

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 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: Pantops Farm

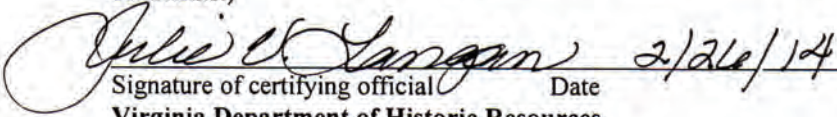
other names/site number: 002-0130

**2. Location**

street & number 400 Peter Jefferson Street N/A not for publication  
city or town Charlottesville vicinity  
state Virginia code VA county Albemarle code 003 Zip 22908

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1986, 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 Date 2/26/14  
Virginia Department of Historic Resources  
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

**4. National Park Service Certification**

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

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**5. Classification**

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**Ownership of Property** (Check as many boxes as apply)

- ☒ private  
☐ public-local  
☒ public-State  
☐ public-Federal

**Category of Property** (Check only one box)

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

**Number of Resources within Property**

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings (main house, guest house complex)
<u>0</u>	<u>0</u>	sites
<u>1</u>	<u>0</u>	structures (stone incinerator)
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>0</u>	Total

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

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

N/A

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**6. Function or Use**

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**Historic Functions** (Enter categories from instructions)Cat: DOMESTIC Sub: Single Dwelling**Current Functions** (Enter categories from instructions)Cat: RECREATION AND CULTURE Sub: Museum

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**7. Description**

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**Architectural Classification** (Enter categories from instructions)LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS/Colonial Revival**Materials** (Enter categories from instructions)

Foundation: BRICK  
roof : STONE/Slate  
walls: BRICK; WOOD/wood frame  
other \_\_\_\_\_

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

See continuation sheets.

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**8. Statement of Significance**

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

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

**Criteria Considerations** (Mark "X" in all the boxes that apply.)

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

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**Areas of Significance** (Enter categories from instructions)

ARCHITECTURE

**Period of Significance** 1937-1938

**Significant Dates** N/A

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

**Cultural Affiliation** N/A

**Architect/Builder:** Baker, Benjamin Charles

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

See continuation sheets.

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**9. Major Bibliographical References**

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**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☐ OtherName of repository: Department of Historic Resources, Richmond, VA

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**10. Geographical Data**

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**Acreage of Property** 5.6 acres**UTM References** (Place additional UTM references on a continuation sheet)

Zone Easting Northing    Zone Easting Northing

A 17 724280 4211500    B 17 724335 4211550C 17 724575 4211420    D 17 724430 4211420☐ See continuation sheet.

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**Verbal Boundary Description** (Describe the boundaries of the property on a continuation sheet.)**Boundary Justification** (Explain why the boundaries were selected on a continuation sheet.)

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**11. Form Prepared By**

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name/title: Bryan Clark Green/Lena Sweeten McDonaldOrganization: Department of Historic Resources    date: March 1, 2005/February 2014street & number: 2801 Kensington Avenue    telephone: (804) 482-6439city or town: Richmond    state: VA    zip code: 23221

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**Additional Documentation**

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Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

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

**Photographs**

Representative black and white photographs of the property.

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

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**Property Owner**

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

name: University of Virginia, Real Estate Foundation

street & number: P.O. Box 400218 telephone: (804) 982-4848

city or town: Charlottesville state: VA zip code: 22908-4218

=====  
**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 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**7. Summary Description:**

Designed by Benjamin Charles Baker, the architectural resources at Pantops Farm were constructed in 1937-1938. The resources include a main house, guest house with attached ornamental silo, and incinerator, all of which are contributing resources. The property reflects early twentieth century Colonial Revival design. Although constructed in a single campaign, Baker attempted to create a complex that appeared to have evolved organically over time, much like the eighteenth and nineteenth century farmsteads that proliferated in rural Albemarle County. Pantops Farm is still within Albemarle County, but has been surrounded by late twentieth century, low-density commercial and residential development on the outskirts of the City of Charlottesville. Because it retains 5.6 acres, the historic setting in the immediate vicinity of the architectural resources is quite good. The property has been adaptively reused to house the Kluge-Ruhe Art Museum of the University of Virginia.

**Narrative Description:**

**Main House**

Exterior

Facing east, Pantops Farm is an asymmetrical but balanced plan, centered on a symmetrical five-bay two-story main block, flanked by balanced asymmetrical lateral wings, and terminated lateral wings of a very different composition. The entire configuration, save for the arcade, is built of brick, and all roofing material is slate. The main block and the portions to the north are dwelling spaces; the portions to the south of the main block are slightly suppressed, and contain service spaces on all levels. This service wing is additionally accessed by way of a sunken drive, which travels along the south edge of the house court, past the guest house, and terminating at the garage in the service wing.

The east (or main) elevation is centered on the main block at the center. That five-bay, two-story portion is lit by nine, nine-over-nine sliding sash windows with shutters. The center-bay, main entrance has a six-panel door topped by an elliptical fanlight and accessed by a short flight of steps. The door is framed by a pedimented portico supported by fluted columns. A modillion cornice further ornaments the composition, as do a pair of decorative lead downspouts. Paired chimneys pierce the slate roof. All of the bricks on the main complex are painted white.

To the north of the main elevation is a high one-and-a half story, two-bay brick wing. The

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windows on the ground floor are nine-over-nine sliding sash, while those on the second story, which partially project through the roofline and spring roughly from a point three feet lower than on the main block of the house, are nine-over-six sliding sash. Three lead downspouts ornament the façade. Continuing to the north is a one-story, wood-framed arcade, which extends one bay from the house, enters a circular arcade, and then extends again 90 degrees to the east. The wing terminates in a three-bay, one-and-a-half story pavilion clad in beaded clapboard. The pavilion is lit by six-over-nine sliding sash in the first floor, and six-over-six sliding sash in the attic. The slate roof is pierced by a center chimney.

To the south of the main elevation is a one-and-a-half story, three-bay brick wing, considerably lower than its counterpart on the north. The first floor is lit by six-over-nine sliding sash windows, and the attic is lit by the same, though on the attic level they take the form of full dormers, piercing the slate roof. Two lead downspouts ornament the elevation.

To the south of this wing is a one-and-a-half story garage wing, which turns 90 degrees to the east, and is further sunken to suppress its appearance. Three dormers light the attic space, each with a six-over-six sliding sash; there are no windows on the main level on the forecourt side, as the whole is so suppressed into the ground that it is not possible. The gable (east) end of the garage is lit by a single six-over-six sliding sash window.

**Interior**

The ground floor of the main house is entered through the portico central door, which opens into a large lateral hall. The main house is best thought of as a main portion, divided laterally into a large lateral hall served by a coat closet and lavatory at the south end. A lateral stair follows this division into front and back and climbs to the second floor. Across the back of the ground floor (west), the composition is divided into a dining room to the north, which connects the service areas to the north, and a larger living room to the south. Continuing to the north, in the two-bay wing, is a library. These spaces have been sensitively adapted as gallery space for the museum. The library is connected by way of an arcade to the octagonal arcaded pavilion to the north, and then to the east by way of an arcade to the additional quarters. This arcade has been glassed in for use as gallery space. Though currently not in use, this area, probably guest quarters, contains a living room and office on the ground floor. The second floor contains a bedroom, bath, and dressing room. Returning to the main block, the service areas to the south are accessed both through the hall and the dining room. The wing to the south contains a china closet, kitchen, pantry, and laundry. These spaces, as well as the attached garage, have been converted into office space for the museum.

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The second floor of the main house is reached by way of the lateral stair in the ground floor hall. All of the spaces on this floor are occupied by the Thomas Jefferson Center for the Protection of Free Expression and have been adapted for office use. On the second floor, the stair opens into a similar lateral hall, with a bath and closet across the front tier that corresponds to the same in the level below. The main block contains two large bedrooms, with attendant baths, dressing rooms, and storage spaces. To the north, in the wing, is a similar large bedroom.

To the south of the main block is the service wing. In the wing is a dressing room and bath that open directly from the bedroom in the main block, and a passage that opens from a landing at the stair, and was apparently for service use only. The bath and dressing room cannot be accessed from the service passage. This is the only space that has been lost in the conversion to office space and is now an open area with cubicles occupying the space formerly given over to the bath and dressing rooms. At the end of the wing are two servant's bedrooms, and there is no second floor space above the garage.

**Guest House Complex (contributing building)**

Located east/southeast of the main house, the Guest House Complex consists of a guesthouse proper and an attached ornamental brick silo. This complex was designed and built at the same time as the main house by architect Benjamin Charles Baker. Like the main house, they are designed to appear as an evolved complex, but in fact were designed and built in a single campaign. They are the only surviving outbuildings at Pantops Farm. The guesthouse spaces remain in their historic use, and are currently being used as lodging for visiting scholars to the museum.

The Guesthouse proper is a one-and-a-half story cottage, built of brick and roofed in slate. The entire structure is sunk slightly into the hillside, to suppress its appearance from the main house. It is built along the service drive, which continues along the edge of the property, past the stone incinerator, and terminating at the garage, itself suppressed in a wing of the house. The cottage features a characteristically open floor plan, with a living room opening into the dining room, with the kitchen in turn opening off of both. The living room and dining room open into the attic, and the rustic roof framing is exposed. The walls are covered with original knotty pine paneling. A stair rises to a second floor landing, from which access can be gained through an exterior door to the silo, or to a second floor bedroom within the guesthouse proper.



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The three-story brick silo was designed as a guesthouse, and intended to resemble a reused farm building. It is covered with a slate roof. There are three levels in the silo, each designed as separate guest quarters. There is no internal connection between the floors. The first floor is accessed from the exterior on the ground floor. The second level is accessed via the second floor of the guesthouse. An external stair that winds up from the entry to the second level accesses the third and top floors. Each unit, circular in plan and occupying the entire floor, has a pair of twin beds, a closet, and a bathroom built-in around the edges to preserve the circular floor plan. The third level is open to the conical roof, exposing the roof framing.

**Incinerator (contributing structure)**

Approximately 40 yards to the south of the service wing of the house is a picturesque stone incinerator, apparently designed to accompany the house. The three-bay composition features a shouldered stone chimney atop a centered furnace bay with iron door and flanking vertical board doors that lead to interior storage bays.

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## 8. Statement of Significance

### Summary

Pantops Farm is locally significant under Criterion C in the area of Architecture as the work of a master architect, Benjamin Charles Baker, and as an excellent example of Colonial Revival domestic architecture. The period of significance, 1937-1938, coincides with the original construction of the complex. Built as a rural residential estate, the property was originally designed to evoke a nineteenth century plantation that evolved organically over time. Character-defining aspects of the Colonial Revival style include the irregular massing and footprint of the primary dwelling; multiple-light sash; centered entry with a six-panel door topped by an elliptical fanlight and framed by a pedimented portico supported by fluted columns; a modillion cornice; and, on the interior, combination of finishes referencing a range of stylistic elements from earlier periods. During the late 1990s, Pantops Farm was adapted to house the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. Although no longer used a residence, Pantops Farm retains a high level of integrity with regard to location, design, materials, workmanship, feeling and association; the setting has been compromised by the subdivision of the property's historic acreage and alterations to accommodate its use as a public museum.

### Narrative Statement of Significance

#### Historical Overview

Peter Jefferson, father of Thomas Jefferson, acquired the lands that included Pantops Farm in 1746. There were no improvements upon the land at the time of Peter Jefferson's acquisition. This property he added to his lands at nearby Shadwell, his primary residence. Thomas Jefferson inherited Pantops upon his father's death in 1756, adding additional lands in 1777. Jefferson named the farm *Pant-ops*, from two Greek words meaning "all seeing," for its magnificent views of the village of Charlottesville and the distant Blue Ridge Mountains. To this day the viewshed remains largely intact.

Jefferson considered developing the farm for his youngest daughter Maria (Polly). In 1797, Jefferson wrote of "opening and resettling the plantation of Pantops," for her, just after she married Frances Eppes. While the couple did not take Jefferson up on his offer, Jefferson did not give up hope. Seven years later, in 1804, Jefferson wrote to Maria of "leveling and establishing

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your hen-house at Pantops,” but if indeed this hen house was built, nothing else was.<sup>1</sup> Jefferson kindled hope that she would return to Albemarle and live near him, as did eldest daughter Martha (Patsy) at Edgehill, and later, at Monticello. Maria’s untimely death put an end to those hopes.

In 1815, Jefferson sold the land to James Leitch of Richmond. The first dwelling at Pantops is said to have been built by Leitch. Local tradition holds that in 1815 Leitch built a single-story wood-frame hall-passage-parlor house, with a portico the length of the house.<sup>2</sup> A photograph of the farm when it was in a later incarnation as a school reveals a small portion of what appears to be an early 19<sup>th</sup> century five-bay, two story, brick dwelling with end chimneys, and covered by a hipped roof topped by a monitor. A portion of that dwelling survived amongst the enveloping educational buildings. If that early 19<sup>th</sup> century dwelling survived until the 1937 building campaign, it was certainly demolished at that time.

After Leitch’s death, his widow married Capt. David Anderson, and their son, Meriwether Anderson lived at Pantops from 1831 until 1866. Eleven years later, Dr. Edgar Woods, pastor of the Presbyterian Church of Charlottesville and a noted historian of Albemarle County, moved to Pantops and began plans for a boys’ school there.<sup>3</sup> Pantops Academy, a Presbyterian school, operated from 1879 until 1906, and resulted in the construction of several large, Second Empire-style buildings on the site (Figure 1). These buildings all but obscured Leitch’s original house. The primary goal of the school was to prepare young men for entry into colleges and universities.<sup>4</sup> By 1886, Wood’s son-in-law, John R. Sampson, was the principal, with Woods serving as his associate.<sup>5</sup> Under Wood’s leadership, the school flourished: it was said that he “drew young hearts to love him by firm discipline,” and “gave to youths an impress of character which is still felt by those who were fortunate to fall under his instructions.”<sup>6</sup> At its peak, there were seven instructors teaching seventy pupils, many of them matriculating from out of state and some from foreign countries. In 1906, at the very crest of the school’s popularity, Woods

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<sup>1</sup> Local tradition holds that this hen house was built and remained standing until “about 1877,” but there is no evidence to support this claim. See the claim in Edward C. Mead, Historic Homes of the South-West Mountains, Virginia (Bridgewater, Va.: C.J. Carrier, 1962): 42.

<sup>2</sup> Edward C. Mead, Historic Homes of the South-West Mountains, Virginia (Bridgewater, Va.: C.J. Carrier, 1962). There are no images of this dwelling, and no additional evidence to document it.

<sup>3</sup> Edgar Woods, Albemarle County in Virginia (Bridgewater: The Green Bookman, 1932).

<sup>4</sup> John Hammond Moore, Albemarle: Jefferson’s County, 1727-1976 (Charlottesville: University Press of Virginia, 1976), 259.

<sup>5</sup> William T. Stevens, The Virginia House Tour (Charlottesville: William T. Stevens, 1962), 33-35.

<sup>6</sup> Edward C. Mead, Historic Homes of the South-West Mountains, Virginia (Bridgewater, Va.: C.J. Carrier, 1962): 44.

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announced that “for reasons connected with his family,” he was closing the school.<sup>7</sup> Pantops Academy was closed, and never reopened.

In 1929, Paul Goodloe McIntire purchased Pantops. Later that same year, McIntire gave the entire property to the University of Virginia with the intent that the University consider using the property for the study of psychiatry and nervous diseases. Soon after that transaction, the University of Virginia sold all 363 acres of Pantops to James Cheek. Cheek, of the Maxwell Coffee family of Nashville, Tennessee, hired Benjamin Charles Baker to design a residence for the property. On the large acreage then comprising Pantops Farm, in 1937 there were three large, two-story buildings that remained from the former Pantops Academy. The main building was a center-hall dwelling with 16 rooms. There were two additional dwellings, one with twenty rooms, and another with 15 rooms. In addition, there were several outhouses, and two five-room cottages. Precise locations of these resources are not known, but most likely occupied land later subdivided from the acreage now associated with Pantops Farm. The school’s large dwelling was demolished; a 1937 newspaper article recorded, “It is understood that Mr. Cheek will tear down the main building and erect on its site a dwelling to cost between \$75,000 and \$85,000” (the entire parcel was purchased for \$37,500).<sup>8</sup> Baker designed a domestic complex that included a main house, guest house with attached ornamental silo, and incinerator, all of which are extant today. Although constructed in a single campaign in 1937-1938, Baker attempted to create a complex that appeared to have evolved organically over time, much like the eighteenth- and nineteenth-century farmsteads that proliferated in rural Albemarle County.

After the Cheeks’ tenure, the property quickly went through a series of owners and, in 1946, Mr. and Mrs. H. D. Everette, of Charleston, West Virginia, purchased the entire property. In 1949, Mrs. Everette, who was by then widowed from her husband, sold the entire property to Mrs. Edward M. Rolkin, of San Francisco, California. In 1967, Arline Miller Rolkin sold the domestic complex and 362 acres to Dr. Charles William Hurt, who used it as his primary residence. Seven years later, the property’s acreage began to be subdivided. Dr. Hurt sold 36.32 acres, which included the 1937-1938 Baker-designed complex, to Worrell Newspapers Investment Companies, Inc. Worrell Newspapers then converted the main house into their office.

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<sup>7</sup> Quoted in John Hammond Moore, Albemarle: Jefferson’s County, 1727-1976 (Charlottesville: University Press of Virginia, 1976), 259.

<sup>8</sup> “Californian Purchases Estate Formerly Owned by Jefferson: Historic Albemarle Property, Formerly Possessed by Several Notables, Passes Into New Hands; Dwelling to Be Erected at Cost of \$75,000,” Washington Post 6 August 1937.

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In 1998, Eugene and Ann Worrell gave the complex and 5.6 acres to the University of Virginia Real Estate Foundation to support the University of Virginia academic mission. The gift stipulated that one of the property's existing tenants, the Thomas Jefferson Center for the Protection of Free Expression, would be allowed to use the building for as long as the University owned the property. The gift further stipulated that the University could not sell the property until the deaths of the original grantors. The property's acreage has since remained unchanged.

Shortly after receipt of the gift, the University of Virginia Foundation proceeded to renovate unused areas of the main house into storage and museum display space to house the University's collection of Aboriginal art, a collection that was donated by Mr. John Kluge in 1998. Called the Kluge-Ruhe Museum, the museum is now open to the public, with the Thomas Jefferson Center for the Protection of Free Expression occupying the second floor. A series of small adaptations were sensitively made to Pantops Farm to allow it to better function as a museum, including ADA-compliant access to the museum through the wing, and glassing in the arcade for all-weather use. Recently, the cottage and attached silo were renovated into residential space to house visiting Aboriginal scholars and guests.

**Benjamin Charles Baker (1884-1955)**

Pantops Farm was designed by Benjamin Charles ("Charlie") Baker (1884-1955) in the Colonial Revival style. Baker studied architecture at the Massachusetts Institute of Technology and Brown University, followed by study at the *Ecole des Beaux-Arts* (1914-1918) in Paris. Upon completion of his studies, he worked for nationally significant architectural firm McKim, Mead, and White in New York City.

After working for McKim, Mead, and White, Baker decided to leave the practice of architecture, and, to treat a nervous condition, moved to Charlottesville, Virginia, for treatment by fellow Rhode Islander Chris Greene, who operated a retreat there (the site is now Chris Greene Park). Baker decided not to practice architecture, married, and around 1930, purchased Rosemont, in Ivy, Virginia, which he operated as a working farm. There, the Bakers bred livestock, raised a dairy herd, managed an orchard, and produced eggs. While Baker did not practice architecture, his reputation as someone with experience as an architect often led neighbors to ask for his advice on architectural matters. Baker soon assisted on projects, offered advice, and eventually took on individual house designs. This is how the Pantops Farm commission came to him.

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While designing Pantops Farm, he was approached by Charlottesville architects Ben Henderson Heyward and Alfred Llorens about the possibility of forming a practice. Just after the completion of Pantops Farm in 1938, they did so, forming the Charlottesville firm Baker, Heyward, and Llorens. (The firm survived and flourished; the firm remains in Charlottesville practicing as Heyward, Boyd, and Anderson.)

The firm began with Alfred Llorens (d. 1975) and Henderson Heyward (1913 – 199?) while they were working in the New York office of William Lawrence Bottomley. Llorens found his way to Charlottesville when he was sent to assist with the University of Virginia's facility at Mountain Lake. As mentioned above, Benjamin Charles Baker found his way to Charlottesville when he came to visit fellow Rhode Island native Chris Greene. Among the firm's many projects are the Hampstead Farm in Orange County (1939), a residence for Mr. and Mrs. Edward Cox Brewster in Albemarle County (1941), and a host of new residences, alterations, and renovations in the Piedmont of Virginia. Among the firm's works accredited to Baker are alterations to Bloomfield, Albemarle County, in the 1930s.<sup>9</sup> Baker also was responsible for Recoleta (NRHP, 2003), a Spanish Colonial Revival house built in 1940 in Charlottesville, Virginia, and Lion's Watch (within the Southern Albemarle Rural Historic District, NRHP, 2007).

### **Colonial Revival Architecture**

Based on Americans' fascination with the country's early history and colonial period, the Colonial Revival movement began as early as the 1870s in some areas, and had emerged as a national phenomenon by the 1893 World's Columbian Exposition. In Virginia, interest in Colonial Revival was solidified by the 1907 Jamestown Exposition commemorating the tricentennial of the first English settlement in North America. The first architects to use Colonial Revival had been trained in European architectural classicism and conducted formal analyses to create academically correct reproductions of colonial idioms in their new designs. Within just a few years, however, the definition of "colonial" expanded to include classically derived Georgian, Federal, Jeffersonian, and Greek Revival styles, and architects deployed elements of these as well. Vernacular interpretations of Colonial Revival proliferated, and certain motifs quickly became associated with Colonial Revival in Virginia, as typified by the numerous examples of late-nineteenth-century, two-story, red brick houses with white-columned porticoes,

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<sup>9</sup> "Baker, Benjamin Charles," in John E. Wells and Robert E. Dalton, The Virginia Architects, 1835-1955: A Biographical Dictionary (Richmond: New South Architectural Press, 1997), 15.

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painted white trim, and multiple-light windows flanked by shutters still found in Virginia today. The Colonial Revival style proved to be versatile enough for use on educational, government, institutional, religious, and commercial buildings as well.<sup>10</sup>

By the mid-twentieth century, Colonial Revival was thoroughly entrenched in Virginia's architectural heritage and public consciousness. In no small part, this was due to the founding of Virginia's first professional school of architecture at the University of Virginia in 1919 by Fiske Kimball. The campus and its original buildings, all designed by Thomas Jefferson, provided a laboratory for architecture students to study classically inspired architecture and incorporate those lessons in Colonial Revival design. During the 1920s, the massive restoration project at Colonial Williamsburg demonstrated the preeminence of the colonial architectural legacy in Virginia.<sup>11</sup> Although construction activity declined precipitously during the Great Depression, Colonial Revival remained popular and enjoyed a resurgence after World War II. Evolving to keep pace with changing architectural trends and new construction materials and methods, Colonial Revival continues to be immensely popular in Virginia today.

In central Virginia, several prominent Virginia-based architects specialized in Colonial Revival design, including Marshall Swain Wells, Milton LaTour Grigg, Floyd Elmer Johnson, and Howard Sill. William Lawrence Bottomley, although based in New York City, completed numerous projects in Virginia as well from about 1911 to 1941.<sup>12</sup>

Marshall Wells was an especially prolific architect with nearly one hundred projects to his credit, with most designed in the Colonial Revival style between 1919 and 1950. The majority of his works were built in the Charlottesville-Albemarle County area, although he received commissions all over Virginia. Among his earliest projects was Farmington (NRHP, 1970), a ca. 1785 brick house with an 1802 addition designed by Thomas Jefferson, and enlarged several times during the early twentieth century according to Wells' designs when it became a country club.<sup>13</sup>

Blue Ridge Farm (NRHP, 1991), designed by William Bottomley in the early 1920s, is a 75-acre

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<sup>10</sup> Mary Harding Sadler, Madison Spencer, and Llewellyn Hensley, "The Work of Marshall Swain Wells Architect, #104-5154," Multiple Property Documentation Form (Richmond, Virginia: on file at Virginia Department of Historic Resources, 2010).

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

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estate in western Albemarle County:

The main residence consists of a two-and-one-half-story, five-bay brick center section built in the mid-nineteenth century, with two asymmetrical brick wings added in 1923-1927. The center section has a steeply pitched gambrel roof with a balustraded deck and parapet ends joining the interior end chimneys. Pedimented dormers light the attic story on the front and rear elevations. Double four-light doors with transoms light the first story and six-over-six sash windows are used on the second story. The front entrance consists of a door with sidelights and fan window beneath a portico with a Doric entablature. The garden facade entrance has double doors with sidelights and pilasters below a Palladian window. The interior has a center-hall plan with two rooms on either side and doors on the gable ends to the two wings. Nearly all of the interior appointments, including mantels, paneling, woodwork and stairs, as well as the door, window and cornice woodwork on the exterior date are executed in the Georgian Revival style.<sup>14</sup>

Enhancing earlier dwellings with Colonial Revival additions and embellishments, as exemplified by Farmington and Blue Ridge Farm, was a common practice in Virginia during the early twentieth century. Use of earlier buildings lent the project authenticity while the newer treatments evoked an idealized interpretation of the colonial era and pastoral gentlemen's farms. This trend was noted in the National Register nomination for the Southern Albemarle Rural Historic District (NRHP, 2007), which ranks as one of Virginia's largest rural historic districts. Within the district, Milton LaTour Grigg designed Colonial Revival restorations and additions for Keelona, Plain Dealing (NRHP, 1980), Monticello (NHL, 1966), and Edgemont (NRHP 1980). Floyd Elmer Johnson also partnered with Grigg on several restoration projects, as well as designed Colonial Revival additions to Bellair (NRHP, 1992) during the 1960s. Howard Sill was responsible for renovations to Redlands (NRHP, 1969) and Morven (NRHP, 1972).<sup>15</sup> Designs for new Colonial Revival dwellings also could closely copy an existing historic dwelling; such was the case for the Tayloe Rogers House (NRHP, 2012) in Roanoke, which was closely modeled on the 1840s Greek Revival-style mansion Buena Vista (NRHP, 1974), and Woods Hill (NRHP, 2014) in Franklin, which was based on the ca. 1831 Cross Keys in Southampton County (demolished). Likely in keeping with these traditions, at Pantops Farm, Baker designed the domestic complex to appear as if it had evolved over time rather than being constructed in a

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<sup>14</sup> Geoffrey B. Henry, "Blue Ridge Farm," National Register nomination form (Richmond, Virginia: on file at the Department of Historic Resources, 1990).

<sup>15</sup> Jennifer Hallock, Gardiner Hallock, and Kristie Baynard, "Southern Albemarle Rural Historic District," National Register nomination form (Richmond, Virginia: on file at the Department of Historic Resources, 2007).



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single campaign.

In eastern Albemarle County, Clifton (NRHP, 1989) originated as a two-story, five-room, early-nineteenth-century dwelling, which became the core of an early twentieth century Colonial Revival renovation that expanded the house to include twenty-three rooms. A ca. 1930, two-story porch spans the five-bay façade, and the centered entry is highlighted by a Federal-style fanlight and sidelights in keeping with the original dwelling's design. A two-story addition spans the original western elevation, while a two-story ell extends of the south end; together, these additions comprise eighteen rooms. The original chimneys were enlarged and rebuilt to match chimneys on the additions. Exterior details, including box cornices, copper gutters, paired six-over-six and nine-over-nine sash, are typical of the Colonial Revival style. Interior finishes are reproductions of earlier period materials, particularly the Federal-style doors, main fireplace mantel, and central staircase.<sup>16</sup>

Originally constructed ca. 1905, Ednam (NRHP, 1982) is located west of Charlottesville. At that time, the house "consisted of a center-passage plan complemented by two wings extending to the rear (south)... The central block is covered by a steep deck-on-hip roof, pierced by open-tympanum pedimented dormers with intersecting tracery in the upper sash. Tall, brick, pilastered chimneys with corbeled caps project from the roof on each elevation. Attached to the main roof on the rear is a projecting clipped-gable roof; the remaining rear ells are covered by low-hipped roofs, also pierced by corbeled brick chimneys."<sup>17</sup> Around 1937, the two front rooms and center hall were converted into a large drawing room, and the main entrance moved to the west side, utilizing an original porte-cochere as the main entrance porch. Such a modification would have been in keeping with Colonial Revival design principles, which borrowed freely from historical antecedents but modified building layouts to suit twentieth-century rather than colonial-era lifestyles.

Pantops Farm is an excellent example of Colonial Revival architecture as it was typified in Albemarle County during the early to mid-twentieth century. The domestic complex was constructed in a single campaign, but consciously designed to appear as if it had evolved over many years. The primary dwelling's composition, consisting of a large two-story, side-gabled block with flanking wings, is similar to approaches taken at Ednam, Clifton, Farmington, and

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<sup>16</sup> Marc C. Wagner, "Clifton," National Register nomination form (Richmond, Virginia: on file at the Department of Historic Resources, 1989).

<sup>17</sup> Virginia Historic Landmarks Commission Staff, "Ednam," National Register nomination form (Richmond, Virginia: on file at the Department of Historic Resources, 1982).

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Blue Ridge Farm. A sense of organic growth is implied by the contrasting, yet complementary, appearance of the flanking wings, particularly as seen in the north wing with its more modest scale, wall dormers, and simpler exterior detailing, and the one-story arcade that connects it to the central block. The implication thus is that the north wing could predate the central block. Meanwhile, the suppression of the south wing minimizes that quintessentially twentieth-century feature of residential construction – automotive garages – again demonstrating the ease with which Colonial Revival married historical antecedents with current lifestyle preferences. Interior finishes include wainscoting, door and window casing, crown molding, fireplace mantels, doors, and stair railings that recall earlier styles, including Georgian, Federal, and Greek Revival, although they are not known to be precise replicas of finishes at another property. Rather, the impression is that various rooms were added over time and finishes installed in accord with then-current fashions. Finally, the guesthouse and attached ornamental brick silo evoke the property's agricultural heritage in a clear reference to the antebellum plantations so often evoked by Colonial Revival projects throughout Virginia.

### **Integrity**

Since the late 1990s, Pantops Farm has been adaptively reused as the location of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. The property's original 360+ acres has been reduced to 5.6 acres. Although the property has been altered from its original conception as a Colonial Revival rural residential estate, it retains integrity to convey its architectural significance. Pantops Farm has integrity of location, and the landscaped setting immediately around the domestic complex has been sensitively adapted to serve the property's use as a public museum. The architectural resources have integrity of design, workmanship, materials, feeling, and association, as demonstrated by their high retention of historic fabric, form, massing, and spatial relationships.

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**Verbal Boundary Description**

The boundary conforms to the two parcels currently owned by the University of Virginia. The parcels which make up the 5.6-acre property are #7801 00 00 020C1 and #7802 00 00 020C2, and are highlighted on the attached tax parcel map.

**Boundary Justification**

The historic boundary includes both parcels (#7801 00 00 020C1 and #7802 00 00 020C2) owned by the University of Virginia as bequeathed to the University in 1998 by the Worrell family, and encompasses all of the extant historic resources for which the property is significant.

**Photo Log**

The following information is common to all photographs:

Name of Property: Pantops Farm

City or Vicinity: Charlottesville

County: Albemarle County, VA

Photographer: Bryan Clark Green

Date Photographed: February 2005

Location of negatives: Virginia Department of Historic Resources

Description of Photograph(s) and number:

Photo 1 of 12 – Façade (east elevation) of Main House, camera facing west/northwest  
VA\_AlbemarleCounty\_PantopsFarm\_0001

Photo 2 of 12 – Façade and north wing of Main House, camera facing northwest  
VA\_AlbemarleCounty\_PantopsFarm\_0002

Photo 3 of 12 – Façade and south wing of Main House, camera facing southwest  
VA\_AlbemarleCounty\_PantopsFarm\_0003

Photo 4 of 12 – Close up of Front Entry of Main House, camera facing west  
VA\_AlbemarleCounty\_PantopsFarm\_0004

Photo 5 of 12 – Arcade north of Main House, camera facing southeast

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VA\_AlbemarleCounty\_PantopsFarm\_0005

Photo 6 of 12 – North wing connected to arcade, camera facing south  
VA\_AlbemarleCounty\_PantopsFarm\_0006

Photo 7 of 12 – Guest House Complex, camera facing northwest  
VA\_AlbemarleCounty\_PantopsFarm\_0007

Photo 8 of 12 – Incinerator, camera facing southwest  
VA\_AlbemarleCounty\_PantopsFarm\_0008

Photo 9 of 12 – Interior of Arcade north of Main House  
VA\_AlbemarleCounty\_PantopsFarm\_0009

Photo 10 of 12 – Interior Mantel of Main House  
VA\_AlbemarleCounty\_PantopsFarm\_0010

Photo 11 of 12 – Interior Room of Main House  
VA\_AlbemarleCounty\_PantopsFarm\_0011

Photo 12 of 12 – Interior Stairwell of Main House  
VA\_AlbemarleCounty\_PantopsFarm\_0012

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Figure 1: View of the first dwelling at Pantops Farm, after development as the Albemarle Academy. The house, built by James Leitch, can be seen in the left half of the building at the center of the image.

Source: Edward C. Mead, Historic Homes of the South-West Mountains, Virginia (Bridgewater, Va.: C.J. Carrier, 1962), facing p. 40.





## LOCATION MAP

Pantops Farm

Albemarle County, VA

Location Coordinates:

Zone	Easting	Northing
A 17	724280	4211500
B 17	724335	4211550
C 17	724575	4211420
D 17	724430	4211420



Feet

0 100 200 300 400  
1:4,514 / 1"=376 Feet

## Title: Pantops Farm

Date: 8/22/2016

*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.*



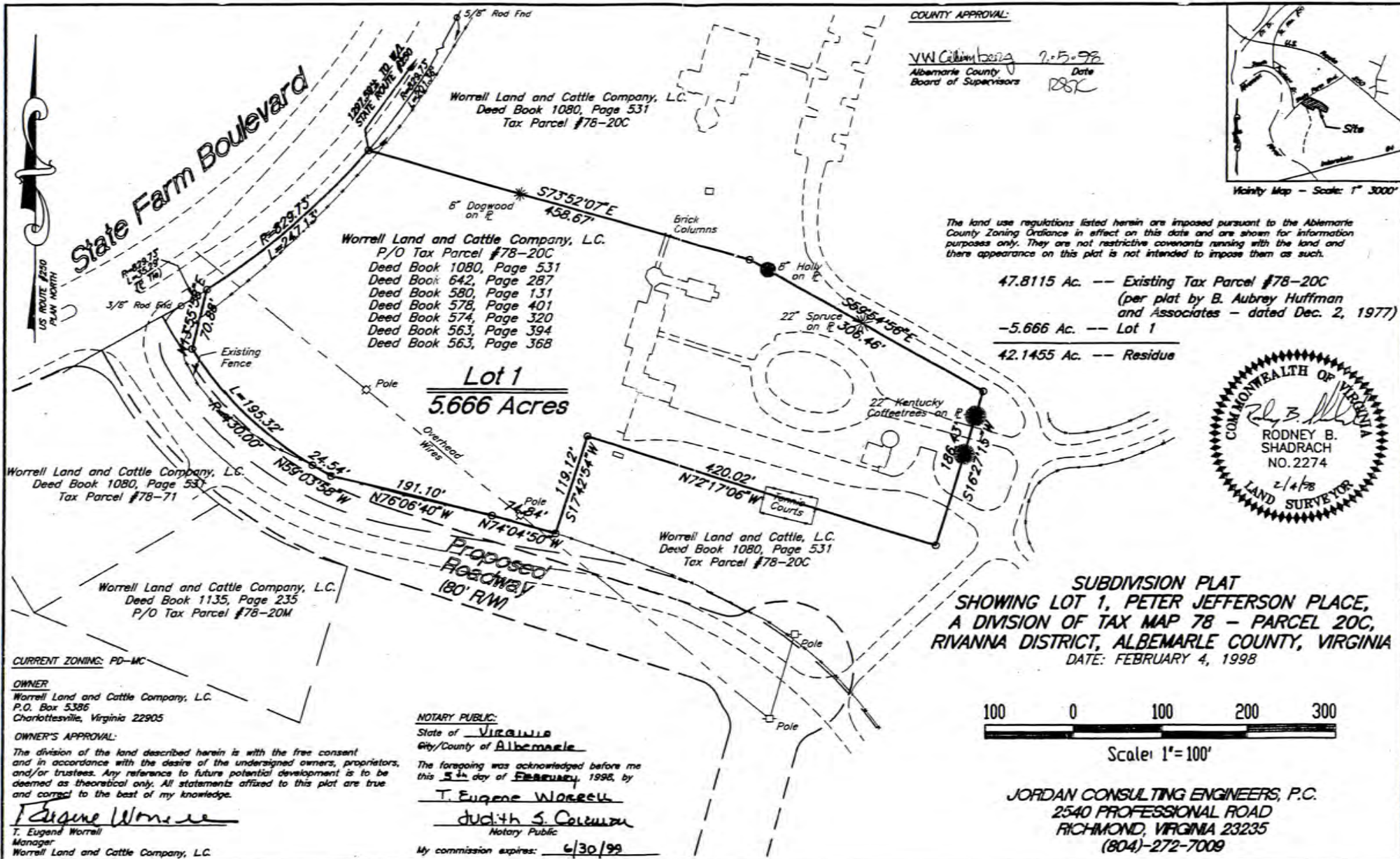


**Pantops Farm**  
**Albemarle County, Virginia**  
**DHR No. 002-0130**  
**Aerial View, 2013 – Photo Key and Sketch Map**





Pantops Farm  
Albemarle County, VA  
DHR # 002-0130  
Plot Map





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