

United States Department of the Interior
National Park ServiceNATIONAL 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 Westbourne DHR# 127-5822other names/site number Pinehurst

2. Location

street & number 330 Oak Lane not for publication N/Acity or town Richmond vicinity N/Astate Virginia code VA county Richmond (Independent City) code 780 zip code 23226

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

12/8/99
DateVirginia Department of Historic Resources
State or Federal agency and bureauIn my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

☐ 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) _____

Westbourne
Name of Property

Richmond (Independent City), VA
County and State

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

Number of Resources within Property
(Do not include previously listed resources in the count)

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

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

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

6. Function or Use

Historic Functions
(Enter categories from instructions)
DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)
DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)
Colonial Revival

Materials
(Enter categories from instructions)
foundation N/A

walls BRICK
STONE:
roof OTHER
other METAL:

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

8. Statement of Significance

Applicable National Register Criteria

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

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☒ 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.)

Property is:

- ☐ 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.

Area of Significance

(Enter categories from instructions)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

LITERATURE

Period of Significance

1919 - 1949

Significant Dates

1919

1938 - 1949

Significant Person

(Complete if Criterion B is marked above)

Douglas Southall Freeman

Cultural Affiliation

N/A

Architect/Builder

W. Duncan Lee

Charles Gillette, Landscape Architect

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

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

- ☐ recorded by Historic American Engineering Record# _____

Primary Location of Additional Data

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☐ Other
Name of repository : _____

Westbourne
Name of Property

Richmond (Independent City), VA
County and State

10. Geographical Data

Acreage of Property Approximately 2 acres

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>18</u>	<u>278,560</u>	<u>4,161,280</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u>N/A</u>	<u>See continuation sheet.</u>	<u> </u>

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Joseph F. Yates, Architect and Kimberly M. Chen

organization Joseph F. Yates, Architect, PC date 28 June 1999

street & number 211 N. 18th Street telephone (804) 649-7756

city or town Richmond state Virginia zip code 23223

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name John D. Thompson and Todd Yogy

street & number 330 Oak Lane telephone 804-285-8877

city or town Richmond state VA zip code 23226

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 200137127; and the Office of Management and Budget, Paperwork Reductions Project (10240018), Washington, DC 20503.

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Westbourne
Richmond, VA

SUMMARY DESCRIPTION

Westbourne, at 330 Oak Lane, is a large and well detailed Georgian Revival-style mansions, designed by Richmond architect Duncan Lee for real estate operator and businessman Abram L. McClellan. Lee's drawings are dated 1 December 1915. However, construction was not completed until late in 1919. The original drawings refer to the house as "Pinehurst." It was renamed "Westbourne," in 1938, by Dr. Douglas Southall Freeman, the second owner.

ARCHITECTURAL ANALYSIS

SITE

The grounds at one time extended from Oak Lane to the north and east, Harlan Circle to the south and east, and Greenway Lane to the west, forming an irregularly shaped lot. Oak Lane and Harlan Circle meet at a point at what used to be the easternmost end of the site. The house was approached by a driveway from Oak Lane which terminated in a circle. The present owners have curved the driveway to the right, at the circle, and brought it around to the opposite side of the house, which was reputed by local residents to be the original approach. However, Dr. Freeman's daughter, Mary Tyler Freeman Cheek McClenahan, remembers the main entrance was from the north when her father purchased the property. It was during Dr. Freeman's occupation of Westbourne that extensive gardens were designed by Charles F. Gillette, a noted Virginia landscape architect. Mrs. McClenahan stated that at the time her father purchased the house, in 1938, the only site improvements were a large garage to the west of the house and tennis courts to the east. Mrs. McClenahan recalled that the tennis courts were removed and replaced with a double ellipse of flowering cherry trees and a rose garden. An alley of magnolias was planted on either side of the driveway and a broad lawn spread out to the south, offering an open view of the house from Cary Street along the axis of Roslyn Road.¹ To the west of the house

¹ A personal interview with Mary Tyler Freeman Cheek McClenahan, 2 April 1999.

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were herb and cutting gardens and to the east a double "eyebrow" of azaleas was planted along the curve where Harlan Circle and Oak Lane intersect.² The gardens, to the east and west, were reached via a brick walkway lined with boxwood. Only fragments remain of the formal gardens because the majority of the property was subdivided by Dr. Freeman's widow, after his death. Smaller and substantial later houses now almost completely surround the house, except for a small amount of street-frontage at the driveway entrance on Oak Lane.

The only outbuilding is a double garage. It apparently is a modified version of the one shown on the original drawings. The drawings show a brick single story, flat roofed structure, thirty-one feet wide by twenty-five feet deep, designed to hold three automobiles. Three continuous sliding garage doors face west, away from the house. The building is surrounded by paired brick projections to which are applied Tuscan-style wood pilasters, with a wood trellis applied to each pair of pilasters. Above the pilasters are wood outriggers with a scrolled design on the bottom of the outriggers, projecting perpendicular to the exterior walls, much in the manner of rafter ends on a pergola. The existing garage building is similar to the one described above, except that virtually all of the decorative trim has been omitted, including the wood pilasters. The brick projections now terminate in crude sloped metal caps. No wood trim exists at the top of the walls. The roof is essentially flat, with an extremely shallow slope to the east and west. The building could have been simplified at some earlier date, but an examination of the structure does not show any evidence of alterations. According to Mrs. McClenahan this is not the original garage.

EXTERIOR

The house is a two-and-one-half story brick structure, with a symmetrical central block flanked by two-story brick wings and covered with a hipped slate roof. A tetrastyle Corinthian portico occupies the center of the north elevation. Shallow granite steps, with a wide half-round nosing, extend across the full width of the portico, and ascend from the driveway. A granite mounting block projects from the center of the second step. Since this elevation is quite low, and there is no evidence that a stable was ever constructed on the property, it appears the mounting block was for purely decorative purposes. The floor of the portico is covered in nine-inch by nine-inch

² Charles F. Gillette Papers, Client File #619, Virginia State Library

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red "Welch" tiles. Above the portico is a full Corinthian entablature and pediment. A plaster shield with garland swags decorates the tympanum of the pediment.

On either side of the portico is a granite foundation, which supports walls laid in English Bond. A wide granite watertable projects slightly from the top of the foundation. Smooth granite panels occupy the area between the watertable and the first story windows. Both the first and second story windows are topped by splayed granite jack arches with triple keystones, centered in each jack arch. The wider center-section projects above and below the flanking, narrower side members of the keystone. A granite belt course divides the first and second stories. The walls terminate in a dentil and modillion cornice.

The main entrance is a four-foot wide, eight-panel-door, surrounded by Corinthian pilasters supporting a full entablature. A rinceau panel above the door contains five circular medallions, with what appear to be stylized dogwood blossoms and stylized leaves between the medallions. Continuing the composition above the door is a round arched pair of French-doors. A shallow balcony with a wrought iron railing rests above the front door. In the center of the railing is an oval panel with the initial "F" for Freeman. The drawings show the original initials were an intertwined "M" and "C," with a smaller "C" in the center. The front door and the French-doors above are surrounded by granite quoins. The original drawings show that the quoins were intended to be stucco. Both the front door and the window above are flanked by small, casement windows, which provide light to service rooms. The first story windows are covered with wrought iron grilles. Rectangular marble panels, flush with the brickwork are positioned between the first and second story windows and again above the second story windows. Large, double-hung windows contain eight-over-eight sashes with a wide center mullion to give the appearance of casement windows. This is an unusual architectural device rarely used in the Richmond area. Lee, however, employed the same device at the Jacquelin P. Taylor house at 2325 Monument Avenue, designed in 1914 (April 2, 1914). The second floor windows are the same width, but approximately 8" shorter than the first floor windows. Operable shutters flank each of the large window openings. Each shutter has a square flat panel at the top of the shutter and fixed wood louvers below.

The hipped roof is covered in uniform, smooth slate shingles. The mass of the roof is broken by two large arched dormer windows, positioned above the first bays to either side of the portico. The sashes are twelve-over-twelve and the upper sashes follow the curve of the dormer roofs.

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A built-in gutter creates the appearance of a slit in the roof directly in front of the dormers. The chimneys terminate in either a concrete or granite cap below which is a four-course band supported by a four-course corbeled projection, supported above a three-course band below which is a two-course brick necking.

Two story wings flanking the main block and are set back from the primary facades. The east wing contains a Sun Room on the first floor and two bathrooms and a Sitting Room on the second floor. The west wing contains the Kitchen and service rooms on the first floor, and servants' quarters on the second floor. A one story extension at the west end of the service wing, appears to be a porch that has been enclosed, but is an original part of the wing that contains a large part of the kitchen. This "extension" of the service wing is one bay wide on the north and south elevations. The north/south bays contain a single narrow window, with four-over-four light sashes. The west end wall is three bays wide, the center window has six-over-six sash and is flanked by windows with four-over-four sash. The corners are dominated by Tuscan style, wood pilasters applied to the masonry. These pilasters give the impression this extension was originally a porch. The corner pilasters are the only ones which remain. Originally pilasters abutted the two-story wing on both the north and south, as well as on the west elevation, which defined the three bays. These have been removed, presumably due to deterioration. The Tuscan style bases and capitals have been repaired numerous times and no longer follow their original profiles. Above the pilasters is a modified Tuscan entablature, with a flat wood band in place of the projecting cornice. The original drawings show a projecting, open trellis design, similar to that shown on the garage drawings. The trellis element has been removed. The new owners plan to restore these elements. The masonry continues above the wood entablature forming a parapet wall with a cast stone cap.

The fenestration of these wings is quite different, disclosing their very different uses. However, the overall dimensions of the two-story sections of the wings are the same, contributing to the overall sense of symmetry. The north and south elevations of the east wing are identical. The first floor is reached by wide sets of brick steps that span the full width of the openings and terminate in wide, ramped brick piers that follow the slope of the steps. The north facing opening is composed of one pair of french-doors, with a transom above. This set of doors is flanked by wide piers and fixed single french-doors, also with transoms above the doors. The entire composition is flanked by fluted, Roman Doric pilasters set on smooth, simulated bases that follow the diameter of the columns down to the granite sill. The piers between the door openings

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are also decorated with the same Doric pilasters. A Doric entablature is decorated with triglyphs and metopes with a shallow cornice above, in which the typical mutules have been omitted. The granite belt course extends from the main block around this wing. Above this are two windows, which match the adjacent second floor windows. In the east end wall the piers between the center and flanking doors have been omitted and replaced with narrow wood mullions, giving the appearance of four single French-doors. Above this on the second floor is a continuous row of seven, sliding casement windows.

The west wing is three bays wide, with smaller windows containing six-over-six sashes topped by splayed, granite jack arches and center keystones. Each window has a pair of operable wood shutters. The shutters have two raised wood panels, a smaller rectangular panel at the top with a long panel below. In the center bay is the service entrance, set in a heavy wood crossetted architrave, superimposed on Tuscan Style pilasters and topped with a broken segmental arch. In the center of the arch is a small square base topped by a round finial. Above the segmental arch and below the belt course is a nine light square, casement sash window designed to provide additional natural light to the service stair. As in the east wing the granite belt course extends from the main block around the perimeter of this wing.

The central block of the south elevation is five bays wide, and the portico has been omitted. The center bay is dominated by a massive Corinthian pilastered door surround topped with a broken segmental arch. The architrave around the door opening, steps-back from the face of the surround to a pair of solid wood doors, with two flat, recessed wood panels with applied moldings. The height of these panels corresponds to the height of the interior set of french-doors with a transom above. The exterior doors are designed to fit into recesses in the wide jambs, which form a narrow vestibule. The interior french-doors have ten glass lights (two wide by five high) and the transom has four horizontal lights. Corinthian pilaster flanking the architrave project from partial pilasters, which in turn project from a flat wood panel which projects from the masonry wall. The plain entablature above follows the profile of the projections. The cornice is decorated with both enriched talon and egg-and-dart moldings. The enriched talon-molding are used again as transition molding between the frieze and cornice. The frieze ramps up to meet the scrolled base of a central projecting keystone that follows the profile of the entablature. Above the keystone is a large ornamental wood urn, which terminates in a pineapple finial.

The door is reached up a flight of wide granite steps, with half-round nosings matching those of

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the north steps. The floor of the porch is paved in the same Welch tiles used on the floor of the north portico. Wrought iron railings are used on both sides of the porch and extend down the steps, terminating in large, square wrought iron piers that are topped with large wrought urns. The piers are made up of the same material as the stair balusters and the urns are made up of straps of wrought iron. Above the door surround is a tripartite window, the center section having eight-over-eight-sash, flanked by units with four-over-four-sash. Like the other windows it is topped by a splayed granite jack arch, with a triple center keystone. In order to accommodate the segmental arch below, the sill of this window is four brick courses above that of the adjacent windows. Flanking this center composition on either side is a two bay window arrangement that matches the north facade. Three dormer windows pierce the roof with the middle dormer centered on the tripartite window and the side dormers in line with the windows flanking the center composition below.

The south face of the east wing matches the north, while that of the west wing is two bays rather than three. The windows all have six-over-six-sash, with a small second floor with four-over-four-sash to the extreme right of the adjacent windows.

INTERIOR

Basement Floor

Based on the drawings, the basement was always intended to be used only as a service area. Below the west wing are a large Laundry, Store and Shop Rooms, Hallway and a toilet, with a single water closet. The walls and ceilings in these rooms are plastered, except for the Store Room where only the ceiling is plastered. There are concrete floors in each room. A large Boiler Room extends across the north side of the basement. Two thirds of the room was originally subdivided with partitions for storage of coal and wood, once used to heat the house. These partitions were removed during a previous renovation. The house is currently heated by an oil boiler. The entire room has a plastered ceiling and concrete floor. The remaining basement area is crawl space.

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First Floor

The interior of the main house is an interesting contrast to the exterior. While the exterior is done in a robust, full blown, Georgian Revival mode, the interior by comparison, is in a very restrained Federal Revival style.

One enters from the north door into a small vestibule, located under the main staircase. The wood vestibule ceiling is composed of twelve square flat panels, with applied molding around each panel. To either side of the vestibule are rectangular, single panel doors, the left one enters a coat closet and the right enters a small "Lavatory" with tiled floor and wainscot. An original scalloped top, pedestal-sink with its original fixtures remains. At the edge of the vestibule is a rounded arch with a soffit composed of flat panels.

An open well staircase rises against the north wall. The first two steps have rounded ends that curve back to meet the main staircase. The painted wood ends of each step are decorated with rectangular panels each having a recess, with applied molding around each recess. The wooden treads are stained. The painted, wood balusters are extremely slender, rounded and tapered, with a short square base above which is a small bulbous turning that transitions up to a bullnose projection. The top of the baluster starts in a short square block that transitions down to a concave turning and into a rectangular neck. The handrail has a conventional molded profile and is finished in a dark stain. The lower portion of the wall, in the hall, is covered with raised panel wainscoting, with a continuous baseboard and chair rail. The cornice of the first floor Stair Hall is a modified, somewhat flattened version of a Greek Doric cornice, with a picture rail molding applied directly to the bottom of the lowest cornice member.

Between the Stair Hall ceiling and the Hall ceiling is a projecting beam, the sides of which carry the cornice. The bottom of the beam has a recessed, flat panel with an applied molding around the perimeter of the recess. All of the door architraves on this floor are enlivened with crossettes and plinth blocks. Perhaps the single most prominent change made during the recent renovation occurred in the Stair Hall, where the original oak veneer flooring was removed and a new black and white tile floor, laid in a diamond pattern was installed. An eight-inch wide border of black marble-tile follows the walls of the Stair Hall and Hall with two-foot by two-foot black and white squares set on a forty-five-degree diagonal filling the field of the floor. Otherwise, the original

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veneer flooring remains in the principal rooms.

At the bottom of the stairs on either wall are a pair of ten light, french-doors that enter the on Drawing Room on the left. The east end wall of the Drawing Room has a projecting chimney breast flanked by a six-over-six, double-hung sash window on the right, slightly smaller than the north windows, and a pair of glass french-doors, to the left that enter the Sun Room. The fireplace mantel has a single engaged, fluted-column at either side. The column capitals have three rows of gouged recesses topped by a single row of round beads. The mantel entablature has a vertically reeded architrave and paneled frieze. The projecting blocks above the columns are decorated with sunburst designs. The center panel features a classical oil lamp with swags and jabots at either side and quartered sunburst designs in each corner. The cornice of the mantel has an unusual curved, reeded section, where modillion blocks would traditionally be located.

The original drawings indicate that the Billiard Room was finished in Oak and the Drawing Room finished in Birch. The rooms are almost mirror images of each other. The west end wall of the Billiard Room has a projecting chimney breast flanked by a double-hung window with six-over-six-sash on the right, and a single door to the left that enters a service corridor leading to the kitchen. The fireplace mantel has a single, engaged and fluted Doric Column at either side, supporting a Doric entablature with triglyphs and metopes and mutules in the soffit of the shelf. Shallow projections decorated with triglyphs occur above the columns. It has been stripped and stained with a dark stain. The walls are plain without any applied decoration. The cornice is similar to that used in the Stair Hall. According to the drawings, the trim, in this room, was to be stained a birch color, but is now painted. The walls are decorated with narrow, applied moldings consisting of a fillet, cyma recta and bead. These form rectangular panels below the chair rail and larger square panels above the chair rail. The simple 3" wide chair rail has a flat center section with a bead at either side and cyma recta terminating in a bead. The cornice matches the one in the Billiard Room.

From the Stair Hall one enters the Front Hall which is narrower than the Stair Hall and is flanked by the Dining Room on the right and the Living Room on the left. The ten-light, glass french-doors are flanked with fixed five light, glass panels. The wall treatment is restrained with a wood base, plastered wainscot with applied molding, forming rectangular panels below a chair rail. The Chair rail matches the one used in the Drawing Room. Larger square panels created by applied

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moldings occur above the chair rail. The cornice matches that used in the Billiard and Drawing Rooms. The west end wall has a projecting chimney flanked by a single door to the kitchen service corridor and a six-over-six double-hung sash window. Above the mantel is a single crosstetted panel. The mantel has a pair of coupled Doric columnettes supporting an entablature. There are projecting blocks above the columns with an applied Sheaf of Wheat decorations. A center panel has an applied decoration of a woven basket filled with flowers and fruit. A single door in the north provides access to the Billiard Room. The cornice matches that of the other first floor rooms.

The decorative treatment in the Living Room is almost identical to the Dining Room, except that a pair of glass, french-doors connect it to the Drawing Room. The mantel has simple flat panel pilasters with applied moldings at either side which support an entablature, with a dentil cornice. Rectangular flat panel blocks with applied moldings decorate the frieze above the pilasters. The cornice matches that of the other first floor rooms. The ceilings of the Billiard, Drawing, Living and dining Rooms were in poor condition when the current owners purchased the house. In order to preserve in place the original ceilings and cornices, a layer of gypsum board was applied to the existing ceilings. This layer terminates eight inches from the face of the cornice, which creates a shallow recessed band, at the ceiling level around each of these rooms.

The Sun Porch is decorated with Tuscan style pilasters that flank all of the door openings. The face of the pilasters is a single flat panel, surrounded by plain, flat trim. The floor consists of twelve-inch by twelve-inch terra cotta floor tiles surrounded by four-inch by twelve-inch rectangular pieces on each side, with four-inch by four-inch square tiles at each corner.

Moving through the doors in the west walls of the Billiard and Dining Rooms, one enters what was originally a "T" shaped hall in the Service Wing. To the left of the Dining Room door is a built-in cabinet, probably for storage of china or table linens. On the opposite wall and to the left of the Dining Room was a door into what was originally a Pantry. This door has been removed and the opening closed. At one time the Pantry contained a sink with drain board on each side located between the windows on the south wall, and opposite this was an ice box and china press. In the narrow west wall was a plate warmer/radiator. Only the latter fixture remains in this room. The Pantry is currently used as a storage room and has not been restored. At the opposite end of the hall was a Store Room that contained a large built-in "cold-box," a forerunner of the refrigerator. Both the "cold-box" and the wall dividing the Store Room from the hall have been removed, to

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accommodate a future wet bar. The floor of the hall has been covered with black and white marble tile, laid in a diagonal pattern. West of the hall and north of the Pantry is a minor service stair. This plain stair has a railing with square newel posts and narrow rectangular balusters, and a simple molded handrail.

The Kitchen is beyond (west) of the minor staircase. The present wood cabinets appear to date from a renovation circa 1950. The original drawings show only a sink with a drain board on the west wall and a chimney on the east wall where the original stove was located. A large "modern" commercial gas range now occupies the space between the windows on the north wall. Above the range is a large sloping range hood with flat panels, supported on Victorian style wood brackets. Since the hood is not on a wall with a flue and is constructed of wood, it is apparently for decorative purposes only. The southern end of the present Kitchen was originally a Maid's Room, adjacent to and the same depth as the Pantry. The partition separating this room from the kitchen was removed during a previous renovation.

Second Floor

The main stair ascends from the first floor in a short straight run of six treads and then begins a ninety-degree curving turn to a straight platform below the landing window. From the landing the stairs make another ninety-degree turn to meet the second floor landing in the Stair Hall. Wainscoting from the first floor Stair Hall continues up the staircase and around the second floor Stair Hall. An interesting change occurred during construction of the stairs. The original drawings show the small windows flanking the large center window to be lighting the staircase. This would have created curving flat shelves in the corners, at the second floor level. However, as constructed, the north wall of the stair follows the stair curve extending up to the ceiling of the room. The small windows are now light-closets in the adjacent bedrooms.

The doors are trimmed in a pilaster type trim with flat raised edges that transition in small, crude rounded moldings to the flat face of the pilasters. The door trim rests on plain wood plinth blocks. The corner rosettes are surrounded by a thin, plain, flat edge. The rosettes are decorated with flowers with carved sharp, pointed petals. Originally each room was trimmed out with a plain baseboard with a molded cap, and a picture rail, at the transition between the walls and ceilings. The corridor doors on the second floor, both French and paneled, have been cleaned and re-

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stained.

Opposite the stair is Bedroom Number Two, whose original opening was a single flat-paneled door, that was noticeably off-center with the stairs. This door opening has been closed up and a new five-foot wide opening, with a pair of glass french-doors, has been created in the center of the wall facing the window on the stair landing. On the south wall of this bedroom is a triple window, with eight-over-eight center sash and four-over-four flanking sash. The east wall originally contained a small closet centered on the wall. This allowed closets on either side, which served Bedroom Number Three. The original placement of this wall made the window considerably off-center in the room. The entire closet construction was removed so that the large, North-facing-window is now centered in the wall. The bathroom for Bedroom Number Two is in the west wall. It has been refurbished, but retains its original bathtub, floor and tiled wainscot. The lavatory is a pedestal sink similar to the damaged original, and a new water closet has been installed.

Moving east from the Stair Hall, through a pair of four-foot wide (fourteen light) glass french-doors one enters a long corridor, flanked by a bedroom on either side and a Sitting Room at the end over the Sun Room. The north bedroom (Bedroom Number Three) is the largest bedroom on this floor and was presumably used as the Master Bedroom. Three significant changes have been made to the room in the latest alterations and these are first, the removal of the single flat panel entrance door, and second the removal of the two closets, mentioned above, and third the replacement of the original simple wood mantel with a French-style Louis XVI carved, red marble mantel. The entrance to the room is now through a pair of five-foot wide (fifteen light) sliding glass french-doors, matching those at Bedroom Number Two. The original mantel that matched the one in Bedroom Number One has been stored in the basement, so that it can be reinstalled. The fireplace is flanked by a large window with six-over-six-sash on the right and a single flat panel door that enters the Bath Room on the left.

Originally as one enters the Bath Room there was a closet on the left and a large marble walled shower on the right with an unusual chrome-plated-interior with curving ribs of grab bars. The shower provided hot, cold and a third valve for warm water. Next to the closet against the corridor wall was a single water closet, and against the east wall was a bath tub and a single pedestal sink. This room has been remodeled, the closet removed, the water-closet replaced and the sink/bathtub combination replaced with a double, marble-vanity resting on chrome plated legs

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similar to the vertical members in the shower. The marble shower and its chrome plated fixtures has been completely restored. The new wall tile is similar to the original rectangular tile.

Across the hall from Bedroom Number Three is Bedroom Number Four, which has been converted into a closet for the new Master Bedroom. This room is also entered by sliding glass french-doors, directly opposite the entrance to Bedroom Number Three. The original single door opening has been removed and closed. Built-in shelving has been installed on the north, east and west walls, with a lowered gypsum board soffit above. A fireplace was not included in the design of this room. A single door that connected this room to the adjacent bathroom was closed to allow construction of the closets. The adjacent bathroom has been refurbished, and retains its original sink, bathtub, tile floor and wainscoted walls. The water closet has been replaced. The corridor ends in a second pair of glass (fourteen light) french-doors that enter into the Sitting Room. The east wall of this room is dominated by seven sliding windows. As one turns from the Stair Hall into the West Corridor, the single paneled wood door to the left enters the stairs to the third floor. On the other side of these stairs, the corridor is flanked by Bedrooms Number One Number Five. Bedroom Number One on the south side of the house is the smallest bedroom on this floor and was apparently intended as a Guest Room. It has a fireplace with its original mantel. The mantel has simple flat paneled pilasters on either side with projecting blocks above the pilasters and a central panel in the frieze. This bedroom shares the bathroom with Bedroom Number Two.

Bedroom Number Five originally matched Bedroom Number Four, now a Dressing Room. Like Bedroom Number Four, it was not designed to have a fireplace. It has a bathroom, entered on the west wall, similar to the one for Bedroom Number Five and was refurbished in a similar manner. The door that connected this bathroom with the corridor has been removed. Opposite this toilet is a small Linen Room with flat paneled closets on both walls. The original closet doors and hardware have been cleaned and restored.

The West Corridor terminates in a single paneled door just beyond the Bathroom and Linen Room. Through this door is the second floor of the service wing. There is an unrestored bathroom to the right, apparently intended for use by the servants. Opposite the Bathroom is a small storage closet and beyond that the service-stairs, connecting to the first floor. The west end of the service wing is occupied by two, small rectangular Maid's Rooms. The wall separating the two Maids Rooms is being removed, to create an office for one of the owners. Renovations in this

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area are currently ongoing.

Third Floor

Stairs leading to the third floor are similar to those in the service wing, except that the newels and balusters are stained, not painted. At the top of the stairs the railing turns ninety degrees, crossing over the lower flight of stairs. This railing section is hinged, forming a gate so that trunks could be lifted up to this floor. A long, rectangular Trunk Room is directly opposite the stairs. On the original drawings, the finish note for this room has been changed from "Unfinished But Floored" to read "Floored plastered and Trimmed." The room is lighted by one of the large round headed dormers. The ceilings of each of the dormers follow the curve at the top of the window, intersecting with the sloped-plaster walls. To the west of the stairs is a L-shaped room noted as a "Future Bath Room." However, old style plumbing fixtures in this room indicate it was finished at the time of construction, or shortly thereafter. The east of the stairs is a small room also lighted by a single dormer. This room is noted on the plans as "Unfinished Floored," but is finished to match the other rooms. At the east end of the third floor is a large room noted on the drawings as a Bedroom. The room seventeen-feet-six-inches wide by twenty-four-feet long, is lighted by two of dormers, one on the north and one on the south. According to Dr. Freeman's family this is the room Dr. Freeman used as his home office, and the one in which he did his writing. The remaining area of the attic, over the north portico and the east and west wings are unfinished.

The third floor has high knee walls in each room that transition to sloped-ceilings following the slope of the roof. These knee walls vary in height depending on their location in reference to the sloping ceilings. Those in Dr. Freeman's former office are six-feet-six-inches high. The door trim is similar to that used on the second floor, with plain corner blocks to complete the trim. The wood doors are composed of five horizontal panels, typical of the period.

Joseph F. Yates

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STATEMENT OF SIGNIFICANCE

Westbourne's significance is found in its association with the architect, W. Duncan Lee, the landscape designer, Charles F. Gillette, and the Pulitzer Prize winning author, Douglas Southall Freeman. All three of these men did much to shape Virginia's physical and intellectual climate during the first half of the twentieth century. Westbourne, originally called Pinehurst, was built in 1919, for Abram L. McClellan, a wealthy business man and real estate developer. An exceptional example of the Georgian Revival-style, designed by Duncan Lee, Pinehurst, was the focal point of McClellan's Hampton Gardens subdivision. In 1932, during the Great Depression, McClellan lost the house. Six years later, in 1938, Douglas Southall Freeman, Editor of The Richmond News Leader purchased the house and changed the name to Westbourne. Dr. Freeman resided at Westbourne until his death in 1953. It was during Freeman's occupancy of Westbourne that Charles F. Gillette designed the elaborate grounds. After Dr. Freeman's death, the property was subdivided and the house and two lots were sold in 1955.

HISTORICAL BACKGROUND AND SIGNIFICANCE

Abram L. McClellan was born in Tennessee on 2 December 1856 and migrated to Virginia in 1889 where he settled in the Norfolk area. He married Mary Dasie Dodson of that city. Mrs. McClellan was a graduate of Goucher College, where her father was a member of the board of Trustees. In 1908, the McClellan's and their four children moved from Norfolk to Richmond. Abram L. McClellan's 27 May 1944 obituary in The Richmond New Leader referred to him as a "retired Richmond businessman and a real estate operator" who was instrumental in the "development of the Westhampton Section of Henrico County" including the "development of Westham and Hampton Gardens."³

Mr. McClellan must have possessed a vision for the future development of the Westhampton area, now one of the most exclusive suburbs in the City, because at the time he began to acquire property it was almost all undeveloped farm land. On 1 November 1915, Abram L. McClellan purchased a tract of land, situated in Henrico County, which contained slightly more than 98 acres

³ Richmond News Leader, May 27, 1944 page 9

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from Mary T. Williams for \$193,000.00.⁴ The strip of land extended from Patterson Avenue on the north to Cary Street Road on the south and was bisected by an easement for the Westhampton Car Line, now Grove Avenue. In 1901, the Westhampton Park Railway Company began to acquire the right-of-way for a street car line and the first street cars began to run in 1902. Their destination was the Westhampton Amusement Park at the western end of the line. In 1908, the Country Club of Virginia bought the remainder of Cool Springs Farm to the south of Three Chopt Road, just west of Hampton Gardens. In 1914, Richmond College, a men's liberal arts college, and the T. C. Williams School of Law moved from Lombardy and Grace Streets in the city of Richmond to the site of the former Westhampton Amusement Park, and merged with Westhampton College, a women's liberal arts institution. In 1920, the name was changed to the University of Richmond. Also in 1920, T. C. Williams, Jr. and Allen J. Saville began to develop Windsor Farms, one of Richmond's most prestigious addresses, on the south side of Cary Street Road, just east of Hampton Gardens. In 1942, the city annexed the western suburbs containing Hampton Gardens, Windsor Farms, the University of Richmond and the Country Club of Virginia.

In 1917, McClellan recorded a plat for the Hampton Gardens subdivision with 99 lots, each containing one-half to three-quarters of an acre, and one lot containing approximately six acres.⁵ Three streets, Greenway Lane, Roslyn Road and Oak Lane run north to south dividing the tract into four sections. At the southern end, these three roads curve slightly and terminate into Stratford Crescent which intersects with Cary Street Road twice at its eastern and western ends. Stone piers mark the southern entrance to the subdivision. On the northern end of the subdivision, Oak Lane curves sharply to the west where it terminates into Greenway Lane. Roslyn Road curves to the east where it crosses Oak Lane and intersects with Patterson Avenue. Just below this intersection, Harlan Circle connects Greenway Lane and Roslyn Road.

Abram L. McClellan reserved nearly six acres of the parcel enclosed by Greenway Lane, Oak Lane and Harlan Circle for his residence, which left three lots, approximately two-hundred feet deep, facing Greenway Lane. The house was to be placed on an axis with Roslyn Road which

⁴ Henrico County Deed Book 207B, p. 38.

⁵ Henrico County Plat Book 11, p. 51, revised 18 July 1921, Henrico County Deed Book 32, p. 227.

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offered an unobstructed view of the front from Cary Street Road.⁶ In 1915, Abram McClellan hired W. Duncan Lee to design Pinehurst. According to the Manufacturers Record (4 December 1919), the contract to construct the dwelling was not let until 1919. The delay in construction is born out by a deed between A. L. McClellan and his wife, Mary D. McClellan, that does not mention the house but does contain covenants dictating the placement, use and value of the house to be erected on the lot.⁷ Lee is known to have designed at least six other dwellings in the Hampton Garden subdivision. In 1923, McClellan hired Lee to design five residences. Lee also designed the Caroline T. Randolph residence located at 5100 Stratford Crescent.⁸ These houses represent a small percentage of the hundreds of houses Duncan Lee designed during his career.

Born in Ashland, Virginia in 1884, Wallace Duncan Lee was the son of Clifton and Martha Gatch Lee. Lee had no formal education as an architect, but from 1900 to 1906 he was a draftsman under George R. Tolman, a Boston architect and a former instructor at the Massachusetts Institute of Technology, who was working in Richmond. In 1906, Lee joined Richmond architect Marion J. Dimmock and formed the firm of Dimmock and Lee. They worked together until Dimmock's death in 1908 and in 1910 Lee established his own office. When Duncan Lee died at the age of 68, in 1952, he requested that his office records be destroyed. "He wanted his work to stand on its own."⁹ During his career Lee designed more than 300 private residences, many in Richmond's West End, on Monument Avenue, and in the Fan District. Lee was also noted for his restoration work with historic buildings including Carter's Grove and the Executive Mansion. He served on the advisory board for Colonial Williamsburg and was a founding member of the Richmond Association of Architects.

⁶ Betsy Powell Mullen, "Returning Westbourne Grandeur, Redesigned for Symphony House," Richmond Times-Dispatch, 15 April 1995, Sec. D, p. 1.

⁷ Henrico County Deed Book 212 B, p. 103.

⁸ John E. Wells and Robert E. Dalton, The Virginia Architects 1835-1955: A Biographical Dictionary (Richmond: New South Architectural Press, 1997), p. 254 - 255.

⁹ "Two Fan homes styled by Duncan Lee open their doors to visitors during Historic Garden Week," Style Weekly/ Homestyle, April 1998 pg. 20.

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With few exceptions, Lee's architecture falls into one of three categories: Colonial Revival, 1915 Modern and English Country.¹⁰ The Colonial Revival movement in architecture was part of a larger search for a national identity. In Virginia, this "went hand in-hand with the creation of the myth of the lost cause"¹¹ and culminated in the "quest for accuracy or fidelity to original sources"¹² seen in the restoration of Colonial Williamsburg. "Considered as Colonial were the styles of Federal, Early Republic, Jeffersonian, and Greek Revival, or the entire period of late Georgian architecture from the 1780s to the 1820s."¹³ Architects reinterpreted the past with almost scientific exactitude but rarely created wholesale reproductions. Of the Virginia-based Colonial Revival architects, Duncan Lee was considered one of the stand outs. Pinehurst relied more on Georgian precedencies as seen in the quoins, water table, belt course, splayed jack arches with triple keystones and the arched dormers. The robust denticulated and modillioned cornice and the flanking wings are derivative of original Georgian houses as is the projecting center bay replicated in the two-story portico. This reliance on Georgian idioms is a departure from Lee's usual interpretation of more delicate Federal or Adamesque prototypes. The interior at Pinehurst is executed in a more restrained Federal-revival-style.

In 1932, A. L. McClellan used Pinehurst to secure a \$35,000 debt.¹⁴ McClellan defaulted on the debt and the house became the property of the Bank of Commerce and Trust until 1938 when it was purchased by Douglas Southall Freeman.¹⁵ Dr. Freeman's first act as proprietor was to change the name of the house from Pinehurst to Westbourne. The name was a play on the

¹⁰ Thomas O. Jones, "Distinctive Duncan Lee Designs Add Character to Fan Houses," Fanfare, February/March 1996, p.6.

¹¹ Charles E. Brownell, Calder Loth, William M. S. Rasmussen and Richard Guy Wilson, The Making of Virginia Architecture: Drawings and Models, 1719-1990 (Charlottesville: University Press of Virginia, 1992), p. 116.

¹² Brownell, p. 123.

¹³ Brownell, p. 115

¹⁴ Henrico County Deed Book 254B, p. 486.

¹⁵ Henrico County Deed Book 273C, p. 57.

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location of the house in the "west" and honored the Freeman ancestral home of Eastbourne in England.

Dr. Freeman resided at Westbourne during the last eleven years of his thirty-four-year career as Editor of The Richmond News Leader. He retired as Editor in 1949 to give his full attention to completing the Washington biography. Dr. Freeman completed five of the seven volumes of George Washington, A Biography (1948-1957) prior to his death in 1953, at the age of 67. Margaret Ashworth, his assistant, completed the last two volumes of the Washington biography and in 1957 he was awarded a Pulitzer Prize posthumously. Dr. Freeman had won a Pulitzer Prize in 1934 for R.E. Lee, A Biography, a book which he started writing in 1915. While residing at Westbourne, he also wrote The South to Posterity: an Introduction to Writings of Confederate History (1939) and Lee's Lieutenants, a Study in Command (1942-1944) a three-volume work. Mrs. McClenahan related that her father's study was on the third floor of the house but in the summer he moved his work to the sun room, where he often slept. In the afternoons, Dr. Freeman and his assistant, Mrs. Ashworth, would have tea in the sun room and Dr. Freeman would read what he had written that day. Mrs. Ashworth lived with the Freeman's following the death of her husband.¹⁶

In addition to his editorial and historic writing and his twice-daily radio broadcasts, Dr. Freeman "taught a class in Journalism at Columbia once a week for seven years; held trusteeship on several academic and corporate boards; made speeches far and near; rendered countless other services unknown and unsuspected."¹⁷ In order to meet the many demands on his time Dr. Freeman maintained a rigorous schedule. "He arose at 2:30 in the morning, made his own simple breakfast and as he sipped two cups of strong coffee, spent fifteen minutes with a Psalm or a bit of Shakespeare or a passage of Sophocles, with the music of a Beethoven or Hayden record in the background. Four hours of uninterrupted work followed before the city stirred or the telephone rang even once. When asked how he could maintain such a regimen, he always

¹⁶ A personal interview with Mary Tyler Freeman Cheek McClenahan, 2 April 1999.

¹⁷ Margaret Ashworth, "The Incomparable Mr. Freeman," Southern Hospitality, July-August 1984, p. 15.

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replied: 'The first important step is to marry a woman like Mrs. Freeman'.¹⁸ His wife of thirty-nine years was Inez Virginia Goddin, of Richmond. Together they had three children – Mary Tyler, Anne Ballard and James Douglas.

Despite his serious nature and appearance, Dr. Freeman was a man of humor. He believed "that a person must be able to laugh genuinely, especially at himself."¹⁹ According to his daughter, Mrs. McClenahan, he also enjoyed entertaining. He especially liked to give dinners for eight to ten people at which he served various wines from his extensive cellar in the basement. He often sought the advice of a famous New York wine connoisseur as he added to his collection of fine wines. Mrs. McClenahan also recalled a large dinner her parents gave in honor of Dr. Eduard Benes, the President of Czechoslovakia, replete with costumed dancers on the lawn. Dr. and Mrs. Freeman's entertained General Eisenhower, Admiral and Mrs. Nimitz, and other dignitaries and heads of state, at Westbourne.²⁰

The Freeman's did little to change the house but concentrated on the grounds. It was this advocacy that led to a long and close relationship between Dr. Freeman and landscape architect, Charles W. Gillette. The extent of the gardens and the depth of their friendship can be seen in a collection of letters between the two men dating from 1942 to 1953.²¹ Unfortunately no plans of the grounds at Westbourne have survived but one can glean from the correspondence that the gardens were extensive and beautifully planted. Through the years, many of the letters deal with the ordering of plant materials – 1,000 pansy plants, 400 Gladioli and 300 tulips – and contain detailed discussions of varieties and colors. Among the other plants discussed were boxwood, lilacs, flowering cherries, blue spruce, arborvitae, hollies, magnolias, white pines and azaleas. It is also known from the letters, that there was a rose garden as well as herb and cutting gardens and that thirty-seven azaleas were planted at the crossroads of Harlan circle and Oak Lane.

¹⁸ Ashworth, p. 15.

¹⁹ Ashworth, p. 16.

²⁰ A personal interview with Mary Tyler Freeman Cheek McClenahan, 2 April 1999.

²¹ Charles F. Gillette Papers, Client File #619, Virginia State Library

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Of equal interest is the relationship between Gillette and Freeman. During World War II, the practice of landscape architecture was hindered by the lack of man power and the inability to get materials, many of which were imported from Europe. Gillette's practice suffered and at one point he had contemplated leaving Richmond for California or Florida where work was not so seasonal. Dr. Freeman lamented the potential personal loss as well as the city's. In response Charles Gillette wrote, "You have always been so generous in your reference to me, since I have had the pleasure of your acquaintance and friendship and you must know how very much I appreciate your kindness."²² Freeman's letters and notes to Gillette were often signed with the following or similar closing "With highest esteem and affectionate regards, Faithfully yours, D. S. Freeman."²³

Charles Gillette first came to Richmond from Boston in November of 1911. He was working for Warren Manning, a well known Boston landscape designer, and came to serve as the on-site supervisor at Richmond College. Gillette left Richmond in 1912 and traveled extensively in Europe but returned to the city around 1917 and established an independent practice here. Almost immediately upon returning, he was busy designing gardens for suburban estates. The peak of his career, the first two decades of the twentieth century, coincided with the Country Place era in landscape design which was not unlike the Colonial Revival movement in architecture. Based on the English influences of designers like Sir Edwin Lutyens and Gertrude Jekyll, the Country Place movement "demanded careful attention to detail, concern for proportion and scale, clear spatial organization, and a harmonious relationship between plan and plantings."²⁴ His genius lay in his vast knowledge of plant materials and his ability to adapt traditional style and forms to the Virginia countryside. "Gillette sought to develop a regional landscape architecture ... one geared to the Piedmont and the Tidewater...a Virginia tradition in

²² Gillette to Freeman, 2 May 1949

²³ Gillette

²⁴ George C. Longest, Genius in the Garden, Charles F. Gillette and Landscape Architecture in Virginia (Richmond: Virginia State Library and Archives, 1992), dust jacket.

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architecture."²⁵ To this end Gillette was extremely successful. His name was synonymous with landscape design in Virginia and he set the standards for professionalism and perfection.

Sadly, the gardens at Westbourne are gone except for a few references in letters and a daughter's recollections. After Dr. Freeman's death in 1953, Mrs. Freeman subdivided the property into three parcels. One lot contained the house and approximately two acres. A second lot was located to the northeast of the house and included the area enclosed by the rear of the lots facing Greenway Lane, Oak Lane and the house lot. The third irregularly shaped lot contained the remainder of the property fronting on Oak Lane and Harlan Circle. This large parcel has since been subdivided into seven lots and developed with houses in the 1950s and 1960s. Dr. Joseph T. Byrne and his wife Elizabeth L. purchased the house and remaining land in 1955 from Mrs. Freeman. Dr. and Mrs. Byrne and their seven children lived at Westbourne until 1959. In 1959, Bruce Lee Baxter of Reynolds Metals Company purchased Westbourne. The Baxter family still owned the house in 1995 when it was selected to be the sixth Symphony Designer House. Todd Yoggy and John Thompson purchased Westbourne in 1998. Interestingly, Mr. Yoggy's design firm, Yoggy Crow, was one of the participating designers when Westbourne was used as the Symphony Designer House.

Kimberly Merkel Chen

²⁵ Longest, p. 58.

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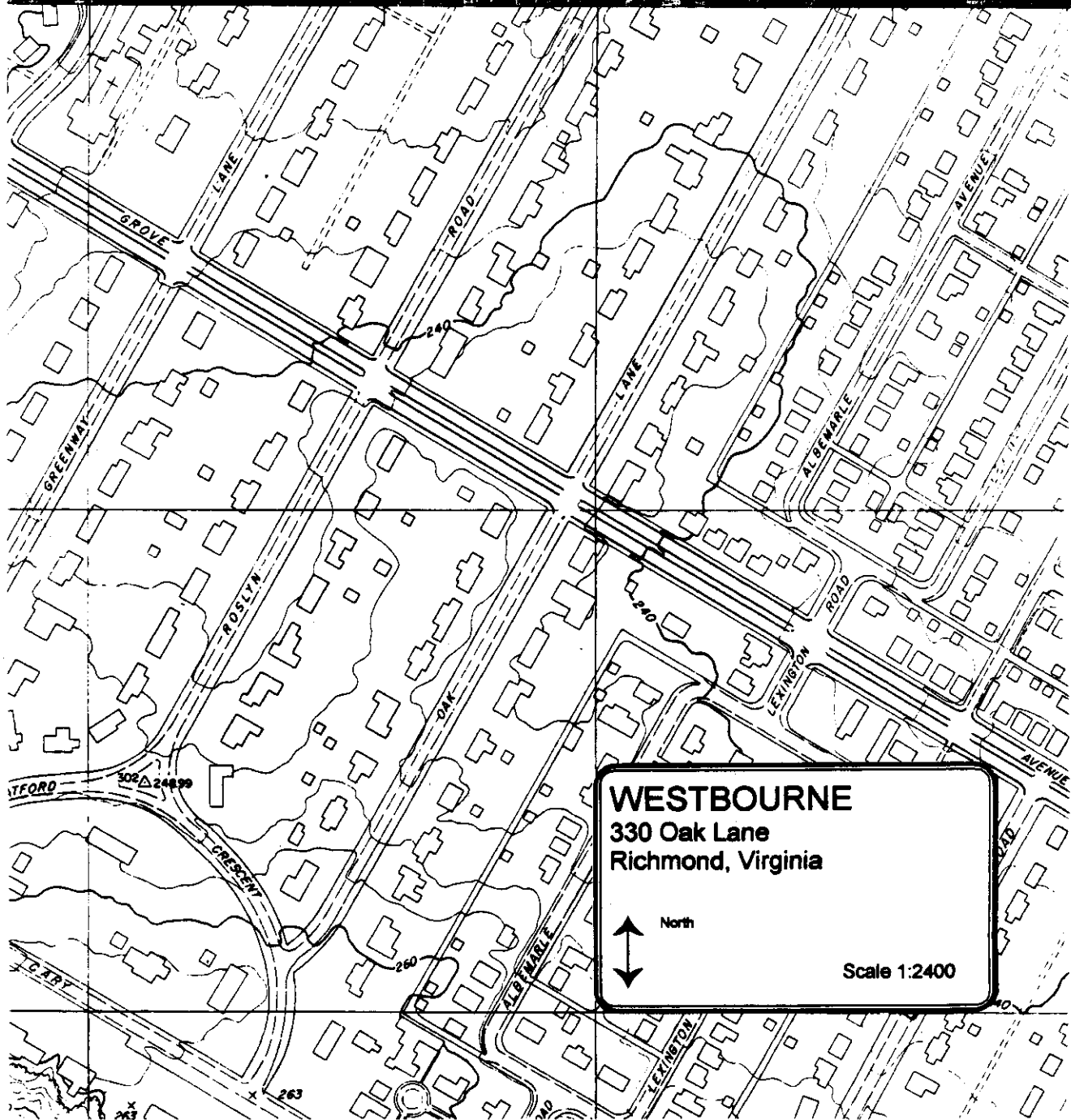
Westbourne
City of Richmond, VA

VERBAL BOUNDARY DESCRIPTION

Beginning at a point on the south line of Oak Lane 314.73 feet from the intersection of the east line of Greenway Lane with the south line of Oak Lane, thence from said point along and fronting on the south line of Oak Lane 119.00 feet to a point, thence from said point south 29 degrees 42 minutes 40 seconds west 174.24 feet to a point; thence south 12 degrees 56 minutes east 107.22 feet to a point; thence south 27 degrees 23 minutes west 78.27 feet to a point; thence south 89 degrees 09 minutes 30 seconds west 111.31 feet to a point; thence north 60 degrees 59 minutes 58 seconds west 71.99 feet to a point; thence north 32 degrees 52 minutes 30 seconds west 181.96 feet to a point; thence north 29 degrees 13 minutes 40 seconds east 125.69 feet to a point; thence south 56 degrees 43 minutes 17 seconds east 123.94 feet to a point and thence north 33 degrees 16 minutes 43 seconds east 195.00 feet to the point and place of beginning. The said parcel number 2 being shown with further particularity on plat dated 29 March 1955, made by George M. Stephens, Jr., Certified Surveyor.

BOUNDARY JUSTIFICATION

The boundary includes the parcel containing the house, known as Westbourne. The remainder of the original parcel has been excluded because it has subsequently been developed with other houses.





Westbank of
3300 CAR L.A.
Richmond, VA.
UTM NE 111101
13/278100/416260