into the kitchen and the enclosure of the arcaded porch as a plant room. Adjoining the house are two slave quarters, originally nearly identical two-story brick buildings with Gothic Revival-type vergeboards dating to the late antebellum period. One of these was reduced in height, given a colonial appearance in keeping with the house, and made into a garage. The other retains its basic original character but was extended when it was converted to a residence in the 1980s. Other historic features include a five-acre walled garden with straight and serpentine brick walls, a walled vegetable garden, a pool, and a tenant house. Fragments of early twentieth century farm buildings were incorporated into the vegetable garden greenhouse and a 1980s barn. The nominated area rises from 133 feet above sea level at its south end along the James River lowgrounds to 190 feet at the top of the hill occupied by the house. Little Westham Creek flows along the east side of the property into the James River and Kanawha Canal (originally it flowed directly into the James River). Surrounding parcels are mostly occupied by large twentieth-century houses, and like Redesdale include a mix of open land and woodland.

Inventory

1. Redesdale. 1925-26. Contributing building.
2. Garden terrace. 1926. Contributing site.
3. Garage. Ca. 1850; Ca. 1926. Contributing building.
4. Slave quarter. Ca. 1850; 1983. Contributing building.
5. Driveway, gates, and old road bed. 19th c.; 1920s-1930s. Contributing structure.
6. Walled garden. Ca. 1935. Contributing site.
7. Vegetable garden. Early 20th c.; ca. 1925. Contributing site.
8. Well house. Ca. 1926. Contributing building.
9. Tennis court. Ca. 1926; late 20th c. Contributing structure.

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- 10. Pool. Ca. 1926; late 20th c. Contributing structure.
 - 11. Pool house. 1980s. Noncontributing building.
 - 12. Vegetable garden greenhouse. Early 20th c.; ca. 1926; late 20th c. Noncontributing building.
 - 13. Hoop house. Late 20th c. Noncontributing building.
 - 14. Barn. Late 19th/early 20th c.; ca. 1985. Noncontributing building.
 - 15. House greenhouse. 1983. Noncontributing building.

Detailed Description: Exterior

Redesdale is constructed of hand-molded bricks that range in color from pale red to burnt brown and vitrified gray. Although the colors are used randomly in headers and stretchers and the bricks are laid in English bond, the overall effect recalls colonial Flemish-bond brickwork with vitrified headers. A soldier-bond belt course marks the division between the first and second stories. The corners of the central section have brick quoining. Windows and secondary door openings have gauged brick jack arches. The poured concrete foundation projects slightly beyond the brickwork. There are three hipped dormers on both the front and the back slopes of the high hipped roof of the main block and there are three gabled dormers on both faces of the gambrel roof of each hyphen. The roofs and sides of the gables are sheathed with the same slate shingles that sheathe the roofs of the five sections of the house. The tall and slender chimneys are constructed of the same English-bond brickwork as the house and they have molded brick cap courses.

The windows have louvered wood shutters that are secured by decorative iron shutter dogs. The windows are now painted black-green but were originally lighter in color. The tall first-story windows of the central section have sixteen-over-sixteen sashes. Other windows have sashes with lesser numbers of panes. The entry with the most elaboration is the centered entry on the entrance façade of the central section, the formal entryway to the house and the center point of the symmetrical five-part composition. The entry is framed by a carved wood surround with three-quarter-round columns that incorporate palmate leaves in the bells of their Adamesque capitals. Partially hidden behind are square pilasters with similar capitals. The pilasters support a fluted entablature with paterae at its ends and center. Above this is a broken pediment with a pineapple ornament at the center. The pediment has horizontal and raking fret moldings. Framed by the pilasters is a round-arched entry surround with paneling in the reveal of the arch and a blank keyblock at its top. A molded band extends under the arch to form a lintel over the six-panel door. The fanlight has radial comes and is decorated with delicate lead ornaments including a classical female figure at the center point. Metal and glass carriage-type lights on decorative metal brackets project to each side of the entry. The semicircular steps are made of light-colored (probably Indiana) limestone and have simple non-original metal handrails along the house wall.

At the center of the river front is an entry that echoes the form of the front entry but in brick rather than wood. The entry surround has square pilasters with molded caps and bases that support an entablature and a broken pediment. The pilasters' bases and caps, a molding that runs across the face of the entablature, and the pediment are made of brick or terra cotta that is more purple in hue than the brick of the pilaster shafts and entablature. At the center of the pediment is an urn with festoons and a flame finial. The door itself has double wood and glass leaves. The entry opens onto brick and limestone steps with a decorative iron handrail that incorporates a shield motif. Small lantern-like lights hang to either side of the entry. The south elevation of the west hyphen has an entry with a six-panel door, a rectangular transom with a cobweb pattern of radial muntins, a blank keystone, and brick and limestone steps with

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iron handrails. Entries on the south elevation of the east hyphen and at the end of the east wing have simple transoms. These entries open onto wood landings and steps. The east wing steps have a Chinese lattice railing; the hyphen steps are joined to a small deck constructed in the late twentieth century. The three sides of the sun porch/plant room have round-arched openings with keystones, French doors, and fanlights. These are shaded on the west and south sides by retractable canvas awnings.

Detailed Description: Interior

The front entry opens into an entry/stair hall with wainscot and wall panels defined by molding strips. The entry surround has reeded Tuscan pilasters and is simple compared to the doorways that lead into adjacent rooms, which feature crosssetted architraves below cushion entablatures and denticulated broken pediments with center urns. The curving stair rises at the west end of the hall, the wall of which conforms to the curve. It has turned balusters and simple tread brackets. Under it is a segmental-headed doorway that connects to a powder room. Like most of the spaces in the main block, the entry/stair hall has a molded cornice.

A doorway opposite the entry leads to the drawing (living) room, the largest room in the house. The room has paneled walls and wainscots, a fretted cornice, and crosssetted doorways (the doorway into the adjacent dining room has a narrow cushion entablature and fretted cornice). The focal point of the room is the projecting chimney breast at the west end, which is ornamented with a mantel and overmantel. The fireplace surround is buff-veined black marble with crosssetted trim surmounted by a cornice shelf. The overmantel consists of a crosssetted panel, the backdrop for a landscape painting historically and presently, surmounted by a cushion entablature and a broken segmental pediment with fret moldings and a center pinecone. Beside the chimney is a "secret door" in the paneling that leads to the library in the west hyphen. The door opposite the door to the entry/stair hall leads to the garden terrace behind the house.

The dining room has much the same character as the drawing room, with crosssetted doorways and a fretted cornice, although only the fireplace wall and wainscot are paneled. One or more of the plain walls were formerly papered with French scenic wallpaper (a horse racing pattern called *La Course de Chevaux*). The focus is again the mantel and overmantel. The fireplace has the same marble and crosssetted trim as the living room, although above is a tall entablature with acanthus leaf console brackets at the ends and a center tablet carved with arabesques and a floral swag. The overmantel, like that in the drawing room, features a crosssetted panel with a broken pediment and central pinecone. The dining room connects to a narrow breakfast room in the northeast corner of the main block, positioned to take advantage of morning light. The breakfast room walls above the wainscot are divided into panels by moldings. Originally the panels contained chinoiserie wallpaper; in the late twentieth century this was replaced with lattice-pattern paper. In the room's two east corners are angled built-in cabinets with mirrored round-arched doors with intersecting or "Gothic" muntins and broken scrolled pediments with stylized center urns. One of the cabinets actually conceals a doorway to the butler's pantry in the east hyphen. The pantry, which was converted to a kitchen in the late twentieth century, has an enclosed service stair with winders leading to the upper story of the hyphen and a stair under it to the basement. The east wing's first floor, which originally contained the kitchen and food storage spaces, is now used for storage.

The west hyphen contains the library, which is paneled floor to ceiling in red gum stained a rich walnut color. The book shelves are built into the walls, a treatment that exaggerates the apparent thickness of the walls. Splayed window

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recesses and the deeply recessed doorway to the dining room, created by its placement between two closets, contribute to the effect. The closets and a closet and doorway to the sun porch on the opposite west end of the room have round-arch door surrounds with keyblocks. Fluted Ionic pilasters flank the dining room door on the east wall and a fireplace on the west wall. The fireplace has a white stone surround with a fluted keystone, but rather than having a formal mantel it has a horizontal rectangular mirror in an elaborate wood frame carved by W. M. Geggie, described as a "ship's carpenter from Newport News." The frame combines arabesques, strapwork, and foliated and architectural elements. The library walls are crowned by a cornice with a cushion entablature. In the west wing is the sun porch, which has been made into a plant room and informal sitting area by the present owners. The projecting mass of the chimney has a crosssetted Georgian mantel, a small arched firewood niche, and cabinets. The room has painted brick walls and a floor of hexagonal Mexican terra-cotta tiles put in by the present owners.

The second floor contains bedrooms, bathrooms, and storage areas and is more informal than the first floor. The mantels are Georgian or Federal in inspiration with carved decoration such as festoons and urns in the Federal Revival mantels and crossettes and cushion entablatures in one of the Georgian Revival mantels. The second-floor room in the west wing was intended as a guest room. As in the downstairs doors are paneled and door and window surrounds are molded. The bedroom in the west wing has a simple wainscot. One of the bathrooms has a gracefully curved ceiling and an alcove tub. The second floor of the entry/stair hall, which has molding-defined panels like the hall below, has round-arch doorways to the narrow hallways that lead to the east and west wings. In the attic are three servants rooms and a storage area. The basement has concrete floors, concrete and painted brick walls, and plaster ceilings. The stair to the present kitchen has a simple square newel and board railing at its base. Other features include a water closet with a tongue-and-groove partition, ladder-paneled doors, a large cylindrical water tank, glass-fronted cabinets from the former butler's pantry, and the original kitchen base cabinets. No evidence of brick foundation walls or other fabric from the Grantland house that preceded Redesdale has been found in the basement.

Detailed Description: Outbuildings

To the east of the house, on axis with it, and occupying the same hilltop are two buildings dating to the late antebellum period that served originally as slave quarters (they may also have served additional functions). The one nearest the house was made into a garage ca. 1926 and its second story largely removed. The other building (referred to here as the slave quarter) preserves its original form and two-story height but has a large gable-end addition. The buildings were originally nearly identical in form and construction with American-bond brick walls, shallow gable roofs, two-bay front elevations (two doors each story), two-tier front porches, and center chimneys. The porch eaves and gables were trimmed with undulating vergeboards; sections of historic vergeboard survive on the slave quarter.

The garage was given its present form ca. 1926 to harmonize with the closely adjacent house. It is a story-and-a-half in height with a slate-shingled gable roof, hipped wall dormers on the front containing entries to the upper floor and with slate-shingled roofing and side walls, and three garage openings across the front. The garage openings have elliptical arches with keyblocks and weatherboarded spandrels and are supported by posts with molded caps. They are contained in a front extension of the building that has a roof deck with a Chinese Chippendale railing that provides access to the dormer entries and is reached by an exterior wood stair. On the back and end elevations are six-over-six windows, the back windows with shutter dogs from former shutters. A rebuilt brick chimney or flue projects from the center point of the ridge, in the location of the original chimney, although the chimney has been removed on the

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lower-level interior. On the south end projects a one-story flat-roofed brick wing that shelters a well that was in existence in the nineteenth century. In the conversion to the garage the first-story front elevation was removed and replaced with steel posts and beams. A frame addition, which may have projected from the west gable end, was also removed. The walls and ceiling are painted plaster and appear to have been redone in the 1920s. The windows have beaded surrounds that may be original. One window sash has traces of dark gray paint, a color that is also exposed on a window surround in the other slave quarter. One of the interior spandrels has a hole and perch for a bird.

The slave quarter retains much of its original exterior character. The two-story extension made to the east end has the same basic appearance, except for a stretcher-bond brick veneer and chimney on the east gable end. The two-tier porch has square posts, a Chinese Chippendale railing on the second tier, and a outdoor stair that rises inside the porch. This stair and its board railing existed in the early twentieth century and may be original. The porch once had similar board railings. The porch eaves, which were recently extended, and the main roof eaves have undulating vergeboards, although most of the boards are modern replacements. The interior was remodeled in 1983 although it retains its basic two-room plan on both levels. The interior has gypsum board walls and ceilings, a carpeted concrete floor (the concrete floor dates to before 1975), a steel spiral stair in the southwest corner, six-panel doors, and mostly ranch trim. The 1983 addition has a brick fireplace, wood floors, and a stair with turned balusters and newel. Between the slave quarter and the garage is a metal-framed greenhouse erected in 1983. It stands at the location of a smoke house that appears in an early twentieth century photograph and is also noted on a 1922 insurance policy but that was gone by the time the present owners acquired the property.

Downhill from the house next to Little Westham Creek are a tennis court, swimming pool, and pool house. The tennis court has a standard rectangular form with a low stone retaining wall at one corner where it cuts into the hill. The court dates to ca. 1926 but has been resurfaced and has modern tall chain-link fences at both ends. The swimming pool also dates to ca. 1926 and has a rectangular form. The walk around the pool was refinished in the late twentieth century. The 1980s one-story pool house stands at the south end of the pool. It is a rectangular building of painted cinder block construction under a hip roof sheathed with simulation slate shingles and an arched copper dormer containing a lunette on the west-facing front. There are sliding glass doors surmounted by lattice-like panels. Inside are a kitchen, bathrooms, and dressing areas. Between the pool and pool house and the creek is a low earthen berm constructed in recent decades for protection from flooding.

Also downhill from the house but in a more southerly direction is the vegetable garden, a large rectangular area bounded on three sides by a brick wall with a corbelled coping and faded white paint. (The garden may have been referred to historically as the "walled kitchen garden.") The garden has several wood gates and inside it are brick cold frames and brick planting bed borders. The north side of the garden is defined by a long greenhouse originally constructed ca. 1926 but replaced by the present metal and glass superstructure. At the east end of the greenhouse is a gabled brick furnace house with a brick flue. Part of the furnace house is constructed of river cobbles in concrete, and similar construction forms the northwest corner of the garden wall. The concrete and stonework, which may run continuously from corner to corner, appear to be remnants of the foundation of one or more farm buildings built in the early twentieth century. To the west side of the vegetable garden is a long "hoop house" greenhouse with white plastic supported by metal hoops.

West of the vegetable garden and hoop house is the largest building on the property other than the main house: a four-

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level barn built ca. 1985 by Charles Reed, Norman Harvey, Andrew Bates, and Curtis Steur. The frame building has natural-finish vertical board siding and a gambrel roof sheathed with simulation slate shingles. Gabled dormers project on the west side of the roof and plastic skylights are set on other roof surfaces. There are six-over-six windows in the dormers and on the various elevations and a balcony projects in front of sliding glass doors on the third level. Large double-leaf x-braced doors on the second level of the rear elevation open onto grade (the barn is built into a slope). A basement-level wing on the east side incorporates American-bond brick walls from a late nineteenth or early twentieth century farm building. The barn's lowest level contains horse stalls. The upper levels have an unfinished three-story space from which has been partitioned off an apartment. The barn was built with the intention that it might one day be converted to a dwelling in its entirety. Near the barn is the well house, a bunker-like brick building built into a bank. It has a flat parapet, front buttresses, and double-leaf batten doors hung on strap hinges (the doors appear to be modern replacements). Inside are two large metal water tanks.

Detailed Description: Flower Gardens and Landscape Features

Redesdale is approached by a driveway that begins at two simple brick gate pillars and wing walls on River Road and gently curves, bordered by a modern wood fence, through woods to a second gate where the driveway jogs eastward. The second gateway is more formal in appearance, with tall English-bond brick pillars topped by convex limestone caps with ball finials. Decorative iron gates attach to the pillars and a curved brick wall, on which is a sign reading "Redesdale," projects from the south pillar. From the second gateway the driveway is lined with boxwoods and cedars and on its upslope south side by a stone retaining wall. It ends at a circular gravel forecourt, although an extension continues between the house and garage and links to a paved lane that accesses other buildings on the property. Next to the second gateway is a modern wood gate that opens onto an old road bed that winds through the property and is lined with cedars and deciduous trees at places. The road bed formerly linked River Road to the James River and Kanawha Canal and the Richmond and Alleghany Railroad (now CSX) at Grantland Station. The north part of the driveway corresponds to the old road, which apparently existed in the nineteenth century and may be older.

A garden terrace extends to the rear of the main block and west wing of the house. Because of the topography, which drops away at the east end of the house, the terrace is not extended behind the east wing. The terrace is raised by brick retaining walls that are mostly hidden by boxwoods and growths of ivy. The retaining wall is curved at the east end where it is tallest, corresponding to a round fish pond on the terrace. At the center of the pond is a fountain supported by dolphins and a human figure. The garden terrace ends at a low wall that projects from the corner of the west wing. A small brick patio extends from the porch/plant room at the end of the west wing and connects to a curving brick walkway that leads to the walled garden located about a hundred yards west of the house.

The rectangular walled garden, 2.21 acres in extent, has a Latin-cross plan with two flower gardens defined by brick walks and borders at the east end closest to the house, and two lawns at the west end. The east garden end is enclosed by straight English-bond brick walls and the west lawn end is enclosed by serpentine stretcher-bond brick walls. The flower garden in the northeast corner has a complex eight-part radial plan with a circular bed and walk at the center and alternating circular beds and benches at the ends of seven of the axes. The eighth axis connects to the flower garden in the southeast corner, which has an eight-part spoked wheel form and is partly sunken. The flowers in the circular center bed and the eight pie-wedge-shaped beds surrounding it are changed out every season. At the edge of the wheel garden is a bed of peonies, some of which probably date to the historic period, and a naturalistic bed with a

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small pond laid out by gardener Norman Harvey in recent decades. Statuary is positioned at the focal points of the gardens. The flower gardens are separated by a longitudinal brick walkway entered at the east end through a decorative iron gate between gate pillars with limestone caps with ball finials. Just beyond the flower gardens, the longitudinal walkway intersects a shorter cross walk. The cross walk is bordered by perennial beds and boxwoods and has at each end a gate formed of wood spindles with strap hinges and a convexly curved top rail. The longitudinal walkway continues to a statue at the west end of the garden between rows of alternating cedar and cherry trees (some of the trees have died or been replaced with other species). The two long lawns are bordered by these trees and, along the serpentine walls, by crape myrtles and other plantings. At the west corner is a small brick tool house with a pyramidal roof. A row of old pear trees runs just outside the south wall of the garden.

The grounds that spread to the south and west of the house have a rolling park-like character. At the south end the land descends to a flat field, beyond which is a line of trees marking the parallel courses of the canal and railroad. The east and north portions of the nominated area have a more wooded character roughly defined by the small but steep valley of Little Westham Creek. In these woods are overgrown terraces that extend northeastward from the house and an overgrown rock garden near the swimming pool (slate steps and a healthy growth of periwinkle have been observed in the woods at this location). The woods are more open and grassy near River Road.

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8. NARRATIVE STATEMENT OF SIGNIFICANCE

Statement of Significance

Redesdale is one of the great Georgian Revival country houses of early twentieth century Virginia. The imposing brick residence, located above the James River in western Henrico County, was built in 1925-26 for tobacco executive Leslie H. Reed and his wife Helen L. Reed according to a design by renowned society architect William Lawrence Bottomley. Bottomley's five-part concept, composed of a hip-roofed main block connected to hipped wings by gambrel-roofed hyphens, recalls Virginia prototypes like Westover and Carter's Grove. Redesdale's interiors, distinguished by Georgian mantels and overmantels, paneling, and pedimented door surrounds, were also inspired by colonial models. Noted landscape architect Charles F. Gillette developed Bottomley's design for a garden terrace behind the house and laid out a large walled garden beyond, making Redesdale a preeminent example of collaboration between these influential practitioners of colonial design. Redesdale's park-like grounds include two brick slave quarters from the antebellum plantation that preceded the twentieth century house.

Redesdale is eligible for the National Register of Historic Places under Criterion C in the architecture area of significance as an important example of the great house genre in twentieth century Virginia; for the sophistication of its Georgian Revival design; as the work of an architectural master, William Lawrence Bottomley; and as the product of the artistic collaboration between Bottomley and landscape architect Charles F. Gillette, an important theme in twentieth century Virginia great house architecture. The period of significance begins with the construction of the oldest extant buildings on the property, the two slave quarters, in the late antebellum period (ca. 1850 for convenience), and extends to ca. 1940, embracing the decades of the 1920s and 1930s when the house and significant landscape features such as the gardens were completed. Redesdale is eligible at the statewide level of significance.

Acknowledgements

A number of individuals assisted the preparation and review of this nomination, foremost among them the owner of the property and sponsor of the nomination, Charles Larus Reed Jr., who shared his insights on the development of Redesdale and provided materials from his archive on the property. Architect Susan Hume Frazer provided the section on Redesdale from her book, *The Architecture of William Lawrence Bottomley*, which was in the process of publication when the nomination was prepared. Assistance and guidance were also provided by Calder Loth, Senior Architectural Historian with the Virginia Department of Historic Resources, and by Jean McRae and Marc Wagner of the same department.

Historical Background

In the 1870s, the owners of the farm that would later become Redesdale were Richard Barton Haxall (b. 1805) and his wife Octavia Robinson Haxall (b. 1814). R. B. Haxall's family was a leading manufacturer of flour in antebellum Richmond. Richmond, in turn, was one of the chief centers of flour production on the eastern seaboard. The Haxalls acquired their first Richmond merchant mill in 1809 (they also operated a nail factory during the period). Richard Haxall, who entered the trade by 1833, partnered with Lewis D. Crenshaw in 1859. The Haxall milling enterprise experienced its greatest prosperity in the late antebellum period when it and the other dominant Richmond producer of the era, the Gallego mill, supplied the bulk of the eastern flour shipped to San Francisco during the Gold Rush. Enriched by his lucrative milling business, in 1851 R. B. Haxall acquired an Orange County property which he developed into a model farm known as Rocklands. Haxall lived at Rocklands in

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the summer and in Richmond the rest of the year. (Interestingly, Redesdale architect William Lawrence Bottomley later remodeled the Colonial Revival mansion that replaced the Haxall house at Rocklands.) It appears that Haxall may have owned the Redesdale site prior to the Civil War, perhaps in partnership with others.¹

In 1877, as a result of a suit in Richmond Chancery Court involving Haxall and the Crenshaw family, over 600 acres including the future site of Redesdale, as well as crops and a canal boat, were sold to Walter E. Grant. According to the 1880 census, Grant (b. 1856) was a farmer living in the Tuckahoe District, presumably in the antebellum house that stood on the Redesdale property. Over the course of the following half century the Grant family made substantial improvements to the property, which they named Grantland (sometimes spelled Grantlands). Grantland Station on the Richmond and Alleghany Railroad, built on the canal tow path in the 1880s, was named after the farm. In the 1880s or 1890s W. E. Grant added to the antebellum house, giving it an unusual new front distinguished by corner towers with Second Empire roofs and a front porch with a gabled room above. Photographs from the turn of the twentieth century show several large farm buildings below the house that may be associated with the foundations incorporated into the present barn and vegetable garden greenhouse. A 1922 insurance policy enumerates the buildings that stood on the property at that time: a principal dwelling, the two-story brick quarters buildings (the westernmost one described as being part frame), a frame smokehouse and storage building between the main house and westernmost quarters, a large frame "Main Barn," a frame hog house, and a frame corn house, the latter three farm buildings located in close proximity to each other. The barn may have served in part to stable the race horses the Grants are said to have reared on the farm. The Grant family apparently experienced financial difficulties toward the end of its tenure and in April 1923 a court-appointed commissioner sold 360 acres of the Grantland property to the Reed Land and Investment Corporation.²

The Reed Land and Investment Corporation was the creation of brothers Pleasant L. Reed, William T. Reed, John H. Reed, Charles C. Reed, and Leslie Hartwell Reed. Leslie H. Reed (1878-1950) was the American agent of the Imperial Tobacco Company, the largest tobacco company in Britain. The Reed brothers saw an opportunity to profit from the westward expansion of Richmond that occurred during the era. By the 1920s suburban Richmond had begun to reach into Henrico County along the picturesque high ground above the James River. Windsor Farms was laid out between Redesdale and the Richmond city limits in the 1920s (it was annexed by the city in 1941) and saw the construction of large country houses such as Agecroft Hall and Virginia House. The month before the Reed brothers' Grantland purchase was finalized they had the tract subdivided according to a design by landscape architect J. Woodward Manning of Cleveland, Ohio. Manning's plan shows large house lots connected by curving streets that conform to the rolling topography. The nineteenth century road that would become Redesdale's driveway is shown, as is, perhaps coincidentally, a house with a circular forecourt in approximately the future location of Redesdale.³

The Reed brothers postponed developing Grantland according to the Manning plan. They may have perceived that conditions were not optimal for development. A ca. 1928 aerial view of Windsor Farms shows only spotty development in that better-situated subdivision. The stock market crash of 1929, the Great Depression, and the onset of World War II delayed development further. In 1943 the brothers liquidated the Reed Land and Investment Company and sold its remaining undeveloped land to Leslie H. Reed. Prior to this, about the same time the Reed brothers acquired Grantland, Leslie and his wife Helen Lathrop Reed (1885-1977) considered building a country house. Grantland was apparently the desired location, and in March 1925 the Reeds acquired a chain of lots extending from River Road to the bluff and hillside on which the Grantland house and associated buildings were located. The Reeds had added to this core 25-acre area by 1934, extending their property across the low ground to the canal.⁴

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In early 1925 New York society architect William Lawrence Bottomley became aware of the Reeds' plan to build a country house. Bottomley had just completed work on Nordley, a Georgian Revival residence built for Mr. and Mrs. Benjamin Hodges Smith on the James River west of Richmond, and he asked Mrs. Smith if she would contact Mrs. Reed and recommend him to her. Smith did, and correspondence between Bottomley and the Reeds commenced in February 1925. Leslie Reed notified Bottomley "I believe that Mrs. Reed's preference is for a house of the Georgian style"—not a surprising choice considering Bottomley's proficiency in the style and its popularity in the high society circles to which the Reeds belonged. In early March 1925 Bottomley and Mrs. Reed made a scouting expedition to Williamsburg and the James River plantations. They later visited the Metropolitan Museum of Art where colonial interiors were on display in the newly opened American Wing. Leslie Reed sent Bottomley sketches showing house plan options and Bottomley responded with schematic elevation drawings, one of which—the "Southern style" design—was selected. Although most of the correspondence was between Leslie Reed and Bottomley, it appears that Helen Reed was the driving force on the client side of the relationship. For his part Leslie Reed was familiar with English great houses through his business dealings, and it is surmised that his familiarity was an inspiration for the house he planned to build.⁵

William Lawrence Bottomley (1883-1951) graduated from the architecture program at Columbia University in 1906 and went on to study at the American Academy in Rome and the Ecole des Beaux-Arts in Paris before establishing an office in New York City about 1910. His first Virginia commission was apparently the H. L. Golsan House at 5213 Monument Avenue in Richmond, for which a building permit was issued in 1916. Mrs. Golsan was a New Yorker, which may explain how she became acquainted with Bottomley. The Georgian Revival Golsan House, although designed for a compact urban site, has many of the features that would later typify Bottomley's Virginia country houses, such as richly colored and textured brickwork, a hip roof, brick quoining, and a belt course division of the stories. Another milestone with relevance to Redesdale was Nordley, Bottomley's first country house design for a Richmond client. There is some indication that Bottomley got the Nordley commission with the help of Mrs. Golsan, just as Nordley's mistress Mrs. Smith would later put him in touch with the Reeds. Bottomley talked the Smiths out of the English Cottage style they initially favored and into Georgian Revival, ultimately designing for them a five-part house with a central block connected to wings by forward-curving hyphens. Bottomley was skillful in his use of architectural allusion, and Nordley, like Redesdale, drew upon prototypes located throughout the Eastern United States including a number of colonial Virginia great houses. The interiors of the two houses differ in many respects although they share gracefully curved staircases and dark wood-tone libraries.⁶

Bottomley described the "Southern style" design he favored for Redesdale in a March 12, 1925, letter to Leslie Reed. The design was "very much in the style of Eltham," a no longer extant colonial house admired by Bottomley, "with a pair of columns and a pediment at the front door. The connecting wings are one-story high with a gambrel roof, like Carter's Grove [the Carter's Grove hyphens were added in the 1920s and are gabled], and dormers like Eltham. The two end pavilions are two stories each, one with a porch on the first story and one with a kitchen and servants' hall." Bottomley recommended that the Reeds contract with Claiborne and Taylor, Incorporated, to build Redesdale. The firm had already built several Bottomley houses in Richmond and vicinity. Herbert A. Claiborne Sr. (1886-1957), a principal of the firm, had developed an expert understanding of the colonial brickwork that was a hallmark of Bottomley's Richmond designs. The Reeds selected Claiborne and Taylor and by mid-July 1925 the walls were mostly completed. A year later, on July 18, 1926, Leslie Reed wrote Bottomley "we have gotten fairly settled and the house looks very nice."⁷

The correspondence between Leslie Reed and Bottomley illustrates the creative collaboration of architect and client, as well as a desire by the Reeds to rein in a penchant for grandiosity on the part of their architect. The front entry is a case in point. When

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Bottomley proposed a “woman’s head” over the door, Leslie Reed replied “I have never seen anything of the kind on the old places in Virginia” and urged a “simpler design.” Although Bottomley produced a design without a head, the addition of a tiny female lead ornament at the center point of the fanlight might represent a tongue-in-cheek “last word” in the matter. The Reeds also objected to the amount of paneling that Bottomley proposed for certain rooms and to his original placement of the fireplace in the library. By and large, however, Bottomley and the Reeds were in accord. When Mrs. Reed visited the Metropolitan Museum with Bottomley, she was particularly impressed by the parlor of the colonial Philadelphia Powell House on display there. Bottomley’s design for the fireplace wall of Redesdale’s dining room is closely modeled on the Powell House fireplace wall, even to the nearly identical carving in the mantel entablature and the arabesque ornaments in the corners of the overmantel panel. Inspiration for the library was provided by another colonial interior, a room from the King George County house Marmion on display at the Metropolitan Museum. The library’s fluted Ionic pilasters, full entablature, and even the form and carving of the mirror over the fireplace were copied from the Marmion room.⁸

Architectural historians William O’Neal and Christopher Weeks suggest that Bottomley’s dining room and library designs for Redesdale were intended as part of a complex dating scheme that creates for an observer who is well versed in American architectural history the illusion of a colonial great house constructed and modified during the course of the eighteenth century. Architectural historian Susan Frazer echoes this assessment, noting that Bottomley and the Reeds “created a new house that looked as if it had evolved in stages over centuries.” Frazer enumerates the colonial American houses that Bottomley drew upon in his design for Redesdale, including Westover, Carter’s Grove, Eltham, Brandon, Marmion, and the Powell House, as well as at least one contemporary English example, Edwin Lutyens’ Ednaston Manor. O’Neal and Weeks also suggest influence from the Nelson House in Yorktown. Architectural historian Calder Loth has identified the stair at Shirley as the model for the form of the Redesdale stair balusters.⁹

Decorative finishes were among the tools Bottomley used to simulate antiquity. Of the dining room finishes O’Neal and Weeks write that “Everything in the room was employed to create [a] sense of age. The wood was painted ‘gray glazed with clear, dull white’ to achieve ‘a powder patine of old color, a feeling of one coat of paint showing through another.’” Of the original drawing room finishes Frazer writes, “Paneled walls were originally painted powder beige. Draperies with semicircular valences and tassels were made from scarlet and gold damask. Pale yellow damask covered the seats of the Chippendale chairs. Bottomley used this color, accented with scarlet, green, and blue flowers, in the chintzes of the additional upholstered pieces. Waterford glass chandeliers were suspended from cords made of scarlet taffeta.” The draperies and furniture have changed and the chandeliers moved to other rooms, but the drawing room is still painted a light beige color. The dining room woodwork was originally painted a light gray and the wall surfaces framing the Chinese wallpaper panels in the breakfast room were painted terra cotta with a gray glaze. The Chinese paper, Frazer notes, was printed in England from eighteenth century blocks.¹⁰

With construction of Redesdale well underway in the summer of 1925, Bottomley and the Reeds turned their attention to the grounds and outbuildings. Bottomley had submitted a site plan to the Reeds at the outset of the project that showed a terrace across the back of the house leading to a “door step garden,” both formal in character. The circular forecourt was to be enclosed by a square fence or wall. In the final scheme the terrace was eliminated but the door step garden evolved into the present garden terrace, and the circular forecourt lost its fenced enclosure. The changes were apparently the contribution of landscape architect Charles Freeman Gillette (1886-1969). The Wisconsin-born Gillette moved to Richmond in the early 1910s and soon thereafter landed a high-profile commission involving a colonial Virginia property, the landscaping of the Nelson House grounds in Yorktown. This project, according to biographer George C. Longest, brought Gillette to the attention of William Lawrence Bottomley. “For more than ten years,” Longest writes, “Gillette’s and Bottomley’s names and professional careers

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would be closely intertwined.” The artistic collaboration between Gillette and Bottomley would result in the integrated architectural and landscape design of Redesdale, Canterbury, Nordley, Casa Maria, and other notable Virginia properties. During his heyday Gillette was regarded as “*the* interpreter of southern gardens” in Virginia.¹¹

Bottomley and Gillette worked out a *modus operandi* for their collaborations. According to O’Neal and Weeks, “It was Bottomley’s custom to indicate general shapes that a specific garden might take, but it was frequently Gillette who executed the planting and refined the rough plans of Bottomley.” Longest agrees; Bottomley “often did the site planning” and Gillette “selected the types and locations of plants.” Such was the case at Redesdale. Of Gillette’s work at Redesdale, Longest writes, “Rather than placing a sweeping masonry terrace bordered by boxwoods across the rear façade, Gillette bowed to the owner’s desire for a less-grand statement and created [a] segmented scheme. A small, raised terrace extends from the arched windows of the library, while below, a green accented by flower borders and brick walls offers a cultivated space.” The Gillette papers at the Library of Virginia include no less than thirty-nine plans for work at Redesdale and Grantland covering the period 1924 through 1936. One drawing, a road plan produced for the Reed Land and Investment Corporation and dated January 30, 1924, suggests Gillette and the Reeds had formed an association before design work on Redesdale had begun. Plans entitled “A Layout Plan of the Walled Garden,” “A Plan Showing the Walled Garden and the New Avenue of Trees,” “Plans and Elevations for Toolhouse,” and others from 1935 and 1936 indicate that most if not all of Gillette’s work on the walled garden occurred a decade after the work on the house. Plans and studies for various gates spanning the years 1926 to 1932 suggest that the two sets of driveway gates were also later additions.¹²

Bottomley and the Reeds were keen to surround Redesdale with appropriate dependencies. The slave quarter closest to the new house, to be remodeled as a garage with upper-story apartments, posed a challenge that Bottomley solved by replacing the second story with a gabled half-story and otherwise colonializing the utilitarian Gothic Revival building. Leslie Reed urged changes to the building in a September 1925 letter to Bottomley, proposing that the converted quarter be modeled on dependencies at Carter’s Grove and the Nelson House. A section of serpentine wall was also added to tie the garage into the overall scheme. The eastern slave quarter, located at some distance from the main house, was apparently not considered to detract from the eighteenth century ambiance and was left as is until an addition was made in the 1980s. The Reeds settled into life at Redesdale with their sons Leslie Hartwell Reed Jr., Charles Lathrop Reed, and Wellford C. Reed. Their house also served them for entertaining British business associates. In 1977 Redesdale was acquired by present owners Charles Larus Reed Jr., the great-nephew of Leslie and Helen Reed, and his wife, Ann Reeves Reed. The Reeds retained Richmond architect David S. White to design the pool house and other alterations to the property.¹³

ENDNOTES

1. Berry, “Rise of Flour Milling in Richmond,” 391, 399, 405, 407; Cote, Peters, and Loth, “Rocklands;” Henrico County Deed Book 70, p. 361; Deed Book 76, p. 4.

2. Charles L. Reed Jr. personal communication; Henrico County deed (August 9, 1877); U.S. census; American Insurance Company policy; Grantland Contract of Sale; Redesdale Guaranty Policy.

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3. O’Neal and Weeks, *Work of William Lawrence Bottomley*, 103; “Lot Plan for Grantlands;” Longest, *Genius in the Garden*, 4.
 4. O’Neal and Weeks, *Work of William Lawrence Bottomley*, 104, 196; “Lot Plan for Grantlands;” “Plat of Part of ‘Grantlands,’ Henrico County, Va.”
 5. O’Neal and Weeks, *Work of William Lawrence Bottomley*, 194-197.
 6. *Ibid.*, 5, 41, 109, 112, 115-116; Wells and Dalton, *The Virginia Architects*, 38-39.
 7. O’Neal and Weeks, *Work of William Lawrence Bottomley*, xx-xxi, 195, 196.
 8. *Ibid.*, 200-201, 204-207.
 9. Calder Loth personal communication; O’Neal and Weeks, *Work of William Lawrence Bottomley*, 201, 205; Frazer, *Architecture of William Lawrence Bottomley*, 144.
 10. O’Neal and Weeks, *Work of William Lawrence Bottomley*, 205, 206; Frazer, *Architecture of William Lawrence Bottomley*, 148.
 11. O’Neal and Weeks, *Work of William Lawrence Bottomley*, xx, 208-209; Longest, *Genius in the Garden*, 4, 61, 65.
 12. O’Neal and Weeks, *Work of William Lawrence Bottomley*, xx; Longest, *Genius in the Garden*, 61, 67, 72, 75; Library of Virginia website.
 13. Charles L. Reed Jr. personal communication; O’Neal and Weeks, *Work of William Lawrence Bottomley*, 208-209.

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10. GEOGRAPHICAL DATA

Verbal Boundary Description

The boundaries of the nominated area are shown on the approximately 1:200-scale map that accompanies the nomination. The tax parcel number is 754-731-8217 as listed with the County of Henrico and noted in Deed Book 1753, Page 1507.

Boundary Justification

The boundaries of the nominated area include the Redesdale house and accompanying historic buildings and landscape features. The boundaries do not include a 1920s-era barn that was historically associated with Redesdale but is now located on a separate parcel in separate ownership.



17 MAY 50 VA 161
 1162
 STATE CAPITOL 4 MI (RICHMOND)
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Redeemable
 Henrico Co., Va
 VDA# 405-0719
 UTM Proj. s. Zone 18
 1. E 273560 N 4160
 2. E 273800 N 4160
 3. E 273450 N 4160
 4. E 273550 N 4160
 1158
 5. E 273290 N 4160
 32'30"

1157