

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Rockfalls

Other names/site number: DHR No. 127-7044

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 7441 Rockfalls Drive

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

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

 national statewide X local

Applicable National Register Criteria:

 A B X C D

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

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>7</u>	structures
<u>2</u>	<u>1</u>	objects
<u>4</u>	<u>8</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

LANDSCAPE: Street Furniture/Object

TRANSPORTATION: Road-related (vehicular)

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: CONCRETE; BRICK; STONE: Granite;
GLASS; WOOD; METAL: Aluminum, Steel, Copper

Narrative Description

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

Summary Paragraph

Rockfalls, located in Richmond, Virginia, is an excellent early example of the International Style in Virginia. The dwelling was built in 1936-1937 based on plans for the *Collier's* Model Home designed by Edward Durell Stone. Typical of the International Style, it is a masonry building of straight lines and simple curved shapes, with emphasis on the horizontal plane through its fenestration, railed balconies, and flat roof. Rockfalls' 5.9-acre wooded setting includes an abandoned granite quarry and a natural stream that contribute to the property's integrity of setting, location, and feeling due to its rugged character and its effective buffering of the residential development that grew around the property in subsequent years. Rockfalls also retains a high level of historic integrity in its design, materials, workmanship, feeling, and association. The property's historic resources consist of the International Style dwelling (contributing building), the original entrance roadbed with stone bridge (contributing structure), a granite stone wall along the quarry cliff edges (contributing object), and a perimeter fence with fluted steel columns topped by ball finials (contributing object). Non-contributing resources are four boulder structures, a man-made island (structure), a found material sculpture in the form of an arrow (object), a raised brick square adjacent to the dwelling's entrance (structure), and earthen berms (structure). All non-contributing resources were created during the 1970s-1990s, well after the property's period of significance.

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Narrative Description

Rockfalls is a classic example of the International Style, built in 1936-1937 in Chesterfield County, Virginia; its location is now within City of Richmond boundaries. Characteristic of the International Style, Rockfalls' design is made up of prominent horizontal lines, simple curved shapes and smooth planes without added adornment. The building is based upon plans of the *Collier's* Model Home of 1936, designed by Edward Durell Stone that was featured in a series of articles beginning with the March 28, 1936, issue. *Collier's* retained Stone, a distinguished Modern architect, to draw plans of "an ideal modern house for a man of moderate means...to make it the last word in efficiency, economy and charm."¹ According to his son and biographer Hicks Stone, the 1936 *Collier's* plan "was a simplified and compactly elegant version of the Mandel House,"² which Stone had just completed in 1935. Located in Westchester County, New York, the Richard H. Mandel House (NRHP 1996) was the first independent commission of Stone's career, and it is widely recognized as the first International Style residence to be built on the East Coast.

The original 1930s portion of Rockfalls follows the published *Collier's* floor plans and exterior elevations with few deviations, and it retains a high degree of historical integrity. The building has two stories with a partial basement and a flat roof concealed behind parapet walls. The original roofing has been covered over with modified bitumen and rubber roofing. Large areas of glass windows and a series of balconies and roof decks link the interior to the exterior and emphasize the horizontal plane. The exterior walls are constructed of irregularly shaped granite fieldstones (presumably from the on-site quarry) at the rear and north basement levels, American six-course bond brick on the first and second stories with a concrete cap, and are painted white. The primary façade has a prominent attached two-car garage. There are two low chimneys with concrete caps, one in the center of the building for the living room fireplace and the other on the northern end of the building for the furnace and basement fireplace.

The interior floor plan also follows Stone's plans with few exceptions and was designed to create the most efficient flow possible within the house to the benefit of those living and working there. The first floor had an entrance area, a living room, a semi-round dining room, a study or guest suite with bath, a kitchen and pantry, and an adjoining maid's room and bath. The unusual curved shape of the dining room reiterates "the principal design gesture of the Mandel House."³ The living room features a wood-paneled wall with a fireplace and a built-in bookcase. Stone's published plans includes several layout options for the kitchen service area to include a pantry and maid's room and bath. Rockfalls had all of these service rooms, but their configuration within the greater space is not an identical match to any of the options illustrated in the *Collier's* article.

The second floor is reached via a circular staircase that is directly accessible from four directions: the front entrance hall; the living room; the kitchen service area; and the basement. The second floor interior is consistent with Stone's plans, having three bedrooms opening onto a straight hall, including a master suite with adjoining bath. There is another bath at the end of the

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hall and multiple hall storage closets. The upper hallway and master bath are lit by natural light from a long expanse of architectural glass block along the front wall. Doors exit from each bedroom and the hall onto balconies atop the first-story roof. The balconies and garage roof are intended as outdoor living areas.

Rockfalls has a partially finished basement level, referred to in *Collier's* as a small cellar for heating machinery and storage consists of a mechanical room, a semi-round room directly below the dining room with a stone fireplace, and a bathroom. The basement is accessed by a continuation of the main circular stair. The basement's floors are concrete.

Steel beams support the second floor over the dining room and kitchen area, with joisted masonry framing throughout the rest of the structural frame. This method of construction is a deviation from Stone's plans that called for concrete walls and floors on steel framing to withstand the peril of fire. At Rockfalls, plaster is the primary wall material, and most floors are finished with hardwood oak. The oak flooring in the entrance vestibule and the baths were covered in rubber tiles. Ceramic tiles were used on the walls of the three principal bathrooms.

Steel casement multi-pane windows of several sizes, all with brick sills, are original to the building. Photographs of other houses based on the published plan in *Collier's* show a variety of window types and arrangements, but all present a similarly strong horizontal orientation connecting the interior spaces to the outdoors. The *Collier's* plan specified a large glass wall "flower window" between the garage and the front entrance, which appears similar in thought to the "plant room" Stone placed at the Mandel House entrance. In place of the "flower window", Rockfalls has a single light casement window with a highly decorative design rendered in clear and frosted glass with an Art Deco geometric motif. A matching casement window is placed symmetrically on the opposite side of the original front door opening, and is located in the bath adjoining the study/guest room. The original front door was removed by the third owner, local Richmond architect Haigh Jamgochian, when he enclosed the covered exterior front entrance walkway with a commercial-style aluminum and plate glass vestibule in the 1970s. Jalousie windows on the first-story rear corner porch and two jalousie windows in the dining room appear to be non-original to the building, but it is not known when these were installed.

After acquiring Rockfalls in 1971, Jamgochian built additions of his own design to the original building on both the south and north side elevations. The southern addition is a circular platform on a brick, concrete and steel frame pedestal that joins the original building at the rear balcony level as a visually sympathetic extension of the original balcony and iron pipe railings. The northern addition is a two-story porch that builds upon original walls of roughly shaped granite stones with the addition of rectangular block pillars, a broad corrugated metal fascia, and a flat roof. It joins the building at approximately the levels of the first story and the balcony. Both of these additions were constructed in the 1970s.

The Rockfalls site is approximately 5.9 sloping wooded acres with the cliffs of an abandoned granite quarry and a stream and series of waterfalls. Presumably these landscape characteristics were the inspiration for the name given the property by its original owners, Edmond Brodie

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Gregory and Anne Hodgson Gregory, his wife. In a letter dated August 1922 to his brother, George Craghead Gregory, a Richmond businessman and land developer, Edmond Gregory asks his brother to reserve a choice piece of land from his holdings, "before you sell (your property) down to close pick out a place for me between your place (Granite Hall) and the new bridge between five and ten acres."⁴ Land and deed records show multiple related transfers between the brothers dating between 1926-1935 which compiled to create the site for Rockfalls.

Edmond Gregory died in 1938, and Anne Gregory continued to live at Rockfalls with their children for six more years. In 1944 she sold the property to Mr. and Mrs. William T. Holt. The Holts were well known in the professional dog show world for their champion English Setter, Rockfalls Colonel, who was bred by the Holts at Rockfalls. Photos from the period of their ownership show a well-maintained lawn and landscape. From this time forward and continuing through the 1990s, single-family residential development began to take hold of the land surrounding Rockfalls.

Haigh Jamgochian purchased the property in 1971. Excepting the two additions he built on the main dwelling, Jamgochian experimented with and built several non-contributing structures and objects across the property using on-site boulders and other materials, some of which were construction salvage he took in from a side business he operated on the site. A large boulder corner marker wall and tunnel were completed, but other projects were either never finished or exist today in a semi-ruinous state, including a bunker-like, boulder-clad shipping container; an open semi-circular "church" project; a raised brick square adjacent to the dwelling's front entrance; and a man-made island within the quarry that is capped by a found object assemblage in the form of an arrow. These post-date the property's period of significance by at least 40-50 years, and are not stylistically associated with the work of the early Modern Movement that Rockfalls exemplifies.

Asphalt is paved directly up to the dwelling on the front and south elevations, and the historic grade of the land at the rear elevation was changed when large amounts of earth were removed in order to afford exterior access to the first level of the two-story porch addition. In attempts to deter increasingly frequent trespassers, Jamgochian created non-contributing earthen berms around the roadside borders of the property. Many of the contributing original fluted steel fence posts and low granite border stones enclosing the property are still visible at the roadside outside the berms, but more are likely buried within them. The original entrance road is closed off from the street by one of the berms, and it has been damaged by stormwater erosion at the spot where the stream flows through the property due to lack of proper maintenance of the underlying drainage conduit.

Work done in the 1970s-1980s to the building has adversely affected Rockfalls' historic fabric. Portions of the kitchen service area walls, the original finished kitchen floor and cabinetry were removed. Portions of the underlying circular staircase framing were cut away. Portions of the walls at the top of the circular stair, closet walls, and the original master bath tub and shower were removed when that space was converted to a makeshift kitchen. Two breaks were made in the brick and concrete cap parapet walls along the north elevation roof decks, and the iron pipe

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railings above the front entranceway were partially cut out. A second exterior doorway was added to the master bedroom that is not original to the building.

There was a fire inside the building in 1983 that resulted in smoke damage and charring to many of the wood doors, the wood casings of the doors and windows, and the baseboards that is still evident. Jamgochian moved to an adjacent property and began using Rockfalls primarily for storage sometime in the 1990s. The roof surfaces have not been maintained, and water damage has occurred to some of the original plaster, woodwork and flooring. The building's exterior white paint is worn. Many of the original steel casement windows have missing glass panes and much of the glazing has failed. Wild animals including raccoons and snakes have been able to enter the building and have caused staining on some hardwood floors. The glass vestibule front entrance and the south side of the jalousie porch have been boarded with plywood due to break-ins and vandalism to the property.

In 2014 the principal 5.9 acres of the property, including the Edward Durell Stone house, the original entrance roadbed, and the quarry area, were sold to the current owners. Large segments of the landscape have been overtaken by brushy scrub growth including invasive plant species such as poison ivy and Japanese knotwood, and trees have sprouted and grown up close to the building. Unused salvage materials remain on the site. Jamgochian retained 2 acres lying west of the current property line that includes a Civil War era cottage pre-dating Rockfalls' period of significance.

Despite the physical deterioration of the primary dwelling and encroachment of vegetation on the previously manicured landscape, Rockfalls retains a high level of integrity. The property's wooded 5.9 acres, with an abandoned granite quarry and natural streams, contribute to the property's integrity of setting, location, and feeling due to the unaltered rugged character and effective buffering of residential development that grew around the property in subsequent years. The primary dwelling at Rockfalls also retains integrity of design, materials, workmanship, feeling, and association. Physical modifications made during the 1970s and damage and deterioration suffered since the 1983 fire have resulted in some loss of integrity. However, ample historic fabric and the original plans remain available to permit future rehabilitation with in-kind materials, and the 1970s additions and alterations are easily distinguished from the original building. Though there has been suburban residential development on three sides of the property, the view from the dwelling is still largely unchanged, and many of the original border fence's fluted steel posts are still evident along the roadside perimeter.

Inventory of Contributing and Non-Contributing Resources

(All non-contributing resources postdate the period of significance for Rockfalls.)

1. Rockfalls, primary residence, 1936-37, contributing building
2. Yard Stone Wall, landscape feature, 1936-37, contributing object
3. Entrance Road Bed with bridge, vehicular road, 1936-37, contributing structure
4. Steel Post Border Fencing, landscape feature, 1936-37, contributing object

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5. Corner Boulder Tunnel, rock structure, 1970s, non-contributing structure
6. Road Corner Wall, rock structure, 1970s, non-contributing structure
7. Unfinished Boulder Structure, rock structure, 1980s, non-contributing structure
8. Unfinished Boulder "Church", rock structure, 1990s, non-contributing structure
9. Man-made Island, found-materials structure, 1980s, non-contributing structure
10. Arrow Sculpture Assemblage, found materials object, 1980s, non-contributing, object
11. Raised Brick Square, brick landscape structure, 1980s, non-contributing structure
12. Berms, earthen structure, 1980s, non-contributing structure

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8. Statement of Significance

Applicable National Register Criteria

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

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1936-1937

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Stone, Edward Durell

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

Under Criterion C in the area of Architecture, Rockfalls is locally significant as an excellent early example of the International Style in Virginia, designed by an early American master of the style, Edward Durell Stone. The 1936-1937 period of significance corresponds to the publication of Stone's plan in *Collier's* and the construction period of the property's primary dwelling. Rockfalls has further significance as one of a very limited number of International Style buildings ever built in the Richmond region, and of those, as one of the earliest built.

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

Rockfalls is architecturally significant at the local level as an excellent and early example of the Modern Movement, and specifically the International Style, in Virginia. It is additionally significant because the 1936 *Collier's* Model Home design by Edward Durell Stone was done very early in his career. Through the Rotch Travelling Fellowship program, Stone saw many International Style buildings abroad firsthand as the style was developing in Europe in the late 1920s. Stone's first independent commission, the 1933 Richard H. Mandel House (NRHP 1996) in New York, was in the International Style. The publicity surrounding its 1935 completion, his subsequent Kowalski House (also International Style), and the publication of the 1936 *Collier's* Model Home, positioned Stone as the leading East Coast architect working in the new Modern style. His career gained great momentum from this publicity and he was commissioned for many notable International Style buildings through the remainder of the decade.

The *Collier's* Model Home has social significance because it was designed as a modern home geared towards middle-class families. It was in keeping with the original European ideals of social progress from which the architectural style had been born, whereas other early International Style buildings in the United States were often grand statements to the wealth of their owners. The featuring of Stone's design in a popular magazine presented an example of the International Style that was affordable to a broad audience segment. America's public, and American architects and builders, were shown the International Style was not reserved exclusively for the wealthy.

In his 1962 memoir Edward Durell Stone said, "This was one of the first times that a general mass-market magazine endorsed modern architecture,"⁵ which further illustrates the design's importance to the beginnings and growth of the Modern Movement in the United States.

The floor plan within the house was a significant departure from typical floor plans of earlier residential design. The service area including the maid's room was placed in the front of the building rather than in the rear or attic, to allow her quick access to all parts of the house and the front entrance. The garage also was placed on the front of the house and was large enough to park two cars, a nod to the impact of suburban development and the increasing importance of the

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automobile to American lifestyles. Specific provisions were made for a separate first-floor suite with its own bath to serve as a guest bedroom when needed. Storage space problems and the necessity of bulky armoires were eliminated with ample closets incorporated into the plans. The main living areas of the dwelling enjoyed the most privacy since these rooms were not placed in the front, but rather were away from the street at the rear overlooking the private garden area.

Though approximately 1,200 copies of the plans were sold nationwide at a price of \$3.00, only a handful of houses based on the plans are known to exist today, and Rockfalls is significant as one of this small group. Just two other buildings known to be based on the 1936 *Collier's* Model Home are currently listed in the National Register of Historic Places: the Wallace-McGee House, Columbia, South Carolina (NRHP 1979); and the McNeill House, Thomson, Georgia (NRHP 1992).

Rockfalls also is locally significant because it was an unusual choice of design for a residence in the culturally conservative Richmond area. The new International Style stood in strong contrast to the traditional architecture typically favored in the region. In 1936 Rockfalls' location in Chesterfield County across the James River was outside the city and the density of development in the area was low. The house was sited on approximately eight acres without direct view to any passing roads. At the time it was built, most Richmonders may not have known it even existed. Though the International Style continued to gain popularity across the United States for several more decades, very few buildings in the Richmond region were ever constructed in this style.

Edmond and Anne Gregory, who commissioned the design, and their children had lived in China for many years where Edmond was posted with the British American Tobacco Company. As tensions increased between Japan and China in the early 1930s, the Gregorys departed Shanghai and came to Richmond and set about building what would be their new home on the land acquired from Edmond Gregory's brother George. The choice of Stone's new Modern design was likely championed by both Edmond and Anne Gregory. In his August 1922 letter to his brother, Edmond Gregory's words suggest that he was highly interested in leading-edge architectural design years before building Rockfalls: "I had plans of a house drawn while in San Francisco and...it will be ten years in advance of any house in Shanghai and that will enhance the value."⁶ Their grandson Ted Gregory, states that Anne Gregory, being Canadian and having lived in the Far East, considered herself worldly, forward-thinking and stylish, and that possibly the design choice was hers. It seems likely the Gregorys shared a mutual pleasure in the fact that their home would be a Modern contrast to the largely traditional stock of Richmond houses. Unfortunately the names of any local architects, builders or tradespeople who contributed to the construction of Rockfalls are not presently known. Future research may reveal the local architect and/or engineers and tradespeople who were responsible for translating the Stone plans and the Gregorys' wishes for this complex site.

Anne Gregory, widow of Edmond Gregory, sold the property in 1944 to Mr. and Mrs. William T. Holt. The Holts owned the property for 27 years, and upon retiring to Florida in 1971, they sold it to Richmond architect, Haigh Jamgochian, best known for his design of the Markel Building, a circular crushed aluminum-clad commercial office building located in Henrico

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County, Virginia. Approaching his 90th birthday in 2014, Jamgochian sold the major portion of the property to the current owners, who intend to rehabilitate the Edward Durell Stone dwelling and the surrounding landscape setting.

Edward Durell Stone

Born in 1902 in Fayetteville, Arkansas, to one of the town's early prominent families, Stone exhibited artistic aptitude from an early age. His mother encouraged him to study drawing and woodworking, and at age 14 he built a birdhouse that won first place in a competition judged by a panel including the President of the University of Arkansas.

Stone entered the University of Arkansas in 1920, where his overall academic performance was poor—except for drawing, in which he excelled. The art department head recognized Stone's talent and encouraged his older brother, James Hicks Stone, a practicing architect in Boston, to take an interest in Edward. In 1922, Stone moved to Boston and became an office boy in the architecture firm Strickland, Blodgett & Law and took night classes at the Boston Architectural Club. There Stone met Henry Shepley, a partner in the architecture firm Coolidge, Shepley, Bulfinch and Abbott. Shepley hired Stone as a draftsman and was a longtime mentor.

In 1925, Stone won a scholarship to Harvard's School of Architecture and completed two years of coursework in just one year. The next year he transferred to MIT and won the prestigious Rotch Travelling Fellowship that allowed him to travel through Europe and North Africa on a two-year stipend. He visited buildings by leading Modern architects of the day, many later included in the influential 1932 Museum of Modern Art exhibit "Modern Architecture: International Exhibition," curated by Philip Johnson and Henry-Russell Hitchcock. Undeniably, Stone's early work was influenced by the International Style buildings he saw in Europe during the late 1920s.

Stone returned from his travels in 1929 and took a position with Schultze & Weaver, architects for the new Waldorf-Astoria Hotel in New York City. He designed the main lobby, grand ballroom, and some of the dining areas of the hotel. After about one year, Stone moved on to work under the group of firms responsible for creating Rockefeller Center. He was eventually tapped as the chief designer on both theaters there: Radio City Music Hall (with Donald Deskey as interior designer), and the Center Theater.

It was Deskey who introduced Stone to Richard H. Mandel of the Mandel department store family, for whom he designed the 1933-1935 Mandel House (NRHP 1996) in Bedford Hills, New York. At about 10,000 square feet it was one of the largest and most expensive houses of its day, and it is widely recognized as the first East Coast example of the International Style. This was Stone's first independent commission, and it garnered favorable press in *Architectural Forum* and *Fortune* magazines. In Stone's 1962 memoirs, he describes the house: "It had the open plan which is generally accepted in residential architecture today.... Residences had been built mainly of wood but this one was fireproof – a concrete and steel building in the

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international style (*sic*), with the strip windows characteristic of the period; and glass block was employed in this country for the first time.”⁷

The publicity for the Mandel House led to other prominent International Style residential commissions for wealthy clients, and to Stone’s selection as the architect for the 1936 *Collier’s* Model Home. Through the wide-reaching publication of *Collier’s*, the International Style came to the attention of the middle class as a modern alternative for home design.

Also in 1936 Stone was selected as the design architect for the new Museum of Modern Art (MOMA), in association with Philip Goodwin, who was an architect on MOMA’s board. The new building opened in 1939 to wide acclaim. “*Newsweek* described it as “the first large museum in America to be built according to the streamlined, ultra-modern ‘international’ style of modern architecture.”⁸

Stone continued to design more large residences in the International Style through the 1930s, including the houses of A. Conger Goodyear in Old Westbury, New York; George Preston Marshall in Washington, D.C.; and Mepkin Plantation, a 1,000-acre compound in Moncks Corner, South Carolina, for Mr. & Mrs. Henry Luce. But a cross-country automobile trip over the summer of 1940 proved to be the catalyst for a switch in his design direction. He visited with Frank Lloyd Wright, a lifelong friend, at Taliesin and made a stop at Taliesin West and was captivated by the environments that Wright had created. In the San Francisco Bay area, he saw the emphasis being placed on natural materials in building. Upon returning to New York, one of Stone’s first projects was another for *Collier’s*, “The House of Ideas,” built on the terrace area of the Rockefeller Home Center. The dwelling’s exterior was natural redwood, and plywood interior surfacing was used for the first time in American design. Stone had left the International Style behind.

World War II came and Stone was one of several prominent architects, including Walter Gropius, Marcel Breuer, and Frank Lloyd Wright, who were commissioned to design military housing. Later Stone was stationed in Washington, D.C., and was responsible for a number of airbase master plans.

After the war, Stone reopened his New York practice and produced many single-family residences in which he continued to use natural materials, and he also began to experiment with modular construction. He created the concept of a central indoor room to provide access to the bedrooms and other major areas of the house as an alternative to the waste of hallway space, and this would become an important element in most of his later work.

In the early 1950s the State Department adopted a new directive in the design of government buildings overseas, and Stone was selected to design the Embassy in New Delhi, India. “Frank Lloyd Wright called it one of the finest buildings in the last hundred years and the only Embassy to do credit to the United States.”⁹ While his design for the United States Pavilion at the 1958 International Exposition in Brussels was under construction, *Time* magazine featured Stone on its cover. Stone’s staff grew to over 200 architects working in offices on both coasts. *Business Week*

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labeled him the “man with a billion on the drawing board,”¹⁰ and the press wire services described him as “the most frequently quoted architect since the death of Frank Lloyd Wright.”¹¹

Stone continued to work on major projects around the country and internationally into the 1970s, including many medical centers, art museums, civic and convention centers, and corporate headquarters. The John F. Kennedy Center for the Performing Arts in Washington, D.C., may be the most widely known of all. Stone retired from practice in 1974, and died in 1978 in New York City. His papers are held at the University of Arkansas.

“They say people are fundamentally interested in only three things – food, sex and shelter. I can’t say I’m authoritative on the first two, although I’m in favor of both. It’s shelter that concerns me, and it’s nice to be doing something people are interested in.”
- Edward Durell Stone

Endnotes

- 1 John T. Flynn, “A Good Place to Live,” *Collier’s* (March 28, 1936): 10-11, 52-56.
- 2 Hicks Stone, *Edward Durell Stone: A Son’s Untold Story of a Legendary Architect* (New York: Rizzoli, 2011): 73.
- 3 Ibid.
- 4 Edmond Brodie Gregory, letter to George Craghead Gregory, August 6, 1922.
- 5 Edward Durell Stone, *The Evolution of an Architect* (New York: Horizon Press, 1962), 33.
- 6 Edmond Brodie Gregory, letter to George Craghead Gregory, August 6, 1922.
- 7 Stone, *The Evolution of an Architect*, 32.
- 8 Robert Skolman and Hicks Stone, www.EdwardDurellStone.org, accessed August 2016.
- 9 Stone, *The Evolution of an Architect*, 139.
- 10 Skolman and Stone, www.EdwardDurellStone.org, accessed August 2016.
- 11 Ibid.

Rockfalls
Name of Property

Richmond, VA
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Campagna, Barbara A., Kathleen La Frank, National Register Nomination Form, "Richard H. Mandel House." (December 1995).

Chesterfield County Deed Books: Book 184, page 473; Book 227, page 55; Book 286, page 185; Book 381, page 539. Chesterfield County Courthouse, Chesterfield, VA.

Chesterfield County Will Books: Book 37, page 381. Chesterfield County Courthouse, Chesterfield, VA.

Curtis, Debbie, National Register Nomination Form, "McNeill House." (October 1992).

Flynn, John T. "A Good Place to Live." *Collier's* (March 28, 1936).

Gregory, Edmond Brodie. Letter to George Craghead Gregory, August 6, 1922. Papers of George C. Gregory, Virginia Historical Society, Richmond, VA.

Jamgochian, Haigh. Personal Papers Collection, circa 1930-2006. The Library of Virginia, Richmond, VA.

"Obituary of Anne G. Terhune". [www.Greenwich Time.com](http://www.GreenwichTime.com) accessed May 2016.

South Carolina Department of Archives and History, National Register Nomination Form, "Wallace-McGee House." (March 1979).

Skolman, Robert L. and Hicks Stone. www.edwarddurellstone.org accessed August 2016.

Stone, Edward Durell. The Evolution of an Architect. (New York: Horizon Press 1962).

Stone, Hicks. Edward Durell Stone: A Son's Untold Story of a Legendary Architect. (New York: Rizzoli 2011).

Stuart, Betty T. "The Cook Gets the Last Word." *Collier's* (May 30, 1936).

Wells, Reginald. "His Majesty, The Colonel." *Sport's Illustrated* (January 10, 1955).

Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67) has been requested
___ previously listed in the National Register

Rockfalls
Name of Property

Richmond, VA
County and State

- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: Virginia Department of Historic Resources, Richmond, VA;
Library of Virginia, Richmond, VA

Historic Resources Survey Number (if assigned): DHR No. 127-7044

10. Geographical Data

Acreage of Property 5.9 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 37.550140 | Longitude: -77.525360 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|----------|-----------|
| 1. Zone: | Easting: | Northing: |
|----------|----------|-----------|

Rockfalls
Name of Property

Richmond, VA
County and State

2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

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

The historic boundary of the property follows the current legal boundaries of tax parcel # C0040377083 as recorded by the City of Richmond. The true and correct historic boundaries are shown on the attached Survey Map .

Boundary Justification (Explain why the boundaries were selected.)

The present-day legal boundary encompasses three-quarters of the original land associated with Rockfalls, including the historic primary dwelling, roadbed, and metal fence, as well as the granite quarry and stream the house overlooks from its rear side and the larger, rugged acreage that contributes to the property's setting.

11. Form Prepared By

name/title: M. Auman

organization: _____

street & number: P. O. Box 13922

city or town: Richmond state: VA zip code: 23225

e-mail: msauman@live.com

telephone: 804-564-9919

date: November 8, 2016

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo

Rockfalls
Name of Property

Richmond, VA
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date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

The following information is common to all photographs:

Name of Property: Rockfalls

City or Vicinity: City of Richmond

County: Independent City State: VA

Photographer: M. Auman

Date Photographed: April 2014; November 2015; February 2016; August 2016

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

- 1 of 19: Front Façade, West, looking East
- 2 of 19: South Elevation, looking North
- 3 of 19: North Elevation, looking South
- 4 of 19: East Rear Elevation, looking West
- 5 of 19: East Rear Elevation, looking NW
- 6 of 19: Living Room, looking South
- 7 of 19: Dining Room, looking East
- 8 of 19: Circular Staircase, looking West
- 9 of 19: Master Bedroom, looking NE
- 10 of 19: Roadside Corner Boulder Wall, looking South
- 11 of 19: Boulder Tunnel, looking East
- 12 of 19: Boulder "Church", looking South
- 13 of 19: Boulder-Clad Shipping Container, looking North
- 14 of 19: Man-made Island and Arrow Assemblage, looking North
- 15 of 19: Brick Square near Façade, looking SE
- 16 of 19: Roadside Fence, looking South
- 17 of 19: Entrance Roadbed Bridge Erosion by Stream, looking West
- 18 of 19: Quarry Cliff and Stream, looking NW
- 19 of 19: Roadside Berm blocking Roadbed Access to Street, looking NE

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

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



LOCATION MAP

Rockfalls

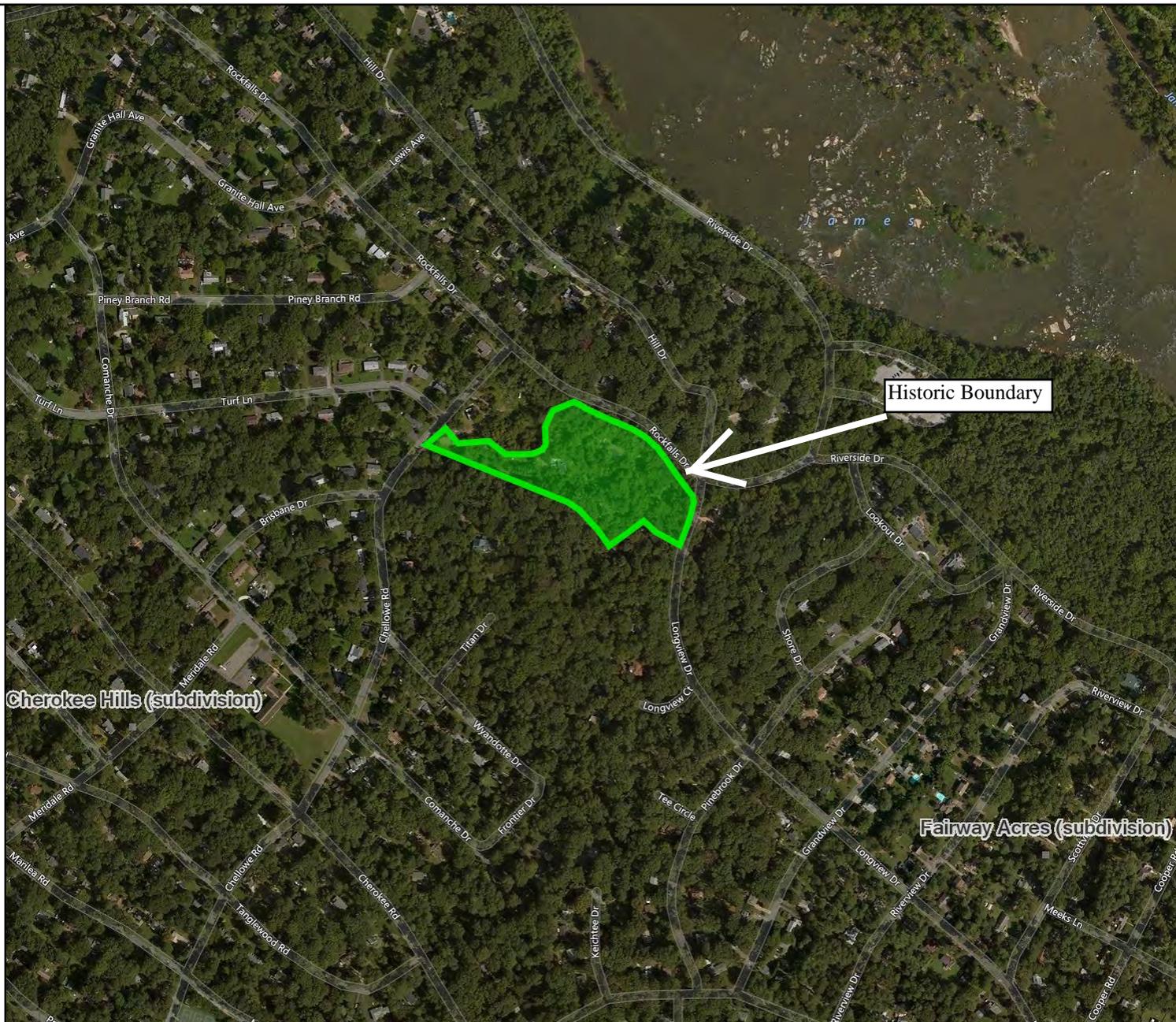
City of Richmond, VA

DHR No. 127-7044

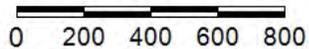
Latitude/Longitude Coordinates

1. Latitude: 37.550140

Longitude: -77.525360



Feet



1:9,028 / 1"=752 Feet

Title: Rockfalls

Date: 11/10/2016

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

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

SKETCH MAP/PHOTO KEY

Rockfalls

City of Richmond, Virginia

DHR No. 127-7044



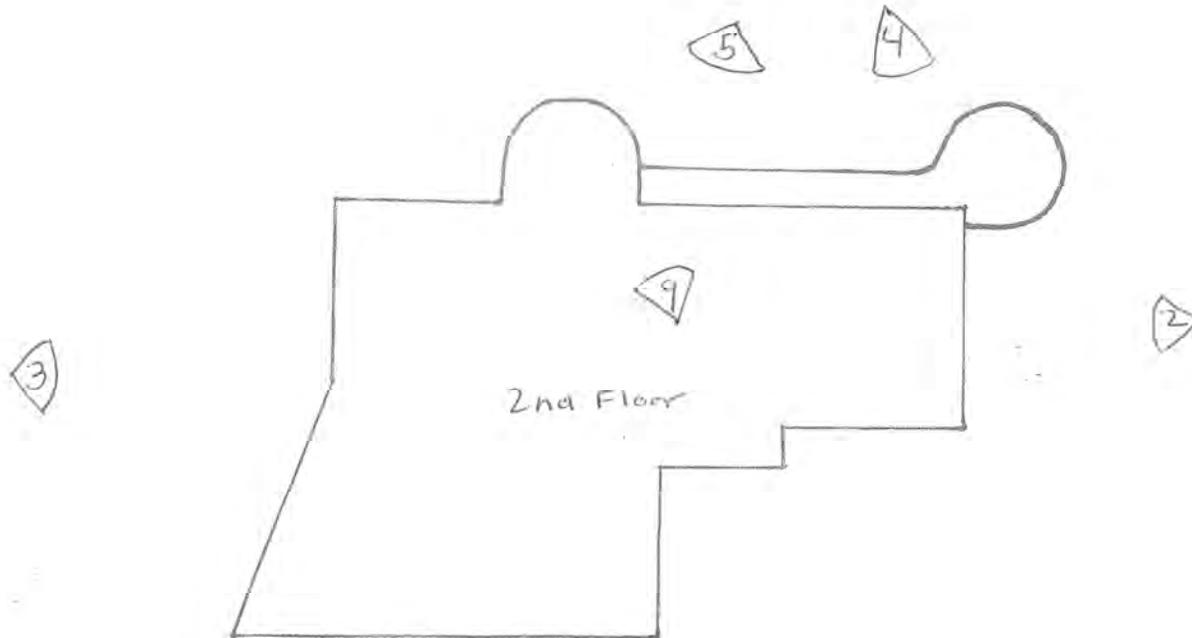
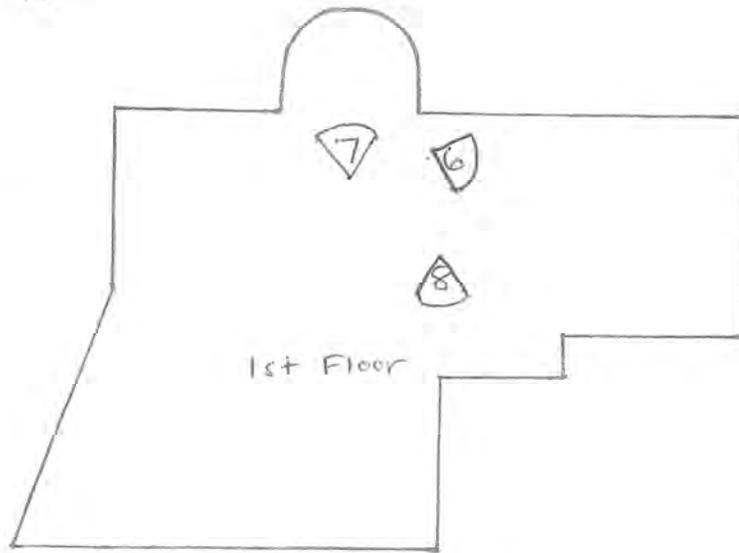
- A - Dwelling, C
- B - Brick Square, NC
- C - Entrance Roadbed, C
- D - Boulder Clad Container, NC
- E - Boulder Corner Wall, NC
- F - Boulder Tunnel, NC
- G - Boulder "Church", NC
- H - Perimeter Fence, C
- H - Earthen Berms, NC
- I - Manmade Island, NC
- J - Arrow on Island, NC
- K - Granite Stone Wall, C

PHOTO KEY

Rockfalls

City of Richmond, Virginia

DHR No. 127-7-44



Rockfalls
City of Richmond VA
Quelling Photographs, Contributing Building

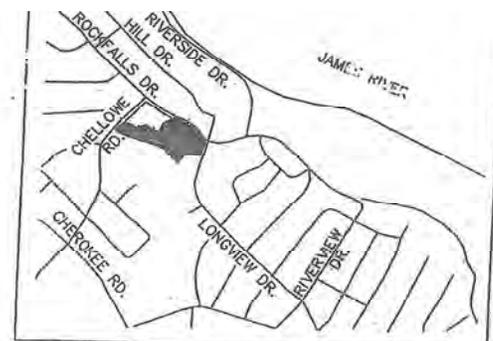
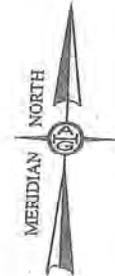
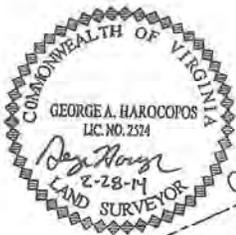
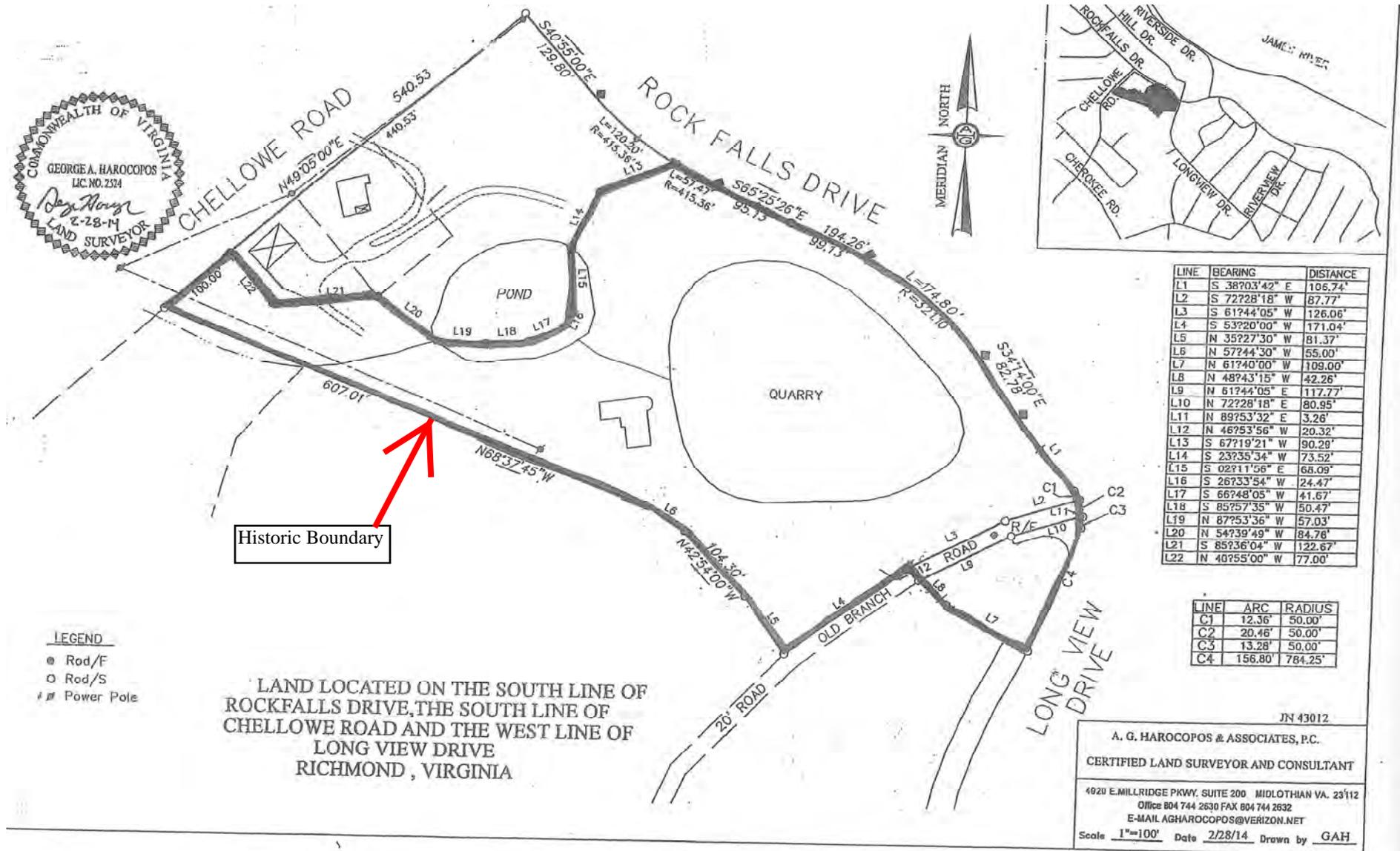


SURVEY MAP

Rockfalls

City of Richmond, Virginia

DHR No. 127-7044



LINE	BEARING	DISTANCE
L1	S 38°03'42" E	106.74'
L2	S 72°28'18" W	87.77'
L3	S 61°44'05" W	126.06'
L4	S 53°20'00" W	171.04'
L5	N 35°27'30" W	81.37'
L6	N 57°44'30" W	55.00'
L7	N 61°40'00" W	109.00'
L8	N 48°43'15" W	42.26'
L9	N 61°44'05" E	117.77'
L10	N 72°28'18" E	80.95'
L11	N 89°53'32" E	3.26'
L12	N 46°53'56" W	20.32'
L13	S 67°19'21" W	90.29'
L14	S 23°35'34" W	73.52'
L15	S 02°11'56" E	68.09'
L16	S 26°33'54" W	24.47'
L17	S 66°48'05" W	41.67'
L18	S 85°57'35" W	50.47'
L19	N 87°53'36" W	57.03'
L20	N 54°39'49" W	84.78'
L21	S 85°36'04" W	122.67'
L22	N 40°55'00" W	77.00'

LINE	ARC	RADIUS
C1	12.36'	50.00'
C2	20.46'	50.00'
C3	13.28'	50.00'
C4	156.80'	784.25'

LAND LOCATED ON THE SOUTH LINE OF ROCKFALLS DRIVE, THE SOUTH LINE OF CHELOWE ROAD AND THE WEST LINE OF LONG VIEW DRIVE RICHMOND, VIRGINIA

- LEGEND**
- Rod/F
 - Rod/S
 - ⚡ Power Pole

JN 43012

A. G. HAROCOPOS & ASSOCIATES, P.C.
 CERTIFIED LAND SURVEYOR AND CONSULTANT

4920 E. MILLRIDGE PKWY, SUITE 200 MIDLOTHIAN VA. 23112
 Office 804 744 2630 FAX 804 744 2632
 E-MAIL AGHAROCOPDS@VERIZON.NET

Scale 1"=100' Date 2/28/14 Drawn by GAH