

NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

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.

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1. Name of Property

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historic name The Farm

other names/site number Lewis Farm, John A. G. Davis Farm/ VDHR N° 104-002

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2. Location

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street & number 1201 East Jefferson Street not for publication
city or town Charlottesville vicinity _____
state Virginia code VA county (Independent City) code 540 zip code 22902

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this y 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 y meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide x locally. (See continuation sheet for additional comments.)


Signature of certifying official

Sept. 3, 1996
Date

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 _____

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4. National Park Service Certification
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I, hereby certify that this property is:

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

Signature of Keeper Date of Action

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5. Classification
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Ownership of Property (Check as many boxes as apply)

- private
- _____ public-local
- _____ public-State
- _____ public-Federal

Category of Property (Check only one box)

- building(s)
- _____ district
- _____ site
- _____ structure
- _____ object

Number of Resources within Property

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

Number of contributing resources previously listed in the National Register 1

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

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6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

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7. Description
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Architectural Classification (Enter categories from instructions)

EARLY REPUBLIC: Early Classical Revival

Materials (Enter categories from instructions)

foundation brick
roof STONE: slate
walls brick
other

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

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8. Statement of Significance
=====

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

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

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

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1826-1865

Significant Dates 1826
1826-40
1865

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

Cultural Affiliation N/A

Architect/Builder William B. Phillips
Malcolm F. Crawford

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

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10. Geographical Data

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Acres of Property 1.3182

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	17	722140	4211800	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.) **See Continuation Sheet Section 10, Page 17**

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.) **See Continuation Sheet Section 10, Page 17**

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11. Form Prepared By

=====

name/title Michael J. Bednar (owner and architect)

organization _____ date September 12, 1995

street & number 1201 E. Jefferson Street telephone 804-293-3411

city or town Charlottesville state VA zip code 22902

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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 (Same as form preparer) _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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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Continuation SheetThe Farm
Charlottesville, VirginiaSection number 7 Page 1**THE FARM - ARCHITECTURAL DESCRIPTION**

The John A. G. Davis House is part of the plantation known as The Farm which was located on the western banks of the Rivanna River a half-mile east of the Albemarle County Courthouse. It was built in 1826 by the workmen of Thomas Jefferson in the style of Jeffersonian classicism. The house presently faces Jefferson Street on a 1.3 acre tract surrounded by other houses to form a compound.

It is a two-story brick house with a slate hip roof, two large chimneys and a monumental entry portico. The plan is four-over-four with center hall on a raised basement.

The two-story, brick house that William B. Phillips and Malcolm F. Crawford built for John A. G. Davis and his family is based on classical design principles. Its 48.1' x 42.25' base is virtually symmetrical about a dominant central axis that runs through the central passage from front to back. It is also virtually symmetrical about the cross axis that runs through the two chimneys. The south-facing rooms also have a bilateral symmetry with one window lining up with the fireplace and the other with the door. The roof is hipped with a flat area between the two chimneys. On the front facade is a Tuscan portico with a terrace above. At the back is a distyle pedimented portico with smaller Tuscan columns of the same design as those on the south portico. The two east-facing basement rooms were also part of the living space as indicated by the plaster finished walls, wooden floors, six over six double hung windows and the exterior door to the southeast room.

The brick walls are laid in Flemish bond on all four facades, which is unusual, since most buildings of this era only utilized this bond on the main facade. The foundation is in five course American bond with a flat water table. The bricks are very precise in form, laid in particularly straight 3/8" lime and sand mortar joints (three courses equal 8.75") with thinner vertical struck joints. The tooled mortar joint is rounded, with a shadow line at top and bottom. The bricks vary in length from 7.75" to 8.25" with a very uniform surface and consistency in color. The brick walls have king closers at the windows and queen closers at the corners. The roof entablature is a three-part composition of Tuscan order. The original roof was of tin shingles 8" x 10" in a staggered pattern.

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All windows on the first floor, except the two on the north facade, are triple-hung six-over-six-over-six with nominal 12" x 18" panes. All windows on the second floor are double-hung six-over-six. Basement windows are a combination of double hung and casements of varying sizes. All windows, including the basement, originally had wooden louvered hinged blinds. The window architraves are minimally recessed within the brick openings.

The primary exterior architectural features are the flat roofed Tuscan portico and elliptical arched entrance. The portico roof is supported by paired Tuscan columns made of pie-shaped bricks covered with stucco. The wooden portico floor is supported on a brick base composed of arches and engaged piers. A fixed wooden bench on each side serves as a railing. The columns have carved bases and capitals of Aquia stone. The Tuscan entablature with dentils supports a terrace surrounded by a Chinese Chippendale railing. The terrace is supported by a two-way system of chamfered joists. The entrance has double-leaf, three-panel doors with applied moldings flanked by rectangular sidelights. The raised sill is also of carved stone. The entrance is defined by fluted pilasters with molded wood capitals supporting an elliptical fanlight. The surrounding architrave is framed by an elliptical arch of rubbed and gauged bricks..

The interior is laid out as a center passage, four over four plan with 7.5-foot-high ceilings in the basement, 11.8-foot-high ceilings on the first floor and 9.8-foot-high ceilings on the second floor. The center passage is subdivided into an entrance hall and a stair hall each nine feet wide. The entrance hall features wooden pilasters and capitals which support an elliptical fanlight and wood architrave with a keystone around the main doorway. It also has molded plaster ornament at the ceiling corners. The stair with its walnut railings and heart pine treads is set against one wall so as not to obstruct the passage. The chimneys are offset in the plan, resulting in two rectangular rooms and two square rooms on each floor. The west chimney shifts in the attic so as to emerge through the roof lined up with the east chimney. Each room is served by a fireplace with a Tuscan mantel and a brick hearth. The mantels in the four south-facing rooms have an articulated frieze with dentils. The mantels in the four north-facing rooms have a plain frieze. The fireplace wall

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of the southwest room has two semi-circular wooden arches capped with a keystone defined by architraves which spring from pilasters with wood capitals. This room has a Tuscan order wood cornice, constructed without seams, whereas the entrance hall and southeast room have three-part wood cornices.

Interior woodwork is developed as an organized system of elements. All door and window architraves on the first floor are the same, 7.5" wide with a .75" bead at the openings and an ogee molding at the outside edge. The same architrave is used around the fireplace openings. The windows have smooth splayed openings, whereas the doors have paneled openings that match the panels on the doors. The doors are six panel cross and bible type with applied moldings and beaded edges. The bases have a 5.5" splashboard with a 1.5" molding on top. A 2" deep molded wooden chair rail is located about 2.7' above the floor in all first floor rooms. The second floor woodwork is identical in configuration with 6.5" wide door architraves in the hall and 5.5" wide door and window architraves in the rooms. The original paneled door jambs have been replaced with beaded jambs.

Construction of the house is of red clay brick and heart pine wood with plaster placed directly on the brick interior walls. The structural system is based on solid brick bearing walls, 13.5" on the exterior and 10" on the interior, with wood joists running east and west. The foundation walls are 18.5" thick without footings. They are surrounded by a narrow 4" fosse created by a single-withe brick wall, braced against the foundation, which allows the water to drain away. The 2" x 11" wood joists, 16" on center have 5" of dirt and straw insulation supported between them on all three floors. The floors are of random width (3.5 to 5.5 inches), tongue- and-groove, heart pine 1.25 inches thick, running the entire length of each room without any splices. The hip roof is constructed of 2.75" x 4.5" members 24" on center.

The existing house is quite true to the original version with only one building addition and two exterior alterations. The original roof entablature did not extend out to support built-in gutters as at present. Rather it was more like the portico cornice in form but with dentils as revealed during reconstruction. The two rear windows on the east and west facades may have been triple-hung and

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not double-hung with a fixed louver below as at present, although no evidence has been found to confirm this. The 11-foot-deep by 34-foot-wide north addition was built by Thomas Farish in 1850 as determined from tax records.¹ It is quite compatible with the original house in terms of the integration with the roof and the window placement. Close examination reveals that it was a later addition because the brickwork is different, the interior partitions are wood framed and the interior woodwork is different.

Unfortunately, the north addition masks the original appearance of the north facade. The north windows were line with the fireplaces as in the south facing rooms. These original windows were moved to the corners to make room for the addition as confirmed by brick infill beneath the plaster. The present north entrance with its fanlight is the exact dimension of the arched opening on the lower floor. The present distyle portico was moved back and the arched brick base rebuilt. This is confirmed by an old photograph of the house without the addition.²

In December 1993, the house was purchased by architects Michael Bednar and Elizabeth Lawson and restored as their private residence. Exterior work included roof repairs, all new built-in gutters and soffits, new downspouts, brick repointing, rebuilding the front portico and painting of all exterior woodwork. Much of the interior work involved the demolition removal of partitions, old bathrooms, old kitchens, a firewall, plywood and linoleum floors, hung ceilings, the sprinkler system and a fire escape. The interior alterations to the original body of the house involved the relocation of one door, the closing of two small doors in the lower hall (one to a closet, the other to the corner of the southwest room), and the creation of two small doors linking the southeast and northeast rooms. A new electrical system was provided with all wiring channeled into the brick walls. A new plumbing system was installed with all work located in the rear addition. The central heating system in the form of radiators, installed during the early part of this century, was retained. Plaster walls were patched as necessary and new drywall ceilings were installed everywhere except the three south rooms on the first floor. Secondary wood floors, previously added to the hallways on both floors and the two north rooms, were sanded and finished. Original heart pine floors were scraped and left

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natural. A new kitchen has been installed in the northeast room and all of the interior walls, ceilings and woodwork were repaired and painted.

A graphic analysis of the Davis House reveals that there were proportional considerations in the layout of the rooms and facades. There are indeed two square, or essentially square rooms on each floor, the proportion Palladio preferred: "In the length of halls I use not to exceed two squares, made from the breadth; but the nearer they come to a square, the more convenient and commendable they will be." ³ The plan is also nearly symmetrical, probably the most significant characteristic of classical architecture. Palladio makes the case for a symmetrical plan based on structural logic, that the walls should bear the weight of the roof equally. The structural integrity of the Davis House bears testimony to this logic. According to Palladio, the height of flat ceiling rooms must be equal to their breadth, not the case here. The height of second floor rooms should be a sixth less than those below, a rule which does apply here.

There is a proportional system used to lay out the facades. It is the commonly prescribed ratio of 1:2. The south facade, portico, entry hall, and all windows have this proportion. On the west facade, the angle of this proportion creates a regulating line which nearly locates the windows, which themselves have this 1:2 ratio. The roof pitch is 24 degrees, the same pitch as at both the original Jefferson designed Edgehill and the present Edgehill.

In terms of window dimensions, Palladio prescribed that they be between one-fourth and one-fifth of the width of the rooms. ⁴ The rooms at the Davis House are all 17.5 feet wide and the sashes are 3.25 feet wide, slightly less than one-fifth (3.5 feet). The 7.5 inch wide jambs are between a fifth and a sixth part of the window width. The window heights are twice the widths, not a sixth more as recommended. Palladio also recommends that the windows on one story should all be the same, but that those on the floor above be one-sixth less in height than those below, not the case here. In laying out the openings, Palladio recommended the following: "The windows on the right hand ought to correspond to those on the left, and those above directly over them that are below; and the doors likewise ought to be directly over one

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another, that the void may be over the void, and the solid upon the solid, and all face one another, so that standing at one end of the house one may see to the other, which affords both beauty and cool air in summer, besides other conveniences.⁵ In all of these relationships, the design of this house is clearly Palladian.

A salient characteristic of Jeffersonian architecture is the over-scaled details and moldings. The extent of this is made evident by the degree to which the cornices in the Davis House vary from the recommendations given by Asher Benjamin. He recommended a cornice $1/40$ of the height of the room which in a 11.8 foot high room would be 3.5". The cornices in the southwest room are 12" high and 12.5" wide and those in the entry hall and southeast room are 16" high and 11.5" wide. Benjamin wrote, "When mouldings are ornamented, they may be larger than when plain, as carving lightens them."⁶ Certainly the cornices here are quite sculpted although not ornamented. Benjamin concludes, "This will admit of not exact rule; therefore must in a great measure depend on the fancy of the designer."⁷ Another example of this exaggerated detail can be found in the door architraves. Benjamin recommended that these be $1/8$ of the door width⁸ which for a three foot wide door would be 4.5". The first floor door architraves are 7.5" wide and those on the second floor are 6.5" wide.

All classical architecture is based on the concept of orders, various proportional arrangements of columns and entablatures that yield different styles of architecture. The design of the John Davis House is based on the Tuscan order derived from ancient Roman architecture by Vitruvius. It is the simplest in form devoid of ornamentation. Of the Tuscan order Benjamin writes, "As this order conveys ideas of strength and rustic simplicity, it may very properly be used for rural purposes; for farm-houses, barns, sheds, stables and greenhouses;"⁹ This is an interesting comment. The Tuscan order may have been selected by the designers of the Davis House since it was intended as a farmhouse. Thomas Jefferson utilized the Tuscan order in many of his designs including the hotels and arcades of the Academical Village.

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An interesting aspect of this house is the integrated relationships, the mark of a well conceived work of architecture. Spaces and elements are related through common proportions as described earlier. The main facade, portico and entry hall all share the same proportion. There are also stylistic relationships in the use of the Tuscan order as a basis for the design of all elements. The roof entablature, the portico entablature and the south room mantles are all similarly of Tuscan character with dentils.

There is also an inherent hierarchy in the house's spatial relationships. The two south-facing first floor rooms are the most formal with elaborate mantles, large cornices and twelve foot ceilings. The two rooms above have the same mantles but small 2" cornices and ten foot ceilings. The four north rooms are less formal with 2" cornices and plain mantles. Although there are eight rooms in a highly ordered four square plan, each room has a distinctive character due to changes in plan, section and architectural elements.

The design of the John A. G. Davis House strikes a balance between invention and convention, between Jeffersonian classicism and central Virginia vernacular. It is a Jeffersonian house in that its inspiration lies in Jefferson's designs for Monticello and the University of Virginia. But it also has its roots in the center hall Virginia farmhouse with its hipped roof and brick walls. This is a house type which had evolved over several generations in its response to the Piedmont climate with large windows, high ceilings, raised basement and sheltered porches.

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ENDNOTES

1. Albemarle Land Tax Book, Alderman Library, Univ. Of Virginia
2. Courtesy of Nancy McCracken of Arlington, Virginia
3. Palladio, Andrea, The Four Books of Architecture, Dover, New York, 1965, Chapter XXI, p. 27
4. Ibid., p. 31
5. Ibid., p. 31
6. Benjamin, Asher, The American Builder's Companion, Samuel Etheridge, Jr., Charleston, 1811, p. 59
7. Ibid., p. 59
8. Benjamin, Asher, The American Builder's Companion, Dover, New York, 1969, p. 73
9. Ibid., p.33

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JOHN A. G. DAVIS HOUSE - STATEMENT OF HISTORIC SIGNIFICANCE

In 1762, the town of Charlottesville was laid out on fifty acres bounded by the properties of John Carter on the south, Abraham Lewis on the east, Charles Lynch to the north and Nicholas Lewis on the east.¹ The latter was known as The Farm because it was the first cleared plantation west of the Rivanna River, a conspicuous landmark surrounded by virgin forest. It was part of the 19,000 acres patented by Nicholas Meriwether. The Farm was comprised of 1,020 acres patented in 1735 lying along the river from Moore's Creek to Meadow Creek.

On December 30, 1825, John A. G. Davis, a young Charlottesville lawyer, purchased 68.75 acres of The Farm, including the old house, from W. D. Meriwether for \$4,000. The property ran along the old Secretary's Road from Richmond along its southern boundary. It also bordered the estate Locust Grove of Thomas W. Lewis and a property known as Hors de Ville owned by Martha Terrell, the widowed aunt of Davis's wife. The entire property sloped toward the Rivanna River to the east. Davis moved into his new house with his family in 1827. In 1830, he received an appointment as law professor at the University of Virginia and moved into Pavilion III at the Academical Village. Later he moved to Pavilion X where he was shot and killed by a student in 1840. Davis's estate was 242 acres at the time of his death. His widow sold it to William Farish in 1848 who gave it to his son Thomas L. Farish.

In March 1865, near the end of the Civil War, Union troops commanded by General Philip Sheridan entered Charlottesville without resistance. Sheridan's 3rd division was commanded by Brigadier General George Armstrong Custer who set up temporary headquarters at the Thomas Farish House where he remained for three days.

The house and 37 acres were sold to George R. B. Michie in 1909. He undertook some renovations and probably added the central hot water heating system. George R. B. Michie was co-founder of the Michie Publishing Company and for 25 years the President of People's National Bank. He also served on the Board of Visitors at the University of Virginia and was publisher of the local newspaper. He built houses on the property for three of his six daughters.

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Michie's widow sold the property to the MBG Development Corp. in 1948. This company subdivided it into residential lots and built a series of single family homes. The central 1.3-acre tract with the large house was purchased by Lucy Barrett, who established and operated the Hillcrest Nursing Home there until her death in 1972. The property was inherited by her son Eugene Beagle, who rented apartments in the house until the 1980s. The present owners purchased the property in 1993 and restored it as their private residence.

When John A. G. Davis purchased The Farm at the end of 1825, there were other structures on the property. The most well known is the extant Nicholas Lewis House from about 1770. This one-and-a-half story brick structure has a large gable end chimney. There was also a small school at The Farm in an undetermined location as indicated in newspaper notices in 1824-25.² Samuel O. Minor conducted this school in English for up to four boys as boarders.³ Other structures included barns and slave quarters.

When Davis bought the property, he presumably moved his family there and lived in one of the existing dwellings while his new home was built. The new house was built some 80 feet from the old Lewis House. This may have been done so that it could be used for servants quarters or as a summer kitchen. The proximity of these two buildings was intentional for convenience.

An undated drawing shows the south approach to the main house possibly shortly after its construction. The house sits on the side of a hill in a hardwood forest with a circular path rising up to the entrance. There is a stream in the foreground and a spring house. The main house faces the Secretary's Road and its siting is in conformance with the original Charlottesville street grid. The existing 12th Street is on axis with the north door and may have been the farm drive from Free Bridge Road. The house does not face the Rivanna River as one might expect. It is clearly a siting that responds to its proximate urban location. It is on the side of the hill, not at the top, because that is where the city limits were. To the east is the Rivanna River valley and Monticello, which can be clearly seen from the house.

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As the construction of the Academical Village was drawing to completion in 1826, the large group of workmen Thomas Jefferson had assembled for this purpose were seeking other projects. Perhaps the most prolific of these men was William B. Phillips, the brickmason for the majority of the University of Virginia buildings including the Rotunda. Phillips had already procured a number of lots in the town of Charlottesville and built houses on some of them.

Soon after finishing the brickwork on the Rotunda, circumstantial evidence indicates that William B. Phillips in partnership with the carpenter Malcolm F. Crawford built three houses for known clients: Berry Hill in Orange County, the Davis House in Charlottesville and Edgehill near Shadwell outside of Charlottesville. Berry Hill was constructed prior to 1828 for Reynolds Chapman.⁴ Its temple form is modeled after Pavilion VII at the Academical Village with a Tuscan tetrastyle portico supported by a brick arcade. The construction is attributed to these workmen based on its architectural characteristics and a letter from Chapman to the Madison County Board of Commissioners recommending them as contractors for the new courthouse.⁵

The construction of Edgehill for Thomas Jefferson Randolph is attributed to Phillips and Crawford based on a plan and elevation drawing of the house acknowledged to Phillips⁶ and a letter of recommendation for these workmen written by Randolph to the Madison County Commissioners.⁷ It was probably begun in 1825, even before T. J. Randolph acquired the property from his father on January 2, 1826⁸, and completed by early 1828 based on a letter addressed to Randolph at Edgehill⁹ and a datestone at the house. Edgehill is a two-story, hipped-roof, center-hall house with four chimneys. It has a flat-roofed Tuscan portico at the main entrance with Chinese Chippendale railings. The Tuscan entablature on the portico continues on the facade of the house. There is also a small side porch with a pedimented roof. The brick is laid in Flemish bond with very thin and straight mortar joints.

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The attribution of the Davis House to Phillips and Crawford is a recent discovery. John A. G. Davis purchased 68.75 acres from W. D. Meriwether on Dec. 31, 1825.¹⁰ In a letter to Dabney Carr Terrell dated May 24, 1827, he states "Although we have still much to do to render our new residence as agreeable as it might be made, it is nevertheless, a very comfortable and pleasant one as it is, and we are every day more pleased with it".¹¹ Evidently, it was being built at the same time as Edgehill, which is four miles away and was completed first. It was not uncommon for these builders to undertake several commissions simultaneously.¹² This seventeen-month period was enough time for the house to be constructed. Sources of materials were readily available as was the skilled labor. The courthouses which these workmen built subsequently were finished quickly, the Page County Courthouse being completed in eleven months for \$5,000.¹³ The timing of this construction relative to Berry Hill and Edgehill makes it plausible that Phillips and Crawford were involved. An analysis of the activities of the other Jefferson workmen capable of being contractors indicates that they were occupied in other activities during the period between January 1826 and May 1827.¹⁴ Furthermore, a note in Davis's daybook in October 1828 states, "This month my wagon hauled 15 cords of pine wood to Mr. Phillips".¹⁵ This could have been an in kind payment for work on the house since payments were not always made in cash.¹⁶

Although there is no known record indicating the builders of the John A. G. Davis House, the circumstances surrounding its construction point to Phillips and Crawford. A third man, carpenter Richard Boulware, may have also been involved since he was their partner on the Madison County Courthouse construction in 1828.¹⁷ Neither Davis nor Randolph mention the names of the builders in their correspondence but they were close friends who lived near each other. Davis's 1828 daybook indicates his frequent visits to Edgehill.¹⁸ Davis was also heavily involved with the transcription of Jefferson's letters for publication.¹⁹ In 1832²⁰ and 1838²¹, Davis was also involved in Randolph's election campaign for the Virginia legislature.

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The most compelling evidence for the attribution to Phillips and Crawford is the similarities between Edgehill and the Davis House. The brickwork is virtually identical, bearing the characteristic precision and quality of all of Phillips' masonry. The portico is very similar as is the roof entablature and windows. The overall dimensions of the house, its room sizes and the hip roof are also all very similar. These exterior comparisons were readily made in the field. Interior comparisons are not possible due to an extensive fire at Edgehill in 1918. A pre-fire photograph indicates strong similarities between the two houses in all interior woodwork (cornices, archway, doors, architraves, chair rails and bases) except for the mantel, which was a later addition.²²

Although Berry Hill was presumably built by Phillips and Crawford at this time, significant alterations make comparisons to the Davis House difficult. The columns supporting the original portico were removed in the decade after construction. The four west-facing openings were infilled with brick and the windows utilized to fill in the portico on the south facade.²³ A two-story eastern wing was also probably constructed at this time. The brickwork could certainly be that of Phillips but the addition has better quality brickwork than the original pavilion. The triple-hung sash, Tuscan entablatures, door and window architraves and two remaining mantels show stronger similarities to the Academical Village than to the Davis House. The floor plan, however, lacks the ordered discipline of other Jeffersonian buildings in the location of the stair and the relationships of door and window openings.

The system of interior woodwork in all of the Academical Village buildings is virtually identical to that of the Davis House. The door, window and fireplace architraves are the same. The base has a cove molding on top which relates to the chair rail. Door panels are related to paneled door jambs. Deep and high cornices relate the wall to the ceiling. The configurations of these elements are very similar to the Davis House although there are variations. All of the chair rails and bases have somewhat more elaborate configurations than the simplified versions at the Davis House. The interior door and window architraves all have an additional ogee between the two planes.

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In the university colonnades, the Tuscan columns are 9.5' high with bases and capitals which match the profiles at the Davis House. The roof structure of chamfered wood joists is also the same except that they are notched deeper at the joints.

There is no doubt that the John A. G. Davis House was built by Jefferson's workmen. There are an overwhelming number of similarities with other Jefferson workmen buildings in plan, elevation, interior details and construction to make it otherwise. It can also be concluded with considerable certainty that the brick work is that of William B. Phillips. The quality of his brickwork and the brick itself is highly recognizable even at the Academical Village where several excellent brick masons were working. There is other brickwork similar to his, but his is definitely superior.

Since Malcolm F. Crawford was in partnership with Phillips, it is quite likely that he did the carpentry for this house. The comparison of carpentry at buildings known to be by Crawford with those by other carpenters at the University of Virginia reveals considerable consistency in the shapes of architraves, mantels and cornices, making it difficult to attribute them to a certain person. At the University, consistency was maintained through the drawings made by Jefferson and Neilson and their overall supervision. Once Crawford was on his own, he had to rely on the carpenter's handbooks, if available, or begin to invent variations based on the circumstances of the project. This notion of variations upon a theme is quite evident. For example, the mantels in the Davis House have the same design but no two are exactly alike in their dimensions. A certain amount of craftsmen's license was exercised, a quality which makes these buildings visually rich and interesting.

The attribution of the design itself is much more difficult to determine. Someone had to make a drawing of this house in both plan and elevation for it to be built. The ordering lines are too precisely configured and the proportions too consistent for it to be otherwise. If Phillips or Crawford did not make the drawing, could Neilson have made it for them? He was the best draftsman among the Jefferson workmen and there is an indication that he was to make drawings for Phillips and Crawford of the Nelson County Jail in 1823.²⁴

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Thomas Jefferson had set the standard for architectural excellence in Virginia by example in Monticello and the Academical Village. After his death, his workmen continued to apply the design principles of Jeffersonian classicism in the courthouses, churches and residences which they built. The John A. G. Davis House remains as one of the best surviving examples with all of its original fabric intact and without damage from fire. It has been completely restored in 1994 and returned to use as a private residence.

That the Davis's chose to build a simplified expression of Jeffersonian classicism for their new home is a reflection of cultural values they shared with Jefferson and many others among the local gentry. The building principles derived from Roman classicism so eagerly promoted by Jefferson, and perpetuated by his builders, were perfectly suited to reflect these values.

ENDNOTES

1. Lay, K. Edward, "Charlottesville's Architectural Legacy," Magazine of the Albemarle Historical Society, Volume 46, May 1988
2. Central Gazette News, December 25, 1824
3. Central Gazette News, January 8, 1825
4. Cote, Richard C., The Architectural Workmen of Thomas Jefferson in Virginia, University Microfilms, Ann Arbor, 1986, p. 156
5. Chapman, Reynolds, letter to Madison County Commissioners, October 17, 1828, Madison County Clerk's Office.
6. Museum of Early Southern Decorative Arts
7. Randolph, Thomas Jefferson, letter to Madison County Commissioners, October 17, 1828, Madison County Clerk's Office
8. Letter, Peggy Nicholas to Jane Randolph, July 23, 1827, Edgehill-Randolph Papers, Alderman Library Special Collection, University of Virginia.

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9. Letter from Martha Randolph to T. J. Randolph, Feb. 29, 1828, Edgehill-Randolph Papers, Alderman Library Special Collections, University of Virginia

10. Deed Book No. 25, page 405, Albemarle County Courthouse

11. John A. G. Davis to Dabney Carr Terrell, May 27, 1827,

12. Cote, op. cit., p. xx

13. Cote, op. cit., p. 253

14. Cote, op. cit., entire book

15. John A. G. Davis, 1828 Daybook, Alderman Library Special Collections, University of Virginia

16. Cote, op. cit., p. 100

17. Cote, op. cit., p. 248

18. John A. G. Davis, 1828 Daybook, Alderman Library Special Collections, University of Virginia

19. John A. G. Davis to Nicholas Trist, May 3, 1829, Trist Papers, Library of Congress

20. John A. G. Davis to Nicholas Trist, March 4, 1832, University of North Carolina Library

21. John A. G. Davis to Nicholas Trist, April 18, 1838, Trist Papers, Library of Congress

22. Black and White Interior Photograph of Living Room, Cook Collection, Valentine Museum, Richmond, VA

23. Miller, Ann L., Antebellum Orange, Orange County Historical Society, 1988, p. 119

24. Lay, op. cit., p. 39

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CONTINUATION SHEET**

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The Farm
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Verbal Boundary Description

The area nominated is comprised of all the land within City of Charlottesville Tax Parcel Lot A-1-212 on Map Section 54.

Boundary Justification

The boundaries include land that is historically associated with the Davis House. The house is sited on 1.3182 acres of the tract that has been subdivided from the original 68.75 acres purchased by John A. G. Davis in 1825.

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CONTINUATION SHEET

Section Photograph Page 18
List

The Farm
Charlottesville, Virginia

PHOTOGRAPHS

All photographs are of:

The Farm

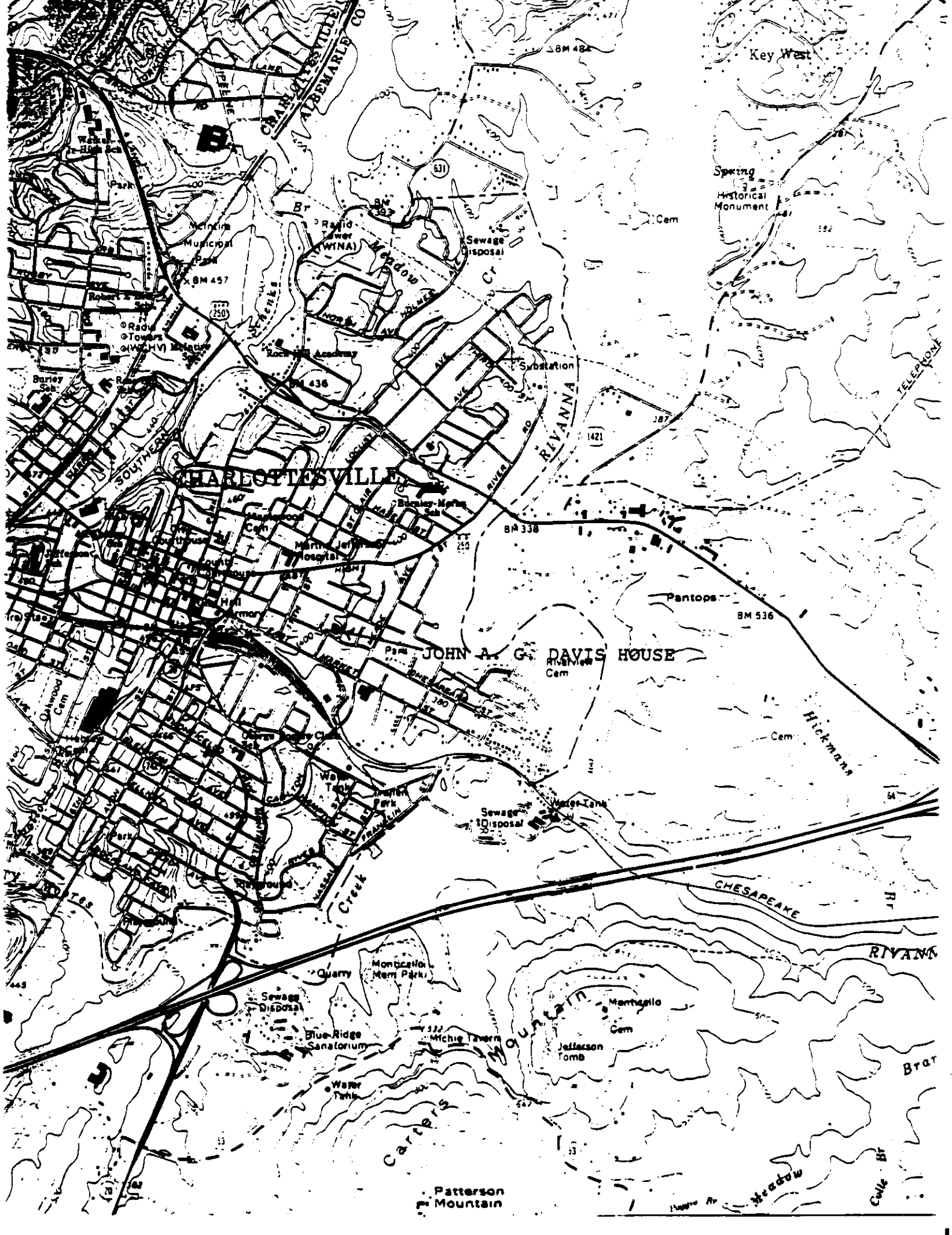
City of Charlottesville, Virginia

DHR FILE # 104-002

Credit: Michael J. Bednar

Negatives filed in the Virginia State Library and Archives
Richmond, VA

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|----|--|-----|---|
| 1. | DATE: February 1996
VIEW OF: South Elevation
NEG. NO.: 14283-2
PHOTO 1 of 13 | 10. | DATE: February 1995
VIEW OF: Living Room
NEG. NO.: 14283-13
PHOTO 10 of 13 |
| 2. | DATE: February 1995
VIEW OF: West Elevation
NEG. NO.: 14283-22
PHOTO 2 of 13 | 11. | DATE: February 1995
VIEW OF: Dining Room
NEG. NO.: 14283-24
PHOTO 11 of 13 |
| 3. | DATE: February 1995
VIEW OF: West Elevation
NEG. NO.: 14283-21
PHOTO 3 of 13 | 12. | DATE: February 1995
VIEW OF: Kitchen
NEG. NO.: 14283-8
PHOTO 12 of 13 |
| 4. | DATE: February 1995
VIEW OF: Portico
NEG. NO.: 14283-1
PHOTO 4 of 13 | 13. | DATE: February 1995
VIEW OF: Bedroom/2nd Floor
NEG. NO.: 14283-20
PHOTO 13 of 13 |
| 5. | DATE: February 1995
VIEW OF: Entrance South N E G .
NO.: 14283-4
PHOTO 5 of 13 | | |
| 6. | DATE: February 1995
VIEW OF: Entry Hall
NEG. NO.: 14283-5
PHOTO 6 of 13 | | |
| 7. | DATE: February 1995
VIEW OF: Living Room Door
NEG. NO.: 147503-15
PHOTO 7 of 13 | | |
| 8. | DATE: February 1995
VIEW OF: Lower Stair Hall
NEG. NO.: 14283-9
PHOTO 8 of 13 | | |
| 9. | DATE: February 1996
VIEW OF: Living Room
NEG. NO.: 14283-11
PHOTO 9 of 13 | | |



CHARLOTTESVILLE

JOHN A. G. DAVIS HOUSE

Key West

Spring
Historical
Monument

Cem

Pantops

Hickmans
Cem

CHESAPEAKE

RIVANNA

Quarry

Monticello
Mem Park

Sewage
Disposal

Blue Ridge
Sanatorium

Water
Tank

Michie Tavern

Manheila
Cem

Jackson
Tomb

Patterson
Mountain

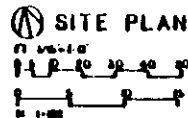
Rappah
Rv

Meadow

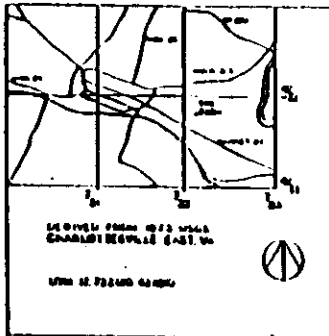
Culle Br

THE JOHN A.G. DAVIS HOUSE, ONE OF TWO HOUSES LOCATED ON THE ESTATE KNOWN AS THE FARM, STANDS TODAY AS A LANDMARK OF THE RICH HISTORY OF CHARLOTTESVILLE, VIRGINIA. SITUATED ATOP A SMALL HILL OVERLOOKING THE RIVANNA RIVER THE FARM HAS SERVED AS HEADQUARTERS FOR BOTH BRITISH FORCES DURING THE AMERICAN REVOLUTION AND CUSTER'S UNION INFANTRY DURING THE CIVIL WAR. THE DAVIS HOUSE'S ELEGANT NEOCCLASSICAL DETAILS CLEARLY ILLUSTRATE DESIGN PRINCIPLES OF EARLY 19TH CENTURY FEDERAL ARCHITECTURE.

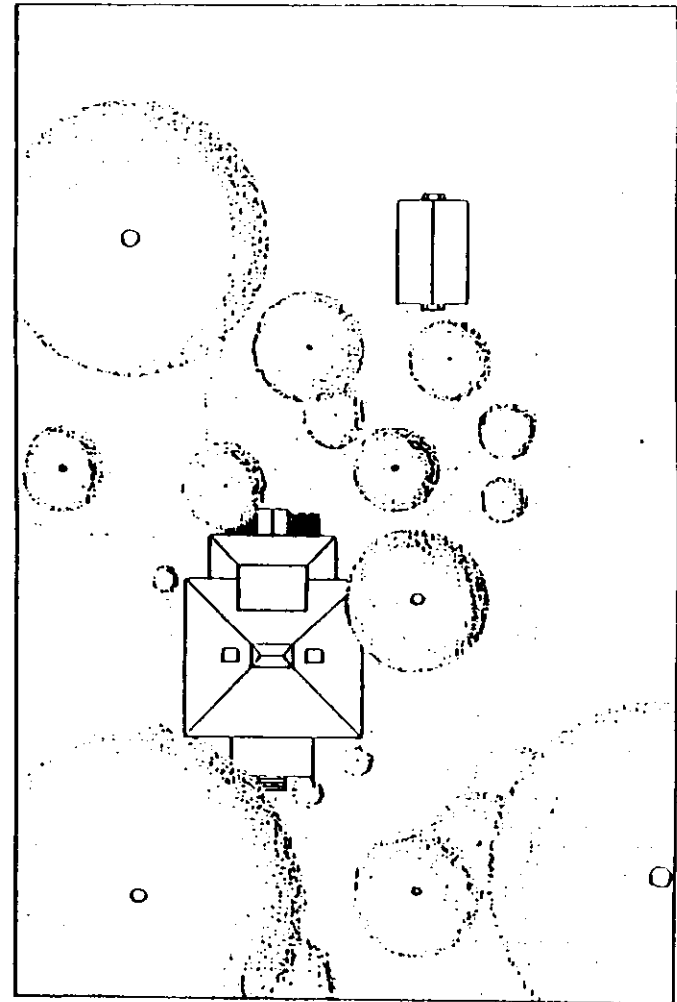
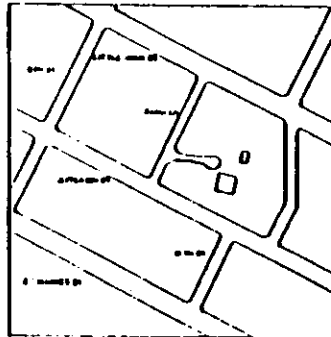
THIS PROJECT WAS UNDERTAKEN AT THE SCHOOL OF ARCHITECTURE OF THE UNIVERSITY OF VIRGINIA UNDER THE DIRECTION OF K. EDWARD LAY, PROFESSOR OF ARCHITECTURE. MEASURED AND DRAWN IN THE SPRING OF 1993 BY JENNIFER PATGOS AND WAYNE NELSON, UNDERGRADUATE STUDENTS OF ARCHITECTURE.



LOCATION MAP



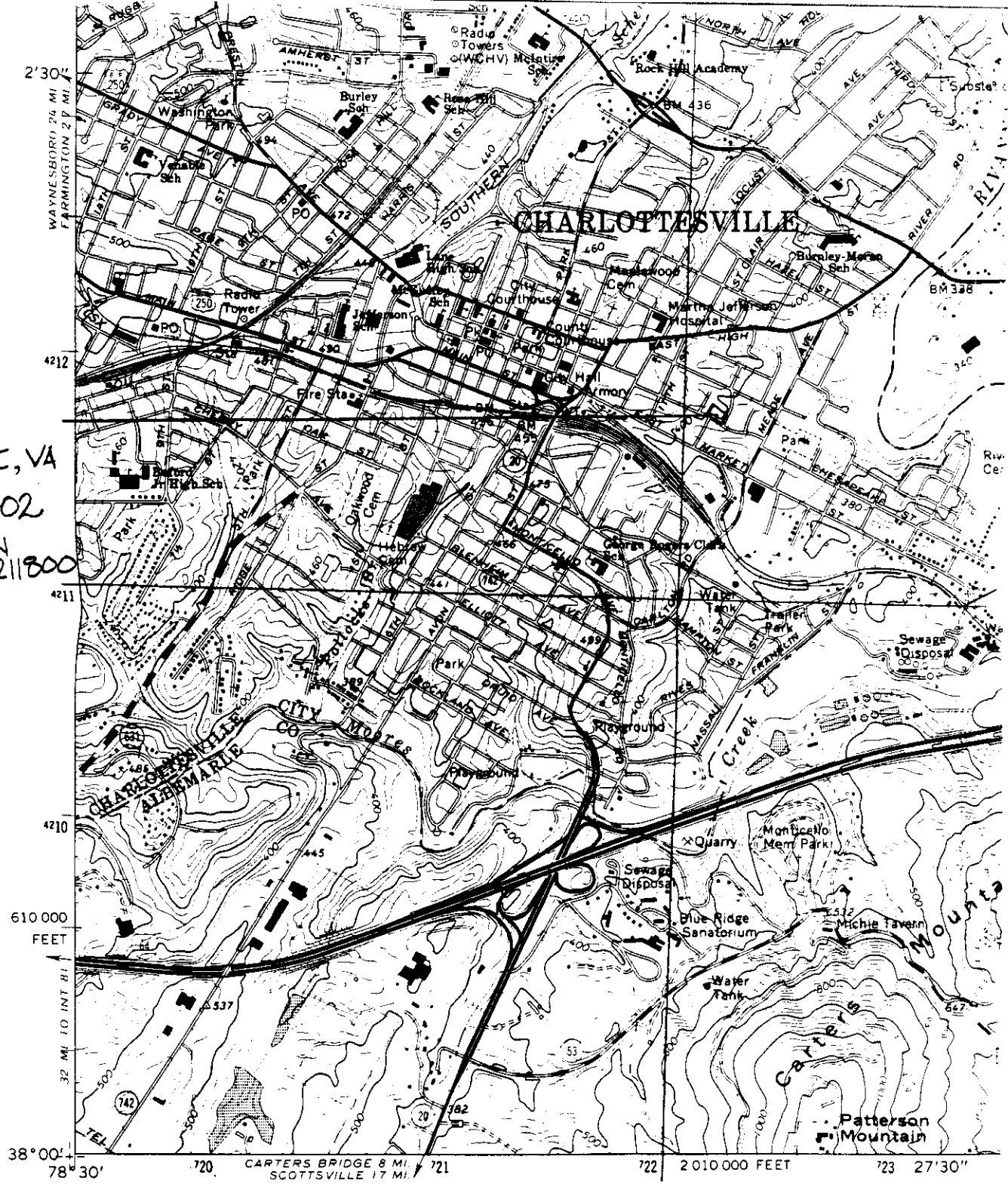
STREET MAP



JOHN A.G. DAVIS HOUSE (THE FARM)

JOHN A.G. DAVIS HOUSE (THE FARM)
 ARCHITECTURE
 UNIVERSITY OF VIRGINIA
 CHARLOTTESVILLE, VA

THE FARM
 CHARLOTTESVILLE, VA
 VDHR 104-002
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(ALBERENE)
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Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS

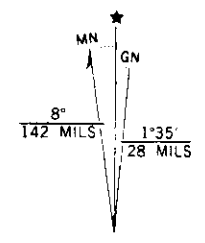
Topography by photogrammetric methods from aerial photographs taken 1963. Field checked 1964. Revised from aerial photographs taken 1972. Field checked 1973

Polyconic projection. 1927 North American datum
 10,000-foot grid based on Virginia coordinate system, south zone
 1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue

To place on the predicted North American Datum 1983
 move the projection lines 10 meters south and
 23 meters west as shown by dashed corner ticks

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

Red tint indicates areas in which only landmark buildings are shown



UTM GRID AND 1987 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET