

VLR 3/8/06
NRHP 4/14/06

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

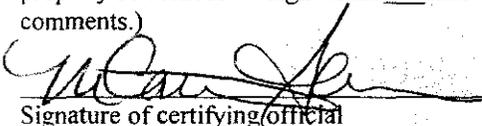
historic name CHARLES B. HOLT HOUSE
other names/site number C. B. Holt "Rock House", DHR File #104-5098

2. Location

street & number 1010 Preston Avenue not for publication
city or town Charlottesville vicinity
state Virginia code VA county Albemarle code 003 Zip 22903

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

 3/14/2006
Signature of certifying official 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 _____

4. National Park Service Certification

I, hereby certify that this property is:

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

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5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

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

- 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 0

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling

Current Functions (Enter categories from instructions)

Cat: WORK IN PROGRESS Sub: After renovation, the house will be used by
Hunton & Williams for a Pro Bono Legal Project—
in partnership with UVA Law School
(COMMERCE/TRADE: Professional/Law Office)

7. Description

Architectural Classification (Enter categories from instructions)

LATE 19TH AND 20TH CENTURY
OTHER: Bungalow/Craftsman

Materials (Enter categories from instructions)

foundation Poured concrete and rubble
roof Asphalt shingle
walls Rough sandstone from local river
other chimneys: 1 Brick; 1 Stone
porch: Concrete-slab floor
columns: Cinder-brick below; wood above
steps: Concrete
lintel and cornice: Wood

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)

ETHNIC HERITAGE/Black
SOCIAL HISTORY
ARCHITECTURE/Domestic/Bungalow

Period of Significance 1926-1956

Significant Dates 1926

Significant Person (Complete if Criterion B is marked above) Preston, Asalie Minor

Cultural Affiliation African American

Architect/Builder Holt, Charles B.

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

Charles B. Holt "Rock House"
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State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

10. Geographical Data

Acreage of Property .43 acres

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

Zone	Easting	Northing	Zone	Easting	Northing
<u>17</u>	<u>720080</u>	<u>4213208</u>	<u>2</u>	_____	_____

____ See continuation sheet.

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

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

11. Form Prepared By

name/title: Daniel Bluestone, Director, Historic Preservation Program, UVA, and Rock House Volunteer
Margaret Dunn, Rock House Volunteer
Organization Legal Aid Justice Center date December 14, 2005
street & number 1000 Preston Avenue telephone 434-977-0553
city or town Charlottesville state VA zip code 22903

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

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

Property Owner

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

name Legal Aid Justice Center/Alex R. Gulotta, Executive Director
street & number 1000 Preston Avenue telephone 434-977-0553
city or town Charlottesville state VA zip code 22903

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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Summary

Built in 1925-1926, Charlottesville's Charles B. Holt House is a 1½-story Arts and Crafts style stone bungalow. The house sits on a slightly elevated site at 1010 Preston Avenue, one mile west of downtown Charlottesville. Commercial buildings, including the Legal Aid Justice Center, formerly the Columbia Baking Company, occupy the area to the east and southeast of the house. Detached residences occupy the lots to the south and west. Charlottesville's Booker T. Washington Park is located to the north, just across Preston Avenue. A parking lot and an alley running from east to west, which connects 10th and 10½ Street, are immediately south of the house. The interior of house has several Craftsman style details, including three-light transom doors, oak-strip floors, and deep jams and sills on all the windows.

Exterior

The Holt House sits on the elevated middle portion of its double lot. Stone retaining walls stand at the east and north edge of the property. A concrete stair and walkway connect the sidewalk at the northeast corner of the property with the house. There is a single step from the level of the sidewalk to a broad landing and then seven steps rise to the level of the front yard and the house. On the landing the name of the owner-builder, "C. B. Holt," and the date, "1926" are carved in the concrete. A curved forged-iron double trellis rises above the concrete stair, springing from the stone columns at the bottom of the stair. The stair is flanked on either side by sturdy sandstone walls. The grass yard, sloping to the sidewalk and bus stop below, is planted with trees and shrubbery.

The retaining walls at the edge of the property and the exterior walls of the house are built of red and brown sandstone gathered from the Rivanna River. The randomly laid masonry walls are pointed with a raised-mortar pattern that adds interest to the rough exterior. Poured concrete and rubble make up the foundation. The overall dimensions of the house are approximately 32 feet by 42 feet.

The steps and the floor of the front porch are made of concrete slab. The porch's four cinder-brick half columns have tapered wood columns above, typical of bungalow and foursquare style houses built in the early 20th century in Charlottesville. Above the columns are a simple wood lintel and cornice.

The main elevation of the Holt House is symmetrically composed around a central vertical axis rising from the center of the porch through the centrally located front door, through the window opening in the second floor, to the peaked gable of the roof, which is extended on five wooden brackets beyond the front wall of the house. All of the windows in the first and the second floors are wooden double-hung sashes, in a six-over-one, divided light, pane configuration. These windows are either placed in single openings or are paired, with two six-over-one windows placed side-by-side, separated only by a shared vertical window frame member. On the front elevation all three windows are pairs. There is a pair on either side of the front door and a single pair on the second floor centered over the front door and under the peak of the gable. Jack arches made up of small stones oriented vertically top the doors and the

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windows in the front elevation; there is a similar treatment in the doors and windows in other sections of the house. The front door is a six-pane glass lighted door, topped by a three-pane transom.

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The 8/12 pitched roof has front and rear gables, facing north and south, and gabled side dormers, facing east and west. The cheek walls and face of the dormers are enclosed in hexagonal asphalt tiles that appear to be original. The roof is covered in red asphalt shingles that have been added to the house recently, replacing failed earlier shingles, the date of which was unknown. Each dormer and each gable has a pair of double hung windows with six-over-one pane configuration.

The west elevation of the house is dominated by a stone fireplace chimney to the north and a slightly projecting, one-story, stone dining room bay, in the middle of the elevation, directly under the second floor dormer. Outstanding chimney features are an original slate chimney cap, and, just below the top of the chimney, the date "1925" carved on a mortar slab. The projecting bay has a pair of double-hung windows. To the north of this bay, in the main wall of the west elevation, there is a single window. South of the bay there is a single pair of double-hung windows. The roof along both the east and west elevations extends beyond the main wall, carried on exposed rafter tails. A recently added handicap access ramp extends parallel to the west elevation; it commences at the south corner of the bay and runs to the southwest corner of the house where it connects to the rear porch.

The rear elevation of the house is symmetrical around a central vertical axis running through the rear door, the grouped pair of double hung windows in the second story gable, terminating in the peak of the rear gable. Single six-over-one double-hung windows flank either side of the rear door. The rear porch has a roof carried on four columns, centered on the rear door. There is a projecting basement bay centered on the east rear window with a door and stairs providing direct access to the basement.

Like the west elevation, the east elevation does not have the symmetry of the front and rear elevations. The dormer stands at the center of the elevation. The first floor of the east elevation has four window openings. Two single windows occupy the north half of the elevation. A single window and a pair occupy the south half of the elevation. Each window opening in the first floor of the east elevation is located above four basement windows that are only partially visible above the grade of the yard.

Interior

The Holt House has a modified bungalow plan in that it has first-floor bedrooms, and a parlor and dining room connected through a large door opening; yet the house is also somewhat atypical, in that it is organized around a central stair hall that directly links the front door and the back door.

The first room on the house's west side is the parlor, the focal point of which is a brick fireplace with a simple wooden mantel. The room immediately south of the parlor was originally a formal dining room, with a projecting window bay; this area was later used as a TV room when the informal dining space was used in the basement. A room at the southwest corner of the first floor, with a door into the dining room and into the hall, was used as sewing room during the 1960s-70s when Tracie Tyler lived here with her cousin Asalie Minor Preston and Ms. Preston's husband, Leroy Preston. On the east side of the first floor is a more private zone with three bedrooms and a bathroom. Previously, two of the

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bedrooms and the

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bathroom shared a small vestibule that opened just east of the foot the stairs. This plan has been changed slightly as part of the remodeling of the first floor. Both the front bedroom and the enlarged bathroom now open directly into the central hallway.

The interior downstairs doors are made of pine, painted, with five raised panel; above the wooden panels are working three-light transoms to aid the cross ventilation of the rooms during hot summers. Another feature of the downstairs is the raised stile-over-flat-panel grid that decorates the side of the stairs to the second floor. Other special details are the deep jams and sills at all the windows and picture molding slightly below the ceiling. A broad baseboard with a separate molded cap tops off the oak-strip floors.

Beneath the stair to the second floor, is a stair to the basement. At the foot of the steps to the basement, just inside the back door to the basement, is located a hall with an open pantry, or possibly a coat closet, on the east side. The middle room on the east side is the kitchen. A pass-through window connects the kitchen to the east front basement room, which the family used as a dining room during the 1960s-1970s. Across the hall from the kitchen is a utility room with a furnace on the south wall. On the opposite side of the room is a built-in bar, behind which is an open space with racks— probably a storage space for liquor during the time when Leroy Preston lived in the Rock House. Next to this large room at the back of the house is the coal and wood bin, where a coal chute has been cut into the western wall.

The steps on the first floor lead to a stair hall on the second floor, which opens to a central hall running to the front of the house. In the southwest corner of the upstairs is a small bedroom. Across the entire front of the house is a large well-lit bedroom with two paired windows facing north towards Booker T. Washington Park. On the east side of the hall are storage eaves with a bathroom, inside the east dormer, in between. Although most of the plumbing fixtures in the house are ruined, in the upstairs bathroom an original claw-footed bathtub remains in good condition.

There have been no major alterations to the house since it was built in 1926. Some repairs and minor additions have been completed in the basement, including installation of several partitions and the bar in the furnace room. The original architectural integrity of both the interior and the exterior is very high. The current renovation has focused primarily on the interior and has been quite respectful of the original architectural character.

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Statement of Significance Summary

Built between 1925 and 1926, the Charles B. Holt House is an Arts and Crafts style stone bungalow in Charlottesville, Virginia, that meets National Register Criteria A, B, and C with local significance. The house is eligible under Criterion A for its association with African American ethnic heritage. The house significantly signaled the emergence of African American families in Charlottesville who were able to establish homes in more suburban settings. These houses drew upon the dominant early-twentieth-century architectural conventions of middle-class, single-family residences, characteristic of the local white community. The house is eligible under Criterion B in the area of social history, for its association with Holt, a pioneering black landowner, and with schoolteacher Asalie Minor Preston. Holt was an early buyer of lots within the subdivision laid out by John West, an African American real estate developer, and took on the rudiments of the American dream of suburban home ownership very much against the odds during the Jim Crow era. Preston, a long-time teacher, lived in the house from ca. 1950 until 1973 and is recognized in Charlottesville for her endowment of the Minor-Preston Educational Fund. Preston was married to Charles Holt's stepson, Leroy Preston. The fund that Asalie Preston helped establish has granted college scholarships to needy residents of Charlottesville and Albemarle County. The Holt house also meets Criterion C for architecture. The rock material of the exterior walls, the bungalow form, and the Arts and Crafts style all stand out prominently in Charlottesville's early twentieth-century residential landscape. The Holt House embodies these elements in compelling architectural form.

Historical Background

Charles B. Holt was born in 1872 in North Carolina to a father who had lived his early life as a slave.¹ Having left Alamance County, North Carolina, where his father worked as a farmer, Holt settled in Charlottesville by 1900. He worked in varied trades: carpenter, locksmith, furniture repairman, and "umbrella doctor."² In 1900 Holt lived in a rented wood frame residence at 116 8th Street NW. The house faced onto the Southern Railroad tracks and stood across the street from an electric power station. The modest 800 square foot house was divided into four apartments. Holt shared the house with his wife and daughter and six other residents who were all African American.³ The crowded conditions and the noisy industrial site on 8th Street stood in striking contrast to the house Holt built on Preston Avenue in 1925.

In the first decade of the 20th century Holt operated his building, contracting, and carpentry business out of a rented shop at 236 West Main Street. In 1909 he purchased property at 115/119 4th Street NW that he used both as a residence and as a shop. This property stood in Charlottesville's Vinegar Hill neighborhood, the center of the city's African American business and residential community.⁴ Holt added to the density of this site by converting the house's detached kitchen into a residence, moving the existing house to the north edge of the lot, and building a two-story carpentry shop on the south side of the lot. With the construction of the carpentry shop, buildings filled nearly the entire

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42-foot width of the lot.⁵ The mixed-use and dense conditions that prevailed on Holt’s Vinegar Hill property stood in contrast to the double lot on Preston Avenue that he purchased from John West in 1917. John West, a wealthy African

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American businessman and real estate developer had laid out a residential subdivision in the neighborhood and Holt envisioned a grand setting for his new residence when he purchased two adjoining lots, amounting to nearly one half acre, one mile west of the downtown.⁶

Despite buying his lots in 1917, Holt did not complete his house until 1926. The progress towards the completion of the residence was actually noted in the fabric of the house. The mortar on the chimney on the northwest corner is etched with the date 1925. The stairs between the sidewalk and the front yard are prominently signed “C.B. Holt 1926.” As Holt’s house neared completion in 1926, the 9.25 acre tract immediately across the street from the house was purchased by philanthropist Paul Goodloe McIntire and designated as Booker T. Washington Park -- “a public park and playground for the colored people of Charlottesville.”⁷ Interestingly in the same year, a high school annex to Charlottesville’s Jefferson School opened, providing local African Americans with their first local venue for pursuing a high school education. Washington Park and Jefferson School represented the more public expressions of the acquisition by Charlottesville African Americans of key features of the American social and cultural life. The Holt House, across the street from Washington Park and less than a mile from the Jefferson School, represents the private dimension of this broader drama of African American participation in the dominant forms of American culture. This was the case despite the fact that legal segregation and entrenched patterns of social inequity excluded African Americans from many white businesses and public institutions. Inequity still framed these developments. When Paul McIntire established the 9.25-acre Washington Park for blacks he also established the 92-acre McIntire Park for whites. Moreover, he subsequently added to McIntire Park bringing its size to over 150 acres. When Holt built his house African Americans made up about one third of the Charlottesville population, but they owned only about 6.5% of local real estate.⁸ The context of local real estate development underscores the fact that the Holt House’s substantial bungalow style, broad front porch, double lot and garden—and the simple fact of its ownership by Holt—represent an impressive success story in 1920s Charlottesville – and the basis of the house’s significance in local African American ethnic heritage.

Holt lived in the Rock House with his wife Mary Spinner Holt until his death in 1950.⁹ That same year Leroy Preston, Mrs. Holt’s son, and his wife, Asalie Minor Preston, moved into the bungalow. Mr. Preston was a waiter and bartender at Farmington Country Club, and Mrs. Preston was a teacher. Mrs. Preston, like her father Rives C. Minor, had a lengthy teaching career in Albemarle County’s then-segregated public schools. She began teaching about 1925 and taught until 1933 when she entered St. Paul’s College in Lawrenceville, Virginia. She resumed her teaching career in 1936 and taught in the county schools until she retired in 1969, serving the Greenwood, Scottsville, North Garden, and Providence schools as well as the Albemarle Training School. She concluded her classroom career at Rose Hill School in Charlottesville.¹⁰

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Preston also served her community in other ways. A newspaper photograph from 1959 shows her as one of two polling place workers for black voters in Charlottesville’s Fourth Ward voting precinct. And, when the Preston heirs sold Minor Preston’s farmland, land that lay in the path of major real estate

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development during the mid-20th century, Mrs. Preston decided to use her share of the inheritance to establish a foundation that would provide educational grants to minority and underprivileged children. The Rives C. Minor and Asalie M. Preston Educational Fund, created by Preston’s sisters after her death in 1982, made its first awards in 1983 and today the fund annually grants between \$165,000 and \$200,000 for college scholarships to needy students in Charlottesville and Albemarle County.¹¹

Architecturally the Holt House is quite distinct in its Charlottesville context. The walls are constructed of sandstone gathered in the Rivanna River.¹² Charlottesville is a town dominated by residences built of frame, stucco, and brick. Residences with stone exteriors are unusual, with perhaps only 50 or 100 Charlottesville residences built of stone. Between 1910 and 1930, the height of national enthusiasm for the bungalow, builders in Charlottesville generally opted for other domestic styles—particularly American foursquare house designs. Charlottesville does have brick and frame bungalows built in the early 20th century. It is notable that the stone exterior of the Holt House substantially reinforced key elements of the broader bungalow movement; this is particularly the case in the way in which the stone exterior complemented the overhanging roof and the broad front porch to help establish a strong architectural reciprocity between the house and its site.

A central aspect of the early 20th century bungalow movement was its emphasis on forging a sense of unity between residences and the surrounding site. In 1908, Chicago's Radford Architectural Company published its building plan catalogue Radford's Artistic Bungalows: Unique Collection of 208 Designs, Best Modern Ideas in Bungalow Architecture. Radford, a company that sold builders architectural plans, blue prints, and specifications, declared, “The bungalow age is here.” For each of its bungalows Radford’s catalogue provided a perspective rendering and a floor plan. Horizontal lines, overhanging roofs, exposed rafter tails, exterior porches, all characteristic of the Holt House, predominated among Radford’s bungalows. Bungalow designers sought to use such elements to establish reciprocity between the house and the setting, between human artifice and nature. It is notable that not a single one of Radford’s 208 bungalow perspectives showed another house on an adjacent site. Trees and lawns dominated the foreground and background but never another house.¹³ In 1909 Gustav Stickley, the leading apostle of Arts and Crafts movement in America, and the publisher of the Craftsman journal, asserted that a “fundamental principle” of the Craftsman house, like the bungalow, was “harmony with its natural surroundings” or the “linking of the house to the ground on which it stands.” In his view the selection of materials and the design of architectural elements needed to be judged by their ability to give the house the appearance of actually having “taken root” in the site, or to “sink into and blend with” the surroundings.¹⁴ For Stickley houses needed to be built “where there is peace and quiet, plenty of room and the chance to establish a sense of intimate relationship with the hills and valleys, trees and brooks and all the things which tend to lessen the strain and worry of modern life by reminding us that after all we are one with Nature.”¹⁵ Such ideals pervaded early twentieth century domestic architectural practice. In

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1911, Henry Saylor published his popular book Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character. He singled out the "low earth-hugging mass,"¹⁶ and the other elements intended to forge inside and outside, landscape and

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building, into a single harmonious composition. In 1906 the Architectural Record even went so far as to suggest that the bungalow need not "hold its own in the landscape, but should be entirely subordinated thereto, while on the inside the plan of the house and the design of the rooms should be arranged, as far as convenience and propriety will permit, so as to tempt the eye outside and there to give it a pleasing prospect."¹⁷ In 1923 Mary Harrod Northend devoted a chapter of her book The Small House to the subject of "Tying the House To the Grounds" in which she wrote of the importance of a "significant atmosphere of 'belonging.'" In terms that suggested the continued vitality of design conceptions found in Stickley, and other designers and theorists, Northend declared that a "house properly tied to its grounds is a thing of beauty, but a house that simply occupies a space on a lot without becoming a part of it, lacks that friendly assimilation so potent to its success."¹⁸

The stone in the Holt House walls effectively captured the broader bungalow and Arts and Crafts ideal of linking residences to their natural site; the stone actually took a material most readily identified with the site and landscape itself and pulled it into the walls of the house. Holt also incorporated the same stone used in the walls of his house in the retaining walls at the north and east edge of his property. In architectural terms the use of the stone in walls of the house and the walls of the yard effectively gathered the entire yard into the composition of the house. This design device tended to obscure the point where the site ended and the house began. The brick and frame bungalows in Charlottesville could not as easily establish the "intimate relationship" with their natural setting that is such a manifest feature of the Holt House with its stone walls. The effectiveness of stone in linking the Holt House to its site strongly contributes to its significance in local architecture.

The Holt House, built as such an emphatic addition to the domestic landscape, was overtaken surprisingly quickly by Charlottesville's urban and industrial development. When Charlottesville adopted its earliest zoning ordinance in 1929 many of the blocks in and adjacent to African American residential neighborhoods were not protected from discordant developments—in fact they were in many cases zoned for business and industrial uses.¹⁹ Within three years of moving into his house, Holt's property and the properties surrounding it were designated by the Charlottesville zoning commission as suitable for business development.²⁰ The business designation in the zoning ordinance permitted bottling shops, bakeries, coffee roasting, cleaning, dyeing, light manufacturing and processing plants. In 1930-1934 the large industrial City Laundry was built on the triangular block immediately east of Holt's house. In 1937 Elmer Burruss designed the Monticello Dairy building on the block immediately southeast of Holt's House. In 1941 the Columbia Baking Company (later the Southern Baking Company) built a large industrial bakery on the lot just east of Holt's house. These three companies were all involved to some extent in the project of commercializing and industrializing domestic functions formerly accommodated within the home. Their buildings settled into a domestic neighborhood and adopted elements of colonial

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revival domestic architecture, as if to assimilate themselves through historicist designs into the Charlottesville domestic locality even as they sought to capture domestic functions for their own account.

In 1936 the City Laundry advertisement declared, "Modern Times, Modern Housewives, Modern Laundry Service."²¹ This commercial drama played out in architectural and landscape terms even as these businesses intruded on the

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exclusive residential setting established earlier in the area by Charles Holt. Holt likely felt relieved he had grabbed the high ground and occupied a large double lot that stood somewhat aloof from the increasingly industrial surroundings—with its buildings that sat on their lot lines. The elevated spacious quality of the Holt house is what has permitted it to preserve its original architectural integrity even as aspects of the context have been industrialized. Washington Park did afford some measure of protection for the prospect from Holt's front porch, barring urban and industrial development on the land north of the house.

In 1966 the adjacent bakery closed and the building was taken over by Bruton & Company, a barber and beautician supply business. Bruton purchased the Holt house in 1978, using its interior for storage and its rear yard for parking. In 2002 the Legal Aid Justice Center purchased the Bruton building and the Holt House. After completing the renovation of the Baking Company/Bruton building for its legal aid operation, the Justice Center undertook the 2005 renovation and adaptive re-use of the Holt House as an office for a pro bono legal clinic.

Oral history sources suggest that in the years that C.B. Holt's stepson lived in the house there were various times that the basement of the house was used as an African American after hours club. The fact that Leroy Preston had a job as a bartender at the Farmington Country Club and that he frequently entertained in the basement barroom of the Holt House lends credence to this claim.²² Leroy Preston died in 1958, leaving the house to his wife (in life estate) and her cousin, Tracie Tyler. Ms. Preston continued to live in the house until 1973.²³ The house was rented for several years before passing to the Bruton Company²⁴ and then onto the current owner, the Legal Aid Justice Center. The Legal Aid Justice Center is committed to interpreting the story of the Charles Holt House and to chronicle its significant history as part of its adaptive reuse of the house. Today the house is a reminder of the neighborhood's former residential character, its associations with African American history in Charlottesville and of Holt's achievements in the community.

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Charles B. Holt "Rock House"
Charlottesville, Virginia

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END NOTES

¹ Extrapolated from U. S. Census Records, 1860, 1880, North Carolina, Alamance County.

² Holt listings in Charlottesville City Directories 1904, 1910, 1916, 1919, 1924, 1931. Advertisement for C. B. Holt, "Umbrella Hospital, *Daily Progress*, undated clipping in possession of Margaret Dunn.

³ Holt is listed in the 1900 United States Census at this address. The census provided the information about the number of apartments and neighbors in the house. The house was demolished about 1915 for the widening and elevation of the Southern Railway line through Charlottesville. The information about the size of the house and its context is gathered from the Sanborn Fire Insurance Map of Charlottesville for 1907.

⁴ City of Charlottesville Deed Book xx, page xx.

⁵ Holt's changes to his Vinegar Hill lot are captured in the Sanborn Fire Insurance Maps for Charlottesville for 1907 and 1913.

⁶ City of Charlottesville Deed Book 30, p 7.

⁷ Washington Park Timeline, Charlottesville Parks and Grounds, Internet Site:

<http://stowekeller.com/Portfolio/CityParks/WashingtonPark/timeline.html>; see also: Aaron V. Wunsch, "From Private Privilege to Public Place: A Brief History of Parks and Park Planning in Charlottesville," *Magazine of Albemarle County History*, 56 (1998): 86-87, 108-110; Charlottesville, William R. Wilkerson, *Paul G. McIntire, businessman and philanthropist* (Charlottesville, 1988), 21-23.

⁸ These figures are available in the Charlottesville City tax assessment Land Books for the 1920s which are divided by race. They are available in the office of the Clerk of the City Circuit Court., Charlottesville, Virginia.

⁹ Holt's grave is in the Union Ridge Baptist Church Cemetery, Hydraulic Road, Charlottesville.

¹⁰ Charlottesville City Directory, 1950.

¹¹ Interviews with Mary Ann Elwood by Margaret Dunn, Summer 2004 to Summer 2005.

¹² The source of the stone was identified by Virginia geologists, John Hanger and John D. Marr, Jr., Interview by Margaret Dunn, Fall 2004.

¹³ Radford Architectural Company, *Radford's Artistic Bungalows*, (Chicago: The Radford Architectural Company, 1908).

¹⁴ Gustav Stickley, *Craftsman Homes*, 1909, reprint, (New York: Random House, 1995), 9, 11, 20, 89.

¹⁵ Gustav Stickley, *Craftsman Homes*, (New York: Gramercy Books, 1995; originally published in 1909), 197-198,

¹⁶ Henry H. Saylor, *Bungalows. Their Design, Construction and Furnishing, with Suggestions also for Camps, Summer Homes and Cottages of Similar Character* (New York: McBride, Winston & Company, 1911), 43.

¹⁷ "The Bungalow At Its Best," *Architectural Record*, 20 (October 1906): 297.

¹⁸ Mary Harrod Northend, *The Small House. Its Possibilities* (New York: Dodd, Mead and Company, 1923), 48.

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¹⁹ This dimension of local zoning is noted in Yale Rabin, West Main Street Charlottesville Present and Future Conditions and Future Prospects (Charlottesville: Central Piedmont Urban Observatory, 1977): 31.

²⁰ See [H.A. Haden, City of Charlottesville, Virginia, Zoning Ordinance Adopted June 17, 1929, (Charlottesville, 1929).

²¹ Hill's Charlottesville City Directory, 1936.

²² Interview with Tracie Tyler by Margaret Dunn, Summer, 2004.

²³ City of Charlottesville Will Book 8, p 248.

²⁴ City of Charlottesville Deed Book 398, p 33.

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City of Charlottesville Deed Book 398, p 33, Charlottesville Courthouse.

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by Margaret Dunn, Summer 2004 to Summer 2005.

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Hale, William, Project Manager, Charles B. Holt "Rock House" Renovation, Interviews by Margaret Dunn, April and November, 2005.

Hanger, John, former Geology Instructor in Britain, and John D. Marr, Jr., Senior Geologist, Virginia Dept. of Mines, Minerals, and Energy, Interviews by Margaret Dunn, Fall 2004.

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Holt, C. B., Advertisement, "Umbrella Hospital," 115 N. Fourth, Charlottesville Daily Progress, Undated in possession of Margaret Dunn.

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Verbal Boundary Description

The nominated property is identified as Parcel 040041000 by the Charlottesville Tax Office.

Or otherwise in 1917 as:

“[t]hree certain lots of land designated as number’s twenty three, twenty three and a half, and twenty four (23 23½ and 24) situated in the City of Charlottesville Virginia and shown in plat of lots by J. T. E. Simms s. a. c. of the land purchased by said West from Thomas Wood, executor of the estate of William Jeffries, and also conveyed to the said West by the said Wood, by deed dated June 5th, 1885 and duly recorded in the Clerks Office of the Albemarle County Court, Deed Book 85 page 187” (Deed Book 30 Page 7, Charlottesville Court House.)

Boundary Justification

The boundary selected encompasses the land purchased by Charles B. Holt in 1917 as a site for the construction of his house. The boundary includes both the historic house and the land that Holt owned surrounding his house.

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Charlottesville, Virginia

Section Photographic Data Page 13

CHARLES B. HOLT HOUSE, Charlottesville, Virginia (DHR File #104-5098)

List of Digital Photographs

1. Entrance steps and arch leading to front of house
Tom Cogill photographer
July 2004
2. Bottom step of entrance steps (under arch) leading to front yard. Mr. Holt's name and date of completion carved into the step.
Tom Cogill photographer
July 2004
3. Façade of house with columned front porch
Tom Cogill photographer
July 2004
4. Exterior, Back of house
Elizabeth A. Arledge photographer
December 16, 2005
5. Exterior, East side of house
Elizabeth A. Arledge photographer
December 16, 2005
6. Exterior, West side of house
Elizabeth A. Arledge photographer
December 16, 2005

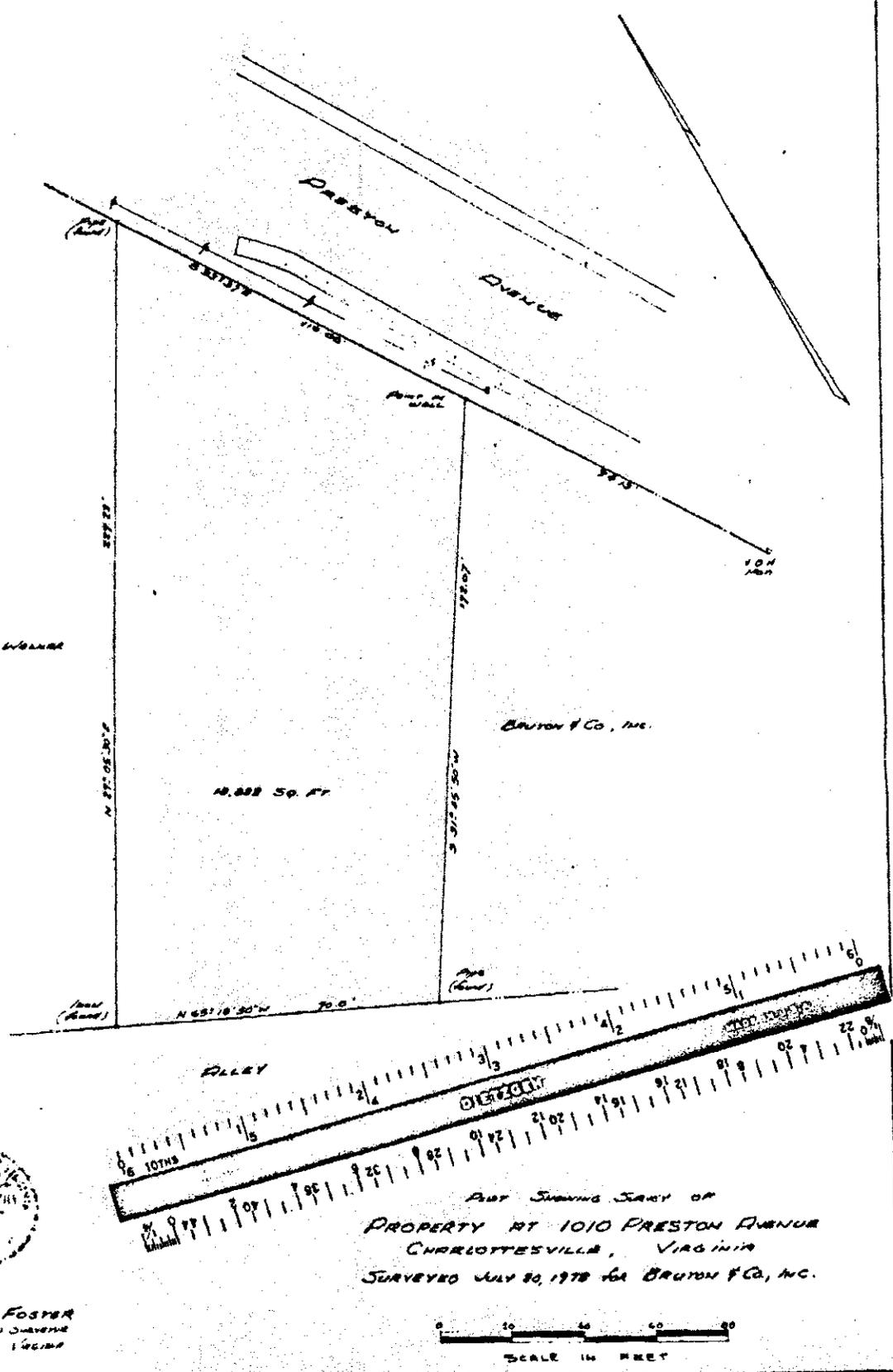
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**Charles B. Holt "Rock House"
Charlottesville, Virginia**

7. Interior, main floor hall and staircase
Tom Cogill photographer
July 2004

8. Detail of Chimney, showing date carved into mortar
Elizabeth A. Arledge photographer
December 16, 2005



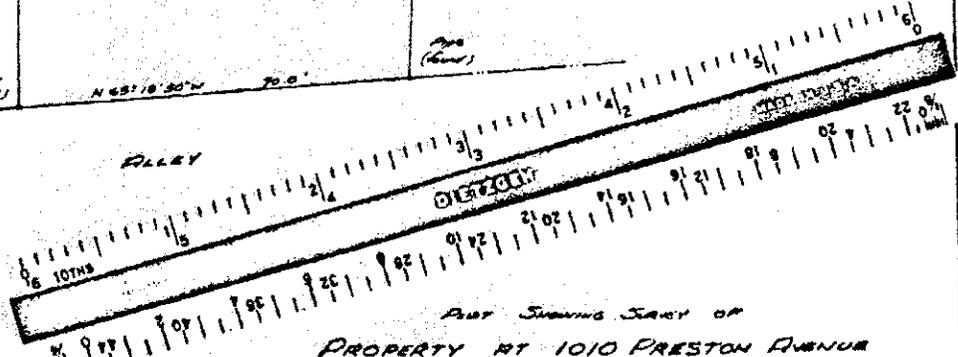
FRANCIS B. WALKER

BRUNN & Co., Inc.

14,882 Sq. Ft.



Wm. MORRIS FOSTER
 SURVEYOR AND CHARTERED
 CHARLOTTESVILLE, VIRGINIA



ARE SHOWN PART OF
 PROPERTY AT 1010 PRESTON AVENUE
 CHARLOTTESVILLE, VIRGINIA
 SURVEYED JULY 30, 1978 FOR BRUNN & Co., INC.

SCALE IN FEET

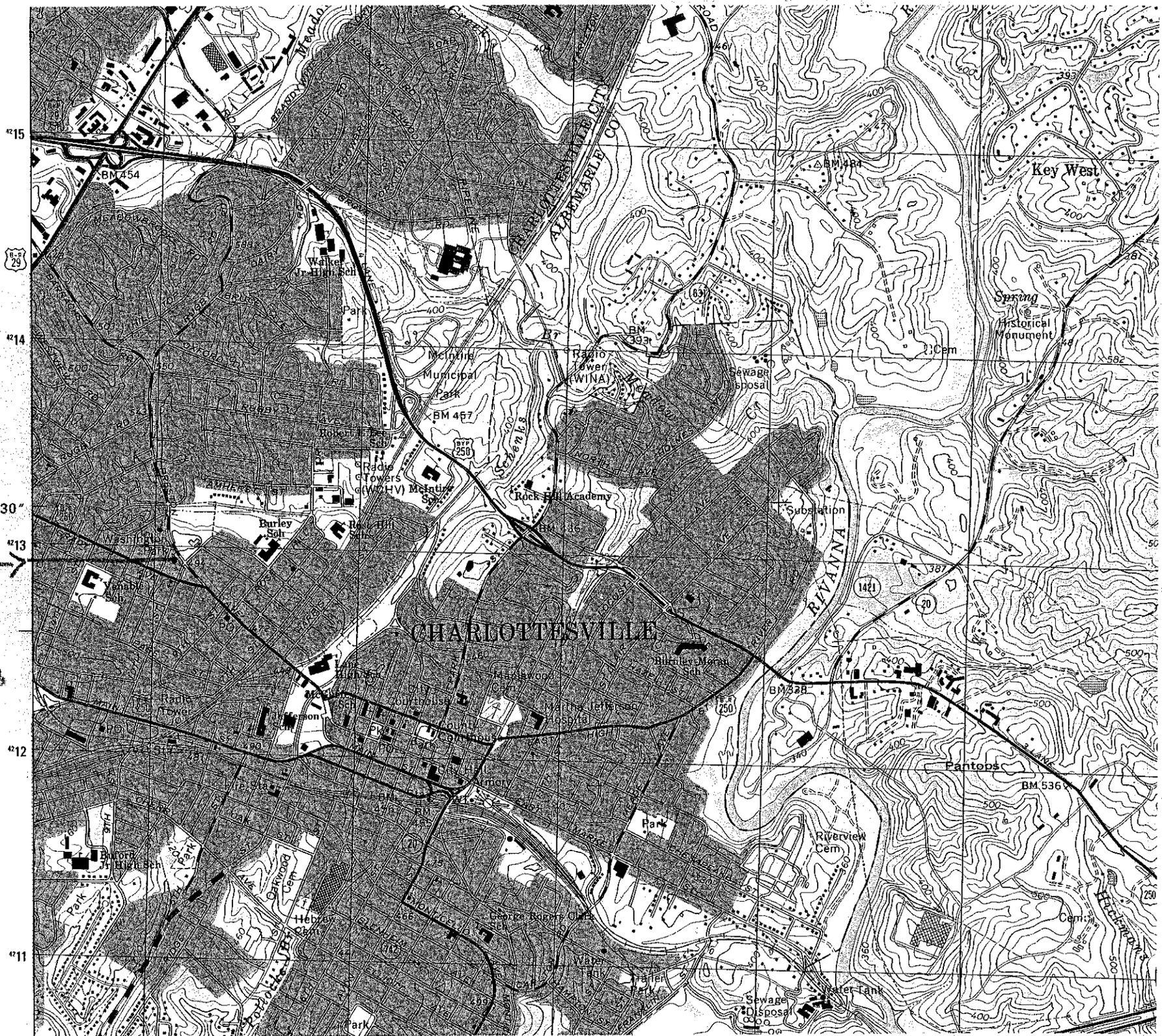
VIRGINIA:- In the Clerk's Office of the Circuit Court of Charlottesville.

The foregoing instrument together with certificate of acknowledgement was admitted to record on the 16th day of Nov., 1978, at 4:16 o'clock, P.M. Sec. 58-54.1 taxes in sum of \$ 40.00 paid.

Teste: Carl E. Hemmeck, Clerk

Charles B. Holt
House
Charlottesville VA
Char East Quad
#104-5096

Zone: 17
Easting: 720080
Northing: 4213208



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