

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

### 1. Name of Property

Historic name: Cedar Grove

Other names/site number: Blane-Pace House; DHR ID# 041-5391

Name of related multiple property listing:  
N/A

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

### 2. Location

Street & number: 1083 Blanes Mill Lane

City or town: Alton State: VA County: Halifax

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

\_\_\_ national      \_\_\_ statewide      X local

Applicable National Register Criteria:

\_\_\_A      \_\_\_B      XC      \_\_\_D

|   |                    |
|---|--------------------|
| <p><b>Signature of certifying official/Title:</b><br/> <u>Virginia Department of Historic Resources</u><br/> <b>State or Federal agency/bureau or Tribal Government</b></p> | <p><b>Date</b></p> |
|---|--------------------|

|  |   |
|--|---|
| <p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p> |   |
| <p><b>Signature of commenting official:</b></p>  | <p><b>Date</b></p>  |
| <p><b>Title :</b></p>  | <p><b>State or Federal agency/bureau or Tribal Government</b></p> |

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only one box.)

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

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

| Contributing | Noncontributing |            |
|--------------|-----------------|------------|
| <u>4</u>     | <u>5</u>        | buildings  |
| <u>1</u>     | <u>0</u>        | sites      |
| <u>2</u>     | <u>1</u>        | structures |
| <u>0</u>     | <u>0</u>        | objects    |
| <u>7</u>     | <u>6</u>        | Total      |

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

FUNERARY: cemetery

AGRICULTURE/SUBSISTENCE: storage

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

FUNERARY: cemetery

AGRICULTURE/SUBSISTENCE: storage

INDUSTRY: manufacturing facility

\_\_\_\_\_

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

EARLY REPUBLIC: Federal

MID-19<sup>TH</sup> CENTURY: Greek Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: WOOD, BRICK, STONE, ASPHALT

### Narrative Description

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

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### Summary Paragraph

Cedar Grove, located at 1083 Blanes Mill Lane in southwest Halifax County, is a one-story-with-garret frame house believed to date to the eighteenth century, possibly the second half of the 1770s. The house has ovolo-molded weatherboard siding, an asphalt-shingled side-gable roof, stone and brick end chimneys, a stone foundation, and an early ell addition, also a story-and-a-half in height. The house was renovated in the 1970s and a bedroom wing added to the east side of the ell. The center passage-plan interior has plaster-finish walls and ceilings, primary and secondary stairs, Federal mantels, and Federal and Greek Revival trim and other features. The house is accompanied by a varied collection of domestic and agricultural outbuildings including a Greek/Gothic Revival office, log and frame corncribs, and a small family cemetery, all of which are contributing resources. Non-contributing resources include a necessary house built in the 1970s, a barn built in 1980, a saw mill added in 1998, and a guest house and hay barn from the 2000s. All are non-contributing as they postdate the property's period of significance.

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### Narrative Description

#### *Setting*

The nominated area, composed of two tax parcels totaling 91 acres, has mixed woods and cleared pasture land and, in a swale to the southeast of the house, a pond. The nominated area is bounded on the north side by Blanes Mill Lane, a historic mill road that descends along a ridge to Blanes Mill pond located just beyond the western edge of the nominated area. Butrum Creek, a tributary of Lawson Creek and the Dan River, which drains the property, flows into the

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

millpond. Elevations range from about 440 feet above sea level along the creek to about 540 feet northeast of the house.

### *Inventory*

The following inventory lists the contributing and non-contributing resources associated with Cedar Grove. The non-contributing resources all postdate the property's period of significance. The resources are keyed to the attached Sketch Map by the numbers shown below.

1. Cedar Grove house. Late 1770s (?); early/mid-19<sup>th</sup> century; 1970s. Contributing building.
2. Office. Ca. 1850s. Contributing building.
3. Smokehouse. Early 19<sup>th</sup> century. Contributing building.
4. Log corncrib. Mid/late 19<sup>th</sup> century. Contributing structure.
5. Frame corncrib. Early 20<sup>th</sup> century. Contributing structure.
6. Farm outbuilding. Early 19<sup>th</sup> century. Contributing building.
7. Blane-Pace Cemetery. 19<sup>th</sup>-20<sup>th</sup> century. Contributing site.
8. Guest House. 2014. Non-contributing building.
9. Necessary house. 1970s. Non-contributing building.
10. Garden house. 2008. Non-contributing building.
11. Barn. 1980. Non-contributing building.
12. Hay barn. 2012. Non-contributing building.
13. Sawmill. 1998. Non-contributing structure.

### *House: Exterior*

Cedar Grove faces north, with an entrance approximately centered between two large windows with 1970s twelve-over-twelve wood sashes and louvered wood shutters with reproduction shutter dogs. The front windows have simple Greek Revival surrounds with small blank corner blocks; the single rear window has a surround with molded trim. The front entry, which has a two-panel door, a four-pane transom, and a screen door with Chinese Chippendale woodwork, is contained in an eared Greek Revival-influenced surround. A newer wood landing and steps with an arched stone foundation and simple railing projects in front of the entry. On the roof are two gabled dormers with six-over-nine windows. The dormers date to the antebellum period, probably the 1830s. The ovolo-molded weatherboard siding is a mix of historic weatherboards, which are attached with cut nails, and reproduction boards. The siding is trimmed with beaded corner boards (some corner boards are reproductions) which rise to pattern boards at the ends of the eaves. In the gables are beaded and tapered rake boards.

The double-shoulder west chimney is constructed of coursed rubble up to the base of the second shoulder where the material changes to brick laid in common bond with a corbeled cap. The single-shoulder east chimney is coursed rubble up to the downstairs ceiling level where it changes to common bond brick. The brickwork preserves traces of penciling and, at the top of the shoulders, a cursive letter D painted in white paint (presumably the same paint used in the penciling). Plaster once covered part of the stonework, left over from when the chimney was

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

enclosed within a twentieth-century addition (removed in the 1970s). The plaster was removed and the stonework of both chimneys was repointed with cement mortar. At the top of the east chimney shoulders is a concrete repair tinted and scored to blend with the surrounding red brickwork. The brick shoulders of both chimneys are stepped; the stone lower shoulders of the west chimney are sloped with a corbel at the base; the chimneys are stepped at the bottom; and the stacks are flanked by small four-pane gable windows. The foundation is coursed rubble with traces of red paint.

At the angle of the main house and ell is a newer Colonial Revival entry stoop with a shed roof, a tapered and chamfered post, and arched spans. The rear ell, which is similar in character to the front of the house, has a single gabled dormer on the east side and a modern single-shoulder chimney on the south gable end. The chimney is constructed of coursed rubble to just above the garret floor level where it changes to common/stretcher-bond brick. The stonework incorporates stones from various places around the country, and in the brickwork above is a date brick inscribed with the date 1977. The chimney replaces a single-shoulder brick chimney. Abutting the chimney is an engaged entry porch for the 1970s addition, detailed like the porch in the angle of the main section and ell. The addition has a stone foundation, modern ovolo-molded weatherboard siding, doors faced with chevron-pattern wood, and four-over-four windows and one six-over-nine window.

#### *House: Interior*

The front entry opens into a center passage containing a two-run stair. The passage and stair were created in the antebellum period; a seam in the floor marks the location of a former hall-parlor partition. The stair has rectangular balusters, a rounded handrail, a flush-board spandrel bordered with molding, and slender tapered newels with faceted, bulbous forms (the faceted appearance is created by the octagonal cross-section of the newels). The handrail has a bun-like termination over the bottom newel, capped with a turned button, and is ramped and eased at the turnings above. The upper newels stand on square-section pedestals that project below, with stepped terminations and pendants of knob or teardrop form. Between the close-set newels at the landing is a curved bracket-like detail. The entry and the doorways into the flanking rooms have plain Greek Revival surrounds with deep ear-like treatments at the top and battered (tapered) jambs, and the passage has a chair rail with a beaded lower edge.

Eared surrounds also frame the doorways inside the flanking rooms. The rooms have wainscots with molded chair rails. The wainscots are hand planed on the front and bear the regular vertical marks of up and down mill sawing on their back surfaces. The east room has a tripartite Federal mantel with projecting elliptical sunbursts in the center and flanking frieze tablets, a shelf with a molded edge and cavetto bed molding, and slender pilasters faced with molding strips that give them a fluted appearance. The tripartite Federal mantel in the west room has blank tablets at the center and end of the frieze, complex moldings under the shelf, and pilasters with moldings suggestive of reeding or fluting. Apron panels underpin the tall windows in each room, and each room has six-panel doors with an unusual out-stepping treatment of the panels (the panels are recessed and molded on the obverse).

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

The ell room, now a kitchen, features a Georgian mantel from another house. The mantel has a row of four panels in the frieze and beaded and molded pilaster-like strips which extend from the bottom to the bed molding under the shelf. In the corner of the room is a winder stair of cut-nailed construction with an enclosure formed of boards and battens creating a paneled effect, the edges of the battens beveled. The bottom run of the stair is exterior to the enclosure and has a simple railing with a square newel. The enclosure has a two-panel door and the storage cubby under the stair has a door with three vertical panels.

The upstairs of the house mostly mirrors the downstairs in plan but with a small storage room in the upstairs center passage and greater subdivision of the upstairs ell room. A modern doorway connects the upstairs east and ell rooms which historically had no connection. The west room has a small Federal mantel with slender pilasters with delicate molded bases. The pilasters support pilaster-like elements at the ends of the frieze. At the center of the frieze is a rectangular tablet that, uncharacteristically, does not extend to the bottom of the frieze but “floats” at the top. Modern red and tan graining appears throughout the room: on the center tablet of the mantel; on the panels of the wainscoting; and on the panels of the six-panel door into the room. There are seams in the floor boards of the upstairs center passage that may indicate the location of a stair before the center passage was created. The ell stairwell was formerly grained with yellow and brown oak graining. The graining was in poor condition when the house was restored and was painted over but a trace of the colors survives on the edges of the upstairs floorboards where they overhang the stairwell.

The crawl space under the front of the house reveals a heavy hewn sill that extends from one end of the house to the other. A matching hewn sill extends from corner to corner on the rear elevation. Heavy mill-sawn joists with regular up and down saw marks have notched ends which rest on the sills rather than being notched into them. The walls have L-section hewn corner posts with heavy diagonal braces, now hidden behind wall finishes. Several fylfots, lobed pinwheel or swastika-like figures, are carved onto a brace at the northeast corner (these intriguing figures are discussed at the end of Section 8). The reconstructed floor of the ell incorporates a heavy timber with plaster key stains from another house. Roman numeral marriage marks are common at the connections of braces, corner posts, sills, plates, and the heavier studs at doorways. During renovation numerous wrought nails were discovered in the roof boards and rafters and two fish scale white oak roof shingles were retrieved, one with a tarred end that preserves the rounded impression of the shingle that formerly overlapped it. The tar has a gritty texture, probably from sand which was commonly mixed in with roofing tar.

#### *Other Resources*

The **office** (inventory no. 2) is a one-story frame building with plain weatherboard siding and an asphalt-shingled gable roof (all outbuildings, unless otherwise noted, are one story in height, frame, sided with plain cut-nailed weatherboards, gable roofed, and roofed with asphalt shingles). The office has simple looping Gothic Revival bargeboards in the front (east) and rear gables. The two-panel front door and six-over-six wood sash windows have surrounds with

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

turned corner blocks. The 1:4 common bond brick chimney, on the rear (west) gable end, has a coursed rubble firebox, stepped shoulders, and a rebuilt stack. Other exterior features include a stone foundation and louvered shutters with reproduction shutter dogs. The interior features a vernacular Greek Revival mantel with narrow pilasters that project upward at the ends of the frieze. The pilasters are capped with small, simplified, Ionic-inspired, T-form caps. The apron panels under the windows have crisscross stickwork reminiscent of Stick-style detail. Other interior features include plaster-finish walls and ceiling, a wood floor, door and window surrounds with turned corner blocks, and a two-panel front door. The office is currently used as a woodworking shop. There is a tradition that it served briefly as a schoolhouse when a nearby school burned.

Behind the house stands the **smokehouse** (3), which is in two sections: the smokehouse proper, of approximately cubical form with a tall side-gable roof; and a side shed with a separate entrance, where meat or perhaps tools were stored. The smokehouse is sided with ovolo-molded weatherboards, mostly historic, some replacements, although perhaps 75 percent of the structure was replaced in the 1970s restoration. There are two tiers of joists for hanging the meat on the interior. The lower joists are circular-sawn and are exposed below the modern ceiling. A door was cut between the two sections in the restoration. The floor is made of floor boards from a former back room of the old Charlotte Courthouse post office identified as the former law office of Patrick Henry. Prior to restoration the building had a hearth under the floor, accessed by a trapdoor about four feet square in dimension. The hearth, which was used for the fire that smoked the meat, consisted of a round hearthstone at the bottom of a square masonry shaft. Pieces of the hearthstone, which was broken when discovered in the 1970s, have been reused as paving stones in the walkway between the smokehouse and the house.

About fifty yards southwest of the house is a historic farm complex consisting of a **log corncrib** (4), a **frame corncrib** (5), and a **farm outbuilding** (6) that may originally have served as a granary, although it is called the carriage house. The log corncrib and farm outbuilding stand side by side on the west side of a north-south farm lane and the frame corncrib stands on the east side of the lane facing them. The log corncrib is constructed of logs that were hewn on their inward-facing faces, circular-sawn on their outward-facing faces, and joined at the corners with half-dovetail notches. The logs are set close together without (or with minimal) gaps or chinking in the tradition of the region's planked log joinery. The corncrib has a front gable-end entry with a batten door, cut-nailed weatherboards in the gables, metal roofing, boulder or piled stone footers, and added side and back sheds with vertical board siding. The corncrib interior is spanned by a single circular-sawn joist or tie-beam, and the circular-sawn rafters butt at a ridge board.

The **frame corncrib**, which is smaller and narrower than the log corncrib, has slatted walls and a side shed space for additional corn storage, also slatted. The main and shed sections have batten doors. Other features include metal roofing, brick footers, and shed additions with vertical board siding. The **farm outbuilding** is rectangular in plan and of pegged mortise-and-tenon frame construction. It has a metal-sheathed front-gable roof, a rubble foundation, and cut-nailed weatherboard siding on the north side. Other sides have metal siding, and the front wall is

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

modern infill to replace a wall which was removed before 1970. The front wall has a batten door salvaged from the nearby Warren House (ruinous at the time of salvage and now gone) and a six-over-nine window. Shed garages attach on all four sides of the building. The structure is visible inside, with hewn L-section corner posts and sawn plates and studs. The plates and corner posts are joined with long pegs that project inside. Roman numeral marriage marks appear on the exterior faces of certain framing members.

The **Blane-Pace Cemetery** (7) occupies a small rectangular area shaded by pines at the south end of the historic farm complex. The tombstones, a mix of uninscribed fieldstones and professionally carved memorials, are aligned so that they face east, although they are all in their approximate historic positions since in recent times they were moved out of the cemetery for brush removal and then returned. The fieldstone markers are low and irregular. The oldest professionally-made markers are marble and include two marble headstones carved by tombstone maker J. W. Davies for John W. Blane (1829-1861) and Jefferson Blane (ca. 1831-1856). The John W. Blane headstone has a simple round-arched form with a heavy beaded border and an epitaph in a mix of letter styles. The inscription notes that Blane was enrolled in the Bruce Guards of the Second Regiment Wise Legion at the time of his death on December 5, 1861. The Jefferson Blane headstone is more ornate, with a round-arched hood, scrolling console sides, and an inscription panel treated as an unfurled scroll. The cemetery's marble markers include the small headstone of Charles E. V. Pace (1895-1913) which has a decorative top, chamfered sides, and a lightly incised rose ornament. There are several twentieth-century granite memorials for members of the Pace and Dunkley families.

Several non-farm buildings have been added to the property since the historic period. At the edge of the field to the east of the house is a **guest house** (8), a small building modeled on the eighteenth-century Tayloe Office in Williamsburg with a bell or ogee hipped roof crowned by an acorn finial. The weatherboards are molded and the corner boards and eaves fascia are beaded. Other features include a stone foundation and exterior chimney, six-over-nine windows, a six-panel front (north) door, and a shed-roofed back room. Behind the guest house stands a stone pizza oven. The **necessary house** (9) or privy is a diminutive building with a steep hipped roof with a finial at the apex. A historic-period three-seater privy once stood in its vicinity. The **garden house** (10) is a small storage building with an asymmetrical side-gable roof that overhangs the front elevation, a small gable door with a decorative boom projecting over it (in imitation of the booms over the upper-story doors of colonial stores and warehouses), a batten door, and a small four-pane window. The three buildings stand with the smokehouse in a landscaped area with boxwood rows and planting beds.

To the south and west of the historic farm complex are other, modern farm buildings including a **barn** (11) with a gabled core section, vertical board siding, and multiple shed additions; a **hay barn** (12) of post construction with open sides, a center section with a metal-sheathed gable roof, and side sheds; and a **sawmill** (13) of characteristic linear form with pole construction, open sides, and a metal-sheathed shed roof.

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

Ca. 1775-1945

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Blane, Jacob, Sr. (office builder)

Blane, John (office builder)

Davies, John W. (tombstone carver)

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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

Cedar Grove may be one of the oldest surviving houses in Halifax County, Virginia. The frame of the one-story-with-garret house appears to date to the late eighteenth century and may have been built for William Smith in the late 1770s. Early features include hewn and mill-sawn framing members, wrought nails, tarred fish scale wood shingles, and enigmatic fylfot figures carved on a corner brace. The property was acquired by merchant James Warren in the early nineteenth century and in the 1820s or 1830s became the home of his daughter Sarah and her husband, planter and later millowner Jacob Blane Sr. A Federal-style remodeling dates to this period, followed by the addition of Greek and Gothic Revival features at mid-century. Jacob Blane built an office in front of his house which survives today with a Gothic Revival bargeboard and interior trim similar to the work of free African American finish carpenter Thomas Day. Other historic resources on the farm include log and frame farm buildings, an early smokehouse with molded weatherboards, and a cemetery. In the 1970s the house was rescued from neglect by Ned and Donna Strange and restored. Cedar Grove is eligible for the National Register under Criterion C in the Architecture area of significance as a possible example of eighteenth-century Halifax County domestic architecture and for the many notable stylistic and construction features of the house and outbuildings. The period of significance extends from ca. 1775, a date that encompasses possible construction of the house in the late 1770s, until 1945, the death of the last of the Blane and interrelated Pace and Dunkley family owners and a date that encompasses the construction of later farm buildings. Cedar Grove is eligible at the local level of significance.

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

*Historic Context*

In 1759 William Byrd III of Charles City County sold 792 acres in the Butrum Creek area of Halifax County to county resident John Rogers. Historian Lawrence Martin has used the metes and bounds of the 792-acre tract to determine that it included the future site of Cedar Grove. On March 16, 1775, John Rogers Sr. sold the 792 acres, divided into two tracts, to William Smith of Halifax County and Roger Atkinson of Dinwiddie County. Atkinson paid 175 pounds Virginia money for his land and Smith paid 40 pounds for his. The 200-acre Smith tract, which included the future house site, was an approximate parallelogram in form, set at an angle so that the four corners were at the north, east, south, and west tips. Comparison of the tract to modern topography, property lines, and landmarks suggests its eastern tip was located near the intersection of current Cedar Grove Road, historically a north-south ridge road that led to a regional road along the Dan River, and current Blanes Mill Lane, historically a road linking Cedar Grove Road to a mill seat on Butrum Creek just west and downhill from the Cedar Grove house. The house site was located near the center of the tract, and the tract's western tip was located near the banks of Butrum Creek and the mill seat. It is unclear whether the mill seat was located on the Smith or Atkinson side of the division, although the slightly greater value per acre

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

of the Atkinson tract suggests the mill seat was located on it. It may also be that the southwest line of the Smith tract, which roughly follows Butrum Creek, was located so that the Smith tract might also have the advantage of water power from the creek.<sup>1</sup>

In 1779 Smith sold the 200 acres to James Poyner of Dinwiddie County for 1,000 pounds. The 25-fold increase in value between 1775 and 1779 suggests substantial improvements, although wartime inflation may account for some or all of the increase. If the increase was due to construction, a large merchant mill might account for it, and a mill is known to have stood in the immediate vicinity during the Revolutionary War era. In a deposition for an 1860s court case, William Ballou (probably Confederate General William T. Ballou, a leading citizen of the era) stated that in 1848-1849 he built a mill on the site of the mill the “English General” burned during the Revolution. Ballou meant General Cornwallis whose army briefly occupied the southern part of the county in February 1781.<sup>2</sup>

Alternatively, local historian Kenneth H. Cook has suggested the increase might indicate the construction of Cedar Grove. “William Smith, Jr., could have built ‘Cedar Grove.’ He paid only 40 pounds for the 200 acres in 1775, but when he sold it four years later, he got 1,000 pounds for it.” Little is known about either Smith or Poyner. The 200-acre tract appears to have gone to Poyner’s heirs. In 1801 Sally Poyner and “husband Thomas” sold 100 acres on Butrum (Butrum) Creek to James Warren Jr. for 50 pounds. Sally and Thomas also sold tracts of 50 and 46 acres to Warren in 1803 and 1807. The 1820 county land book, the first to list the value of buildings and improvements separately from the land, provides confusing information on the location of Warren’s improvements. “James Warren Merch<sup>b</sup>” was listed as the owner of multiple tracts totaling 813 acres, but the only one with improvements was a 102-acre tract described as “head Holts Mill Ck” with \$1,800 in improvements. The size—102 acres—is close to the 100 acres described in the 1801 deed. Another tract of 96 acres, which is the sum of 50 and 46, was listed as adjoining the Holts Mill Creek tract. These similarities suggest Butrum Creek was also known as Holts Mill Creek, although other sources suggest Holts Mill Creek was located on the North Carolina line. If the \$1,800 value was for the Cedar Grove tract, then it suggests there were other, more costly buildings on the tract in addition to the house. A large merchant mill would account for the value. It is also possible the \$1,800 value was a total for all the tracts and that the value of any buildings on the Cedar Grove tract was less. James Warren began his land purchases shortly after his 1798 marriage to Dorothy (Dolly) Stanfield.<sup>3</sup>

The difference between 1,000 pounds in 1779 and 50 pounds in 1801, even taking into account the difference in the size and coverage of the tracts, the passage of time, and other factors, is a discrepancy the significance of which is unclear. Perhaps it reflects the destruction of the mill in 1781. Of that mill, local historian James M. Owens wrote in 1936 that British General Cornwallis commandeered a mill on Butrum Creek for grinding meal for his army and burned it afterward (to prevent its use by the Patriot forces). Owens claimed the mill stood a few hundred yards from the later Blane Mill, in other words that it was not on the same site as the mill as Ballou earlier testified, although close. General Cornwallis’s order book, a day-to-day account of orders issued by his command, notes his presence at Wiley’s Tavern a few miles from Cedar Grove on February 15, 1781, and refers to foraging parties and the posting of guards at Thomas’s

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

Mills and possibly a second mill referred to as Henry's Mills. On February 17 Cornwallis was "obliged to call the attention of the Officers and Army to the repeated orders against plundering," so it is apparent that activities were occurring without official knowledge or sanction which might not be reflected in the records.<sup>4</sup>

Later mills stood in the immediate vicinity of the Cedar Grove property, and it is not impossible that some stood on the property. In 1798 John Salmon petitioned the county court to allow him to dam Butrum Creek "for the purpose of working a Water Grist Mill." Salmon—who may have been the same John Salmon who acquired land on the north side of John Rogers' 792-acre tract in 1761 and 1762—appears to have owned land along Butrum Creek just west of the Poyner/Warren line, but close enough that an 1805 deed description refers to "James Warrens line to Butram Creek *in* Salmon's Mill pond" (emphasis added). An 1840 deed refers to "McCargo & Herrings Mill pond," indicating the owners or operators of the mill at that time, and also mentions a sawmill (a cotton gin also stood on the creek at one time). Other records refer to the mill as the Yarborough and McCargo Mill and note that it was built in 1838 (the rebuilding of mills and their dams was common). A second mill, the Crawley Mill of Richard H. Crawley, operated concurrently nearby. These mills appear to have operated near but not in the nominated area.<sup>5</sup>

According to local historian Pocahontas Edmunds, James Warren held a number of county posts during his lifetime, including surveyor of roads, justice of the peace, and school commissioner. He was licensed to keep an ordinary in 1819, 1820, and 1821, which suggests the possibility Cedar Grove served in that capacity (its nearness to a mill would have generated ordinary business). Edmunds states that Warren owned two separate mills, which would likely have been two adjacent mills on Butrum Creek. James Warren died in 1836 but his lands on Butrum Creek were not divided among his heirs until 1866 owing to a dower right belonging to his widow, Dorothy. Nevertheless, there is evidence to suggest that James and Dorothy gave the Cedar Grove house to their daughter Sarah and her husband, Jacob Blane Sr. (ca. 1801-1892), as a wedding gift upon Sarah and Jacob's marriage in 1823. That was the belief of Kenneth Cook, writing in 1976, based on Blane family tradition. Cook suggested that James and Dorothy moved to a larger house which is thought to have been the house that formerly stood on a ridge to the north of Cedar Grove. The Federal-style mantels in Cedar Grove therefore appear to date to the Sarah and Jacob Blane period. Either the mantels were added in the 1820s or, as an "11<sup>th</sup> Oct 1836" date discovered on the plaster of the east fireplace surround seems to indicate, later, about or shortly after James Warren's death. A daughter of Jacob and Sarah's, Elizabeth (Betty) Blane, is said to have been born in the Cedar Grove house in 1834 (she may be the fifteen-year-old "Eliza" Blane listed in the 1850 census). Sarah died before 1850 and Jacob remarried. His second wife, whom he married before 1850, was Nancy J. Lloyd Blane (ca. 1816-1888).<sup>6</sup>

The federal censuses track the evolution of Jacob Blane's household and land holdings, as well as some limited information about the enslaved African American workers held here during the antebellum period. In 1850 Jacob gave his occupation as planter and reported \$4,000 in real estate. In addition to himself his household included Nancy and six children by Jacob's first marriage, ages twelve to twenty-five. Also present was a young wheelwright named Joseph (the

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

last name is mostly illegible). In 1850 Jacob Blane had just finished construction of a grist mill on land he had acquired on Butrum Creek in the 1840s. His builder was William Ballou, who testified in a later court case that the construction occurred in 1848-1849. Blane recorded owning twenty-four enslaved people in 1850. It is unknown where slave houses associated with Cedar Grove may have stood, although a cemetery believed to be a slave cemetery is located to the north on a parcel now in separate ownership.<sup>7</sup>

By 1860 most of the Blane children had moved to other households. The census that year lists Jacob and Nancy, Jacob and Sarah's son John W. Blane (1829-1861), and Jacob and Nancy's daughter Alice A. Blane (1853-1932; later Alice A. Pace). John's name appears with his father's on the northeast corner post brace of the office, suggesting the two were involved in the construction of the building, of which stylistic features suggest dates to the 1850s. (The name of a third male Blane family member appears with the others although the individual's first name is not recalled.) Jacob Blane described himself as a farmer in the 1860 census and reported owning \$15,500 in real estate and \$20,000 in personal estate. The latter figures is an indication that he continued to own enslaved people and the immense monetary value assigned to people whose forced labor generated the wealth enjoyed by their owners. John W. Blane, whose occupation is not given in the 1850 and 1860 censuses, presumably helped his father on the farm and at the mill. He died on December 5, 1861, and his tombstone notes he had served in the Confederate States Army during the year.<sup>8</sup>

In 1866 Jacob Blane received 115 acres in the division of James Warren's estate (the division was recorded in 1867) and he acquired the lingering interests of various family members in the tract at various dates from the late 1860s through the late 1880s. Blane is not listed as a miller in an 1880 state business directory (possibly he had retired from milling), however his son Jacob Blane Jr. (b. ca. 1838) is listed as a Turbeville vicinity grist miller in 1893. Jacob Jr.'s mill was no doubt the old Blane Mill. Under the terms of Jacob Sr.'s 1891 will, Jacob Jr. acquired the "lower part of my lands lying [on] Butrum Creek including grist mills." Blane's Mill was listed by name in an 1895 road order.<sup>9</sup>

The Cedar Grove house went to Jacob and Nancy's daughter Alice, the wife of George S. Pace (1850-1906), as did Jacob Sr.'s piano, piano stool, and cover. Alice and George lived in the house and are buried in the cemetery. After Alice's death in 1932 the property was sold to Pauline Pace Dunkley (1876-1941), the wife of Methodist minister Rev. Henry W. Dunkley. Rev. Dunkley was the subject of a biographical sketch published in *Sketches and Portraits of the Virginia Conference* (1901) which noted that he was a Halifax County native educated at Cluster Springs High School and Randolph-Macon College and a popular preacher who founded the Washington Street Tabernacle (possibly a Methodist church in Danville). A photograph of Cedar Grove from the Pace/Dunkley period shows a Gothic Revival front porch added in the mid-nineteenth century, a porch on the southeast side near the modern wing at that location, and a detached kitchen behind the house which was taken down in the 1970s (timbers from the kitchen are stored on site). The house had an open grove-like setting, much like today's surroundings.<sup>10</sup>

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

In 1948 the house and 114.3 acres was acquired by Lewis Palmer Tulloh (1907-1972). Tulloh was the great-grandson of Jacob and Sarah Blane. On January 1, 1971, Tulloh sold a five-acre tract including the house and outbuildings to R. Edward (Ned) and Donna R. Strange. As the Stranges relate in a recent history of their restoration of the property, "Restoring the office came first, followed by the smokehouse and privy. Then the family tackled the main house, completing the downstairs and moving into the home in October 1978." The project was a whole-family enterprise, with Ned and Donna's young children Ned Jr. and Anne Marshall contributing their efforts. The Stranges were active in local historical and preservation efforts, and they offered Cedar Grove as the venue for the charter meeting of the Halifax County Historical Society, which was held in the yard next to the office in October 1972. According to a newspaper account of the occasion, "Prior to the meeting and afterward, those in attendance had an opportunity to tour the house and office. Refreshments of apple cider and ginger cookies were served in the office, where an open fire burned brightly." The property was again opened to the public for the county's Bicentennial Tour on May 1, 1976. Donna Strange served as President of the historical society that year.<sup>11</sup>

#### *Architectural Discussion*

In 1775 William Smith purchased 200 acres including the Cedar Grove property for 40 pounds; four years later he sold the property to James Poyner for 1,000 pounds. Part of the increase may have been due to the construction of the Cedar Grove house. Several construction features of the house lend support to an eighteenth-century date. One is the survival of numerous wrought nails. Large wrought nails were used to secure the roof boards to the rafters. Small wrought nails secured what appears to have been the first generation of roof shingles to the boards and were left behind in subsequent reshinglings. The survival of so many wrought nails in construction contexts indicates construction before about 1810, based on the logic that once cheaply produced cut nails became widely available for roofing purposes they would have quickly replaced the laboriously produced wrought nails.

Another feature suggestive of eighteenth-century construction is the form of the east chimney fireplace, which was altered in the early nineteenth century. The fireplace has a high arch that extends above the lower edge of the current Federal mantel frieze. The area under the arch was filled in with rock and brick over a wrought iron lintel bar to create a rectangular fireplace opening that conforms to the current mantel. This appears to have been the alteration of an existing fireplace, rather than a feature of a newly built chimney and fireplace with a concealed relieving arch. The Federal mantel for which the alteration was made would have been fashionable in the 1820s and 1830s, and those two decades are in fact good candidates for the change based on other evidence. The 1820s are a possibility because that is the decade when family tradition claims newlyweds Jacob and Sarah Blane moved into the house. The 1830s, specifically the year 1836, are possible because of the scratched date. Either scenario points to a Federal-style makeover of an interior that was considered outmoded.<sup>12</sup>

Structural changes were also made during the period. The front section windows were enlarged by cutting through the studs at the locations of earlier, smaller windows; dormers were added to

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

the roof; and the original hall-parlor plan was converted to the current center-passage plan. The ell may have been added at the same time; its stair, like the new stair in the front section, is built with cut nails. The early nineteenth-century remodeling is not conclusive evidence of eighteenth-century construction but it is suggestive of such.<sup>13</sup>

The fylfot figures carved on the northeast corner post brace are an interesting and potentially important feature. A great deal has been written about the ancient swastika-like form and its meanings in diverse cultures. Of the figure in traditional North Carolina material culture, architectural historian Ruth Little writes, “The fylfot, variously interpreted as symbolizing a cross, a sun, and eternity . . . occurs on painted furniture, metalwork designs on pie safes, and in quilts of traditional German design in North Carolina.” Patrick Donmoyer, a scholar of Pennsylvania Dutch material culture in which the fylfot is a common motif, writes that the figure’s history and possible meanings in Pennsylvania are unclear. Pennsylvania folklorists Don Yoder and Thomas Graves make the further observation that fylfots and other Pennsylvania Dutch symbols “may continue in use in a culture for aesthetic reasons, even after their original spiritual meanings have been lost.” Most sources agree, however, that when used in traditional American material culture, fylfots were meant to bestow good luck.<sup>14</sup>

Cultural historian Ann Smart Martin has studied the occurrence of the fylfot figure in Southside Virginia, a region that includes Halifax County. In the preface to her book *Buying into the World of Goods: Early Consumers in Backcountry Virginia* (2008), Martin describes her attempt to track down a Franklin County fylfot during fieldwork: “I was in search of a fylfot, a pinwheel-like design, sighted on a decayed mantel several decades before. Such a mysterious emblem occasionally ornamented houses and furniture in the eighteenth-century backcountry, and scholars now debate its meaning. Was it an obscure Germanic blessing (symbolic of ethnic pride) or a boyhood trick of the compass (display of mathematical skill)? A fylfot is a curious material expression of a complex regional culture.”<sup>15</sup>

Martin raises an important point, one that complicates the interpretation of fylfots and other “hex” signs on Pennsylvania Dutch barns: were fylfots talismanic figures with deep symbolic roots, or were they merely decorative? The ethnic origins and associations of the figure in American material culture is also an open question. There is no doubt that the fylfot figure was popular among Americans of German background, but Americans of British descent were also partial to it. Well-dated evidence of use by both cultures is found in Carolina gravestone carving. Ruth Little has documented examples of fylfot gravestones in areas of heavy German settlement in Piedmont North Carolina with a temporal range of 1791 to 1857 (these are death or “obit” dates; stones may have been carved some years after the death of the deceased). Daniel W. Patterson, a student of iconographically rich Scots-Irish tombstones in the North/South Carolina border area, has documented fylfot gravestones among that ethnic community with an earlier temporal range (1774 to 1797). In both gravestone traditions, German and Scots-Irish, the fylfot has a clearer symbolic meaning because it is accompanied by figures such as rising suns and the tree of life motif associated with resurrection.<sup>16</sup>

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

Taken alone, the evidence of the gravestones would seem to indicate the fylfot enjoyed an earlier and briefer popularity among British Americans and a later and more long-lasting run among German Americans, although the temporal distinction is not as clear-cut in other forms of material culture. Fylfots occasionally occur in Virginia houses, appearances that shed light on their period of popularity and possible meanings. Other than Cedar Grove, two well-documented Virginia houses are known to have fylfot decoration: Level Loop (ca. 1820) in Rockbridge County, which has small fylfots carved into the frieze tablets of a Federal mantel; and Grapeland (ca. 1825-1830) in Northampton County, also with a fylfot on a Federal mantel. The two houses have largely British American associations, and their dates suggest the fylfot form remained popular in non-Germanic Virginia architectural contexts into the early nineteenth century. The fylfots at Cedar Grove are therefore not good indicators of eighteenth-century construction.<sup>17</sup>

Cedar Grove's fylfots may, however, provide other information about the house and the circumstances of its construction. Ned and Donna Strange, who discovered the figures in the 1970s and examined them before they were walled back up, recall that one of the figures was expertly scribed with dividers and the others were more crudely or inexpertly drawn. A master demonstrating to apprentices how to draw the figure seems a possibility, or a group of possibly illiterate builders leaving the fylfots as signatures. Perhaps the figures were cartoons or sketches for a now-missing architectural element in the house. The artist or artists would have known that the figures would be hidden from sight, which suggests a talismanic function, a good luck charm. The proximity of the figures to a fireplace or hearth may have meaning, and it is interesting that another instance of cryptic carving on the property—the group of Blane signatures in the office—was also placed at a northeast corner.<sup>18</sup>

Cedar Grove underwent a second, more limited phase of interior remodeling toward the end of the antebellum period when Greek Revival-influenced eared doors surrounds were added to the center-passage doorways. The eared surrounds may relate to another change among the occupants: the presence of Jacob Blane's second wife, Nancy Lloyd Blane, who arrived between 1840 and 1850. Also from the period or slightly later was Cedar Grove's former front porch, a Gothic Revival composition with "icicle" bargeboards, Tudor-arched spans at the top of tapered posts with flaring capitals, and lattice railings. Similar in spirit was the porch that formerly graced the front of the nearby house Glenwood (ca. 1861), a residence that may have been built with input from architect John Evans Johnson. Glenwood's porch had Italianate-inspired segmental-arched spans between the tops of its posts, but it was otherwise similar to the Cedar Grove porch. At Cedar Grove, the presence of such an elaborately detailed porch on the home of a sawmill owner suggests the possibility it was fabricated at Jacob Blane's mill and served as an advertisement for his business.<sup>19</sup>

Jacob and John W. Blane were clearly involved in the construction of the office, as their names on the framing attest, but the decorative features bear a strong resemblance to the work of free African American cabinetmaker and finish carpenter Thomas Day (1801-ca. 1861), who operated a woodworking shop in the nearby town of Milton, North Carolina, from the 1820s to around 1860. The office mantel pilasters have highly stylized Ionic-inspired T-shaped caps that are very similar to the same elements on a mantel in the mid-1850s Halifax County house

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

Brandon-on-the-Dan. Day's contribution to Brandon-on-the-Dan, though not confirmed by documentary sources, is demonstrated by other architectural features which are identical to well-documented work by Day.<sup>20</sup>

Another notable feature of the office is the unusual crisscross stickwork under the windows. Day is renowned for his boldly patterned compositions, but nothing similar is illustrated in the most comprehensive study of his architectural work to date, Patricia Marshall and Jo Leimenstoll's book *Thomas Day: Master Craftsman and Free Man of Color* (2010). The work is reminiscent of the Victorian subgenre known as the Stick Style, but that style did not come into vogue until the 1860s, presumably after the Cedar Grove office was decorated. Several interpretations seem possible. The crisscross ornament might be precocious and idiosyncratic. Day and his workmen, if they indeed designed it, might have come up with the idea on their own, perhaps inspired by the Gothic Revival lattice patterns that were already common in the region in the 1850s. The decade saw the coming of the railroad to the county; perhaps the crisscross ornament was inspired by utilitarian railroad structures or depot design. Or it may be that the design is later than the 1850s, although the building frame must date to before the end of 1861 since John W. Blane died in December of that year.

A more complicated scenario is suggested by the office ornament. The office, like the porch on the nearby house, potentially served as advertisement for Blane's mill. If so then the ornament would have been produced not in Thomas Day's workshop but at Blane's mill. Much of the Day workshop output is distinctive, but numbers of workmen were employed there over the years and any one of them might have taken the Day design approach with him when he moved on. It is perhaps significant in this regard that two residences away from Jacob Blane in the 1860 census is listed a thirty-year-old house carpenter by the name of Robert Day. The surname is interesting, and Thomas Day had a brother named Robert, although this Robert Day was not listed as "colored" in the census and was considerably younger than Thomas Day and his siblings.<sup>21</sup>

Something is known about the identities of other craftsmen who contributed to Cedar Grove's physical evolution. The stylish tombstones of Jefferson Blane (d. 1856) and John W. Blane (d. 1861) are signed by Richmond tombstone carver John W. Davies, described by one researcher as "probably the most important of the Richmond carvers" in the middle decades of the nineteenth century. Davies' high-quality marble memorials appear in Petersburg's Blandford Cemetery and other graveyards around the state. The opening of rail service to Halifax County in the 1850s enhanced the local availability of his work. Another contributor to Cedar Grove's evolution was the enigmatic "D" who signed his initial to the brickwork of the east chimney. His florid calligraphic initial is painted in the same white paint used to pencil the mortar joints, suggesting he was the brick mason, although he may only have been responsible for a later repencilling. It has been suggested the D stands for the Dunkley family whose association with Cedar Grove began in the early twentieth century, although the style of the graffiti looks nineteenth-century. Other craftsmen, now anonymous, provided decorative finishes to the interior. A 1970s newspaper article on the restoration of the house notes, "The interior woodwork of the main house had been painted to resemble cherry, oak and mahogany. The wainscoting and mantel in

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

the parlor [west room] had been marbled at some time.” Current owner Ned Strange continues the tradition of decorative painting in the house.<sup>22</sup>

### Endnotes

<sup>1</sup> Halifax County Deed Book 1, p. 516; Deed Book 9, p. 409; and Deed Book 9, p. 410. Butrum Creek, a branch of Lawsons Creek and the Dan River, was known by a number of names during the historic period. It appears in different forms even in the 1775 Smith and Atkinson deeds, which were recorded on the same day, as “Butrums Camp branch” in the Smith deed and “Butrums Branch” in the Atkinson deed. Lawrence Martin notes that the “camp” designation refers to a settlement and trading post in the vicinity. Butram is another spelling.

A number of individuals contributed to the preparation of this report, foremost among them the owners of Cedar Grove, R. Edward (Ned) and Donna R. Strange. The Stranges purchased the derelict house in 1971 and restored it, in the process documenting key aspects of its construction and preserving artifacts such as wrought nails and early roof shingles. The Stranges have also researched the property and its history, and the report reflects in part their research and conclusions. The report also benefits from the research of historian and professional surveyor Lawrence Martin who has reconstructed the early history of the property by examining old deeds. The project was also assisted by Cary Perkins at the Halifax Public Library, architectural historians David Edwards and Michael Southern, and Michael Pulice and Lena Sweeten McDonald at the Virginia Department of Historic Resources.

<sup>2</sup> Halifax County chancery suit 1868-009 and Deed Book 11, p. 390.

<sup>3</sup> Halifax County land books and Deed Book 19, pp. 82 and 433, and Deed Book 21, p. 298.

<sup>4</sup> Owens, “Site of the First Eventful Failure of Lord Cornwallis,” 220; Caruthers, *Interesting Revolutionary Incidents*, 411-412; Edmunds, *History of Halifax*, vol. 2, 182.

<sup>5</sup> Donna Strange personal communication; Salmon, “John Salmon’s Grist Mill;” Halifax County Deed Book 46, 395.

<sup>6</sup> Donna and Ned Strange personal communication; Cook, “Cedar Grove;” Edmunds, *History of Halifax*, vol. 2, 180-181; Halifax County Deed Book 60, p. 619.

<sup>7</sup> Ned Strange personal communication; US census; Halifax County chancery suit 1868-009 and Deed Book 60, p. 619.

<sup>8</sup> Ned Strange personal communication; US census.

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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<sup>9</sup> Halifax County Deed Book 60, p. 619, and Will Book 35, p. 575; Chataigne, *Chataigne's Virginia Business Directory and Gazetteer, 1880-81*; Chataigne, *Chataigne's Virginia Gazetteer and Classified Business Directory, 1893-94*, 573; Edmunds, *History of Halifax*, vol. 2, 49.

<sup>10</sup> Halifax County Will Book 35, p. 575, and Deed Book 147, p. 135; Lafferty, *Sketches and Portraits*, 460.

<sup>11</sup> Donna and Ned Strange personal communication; Strange and Strange, "Cedar Grove;" Halifax County Deed Book 188, p. 349, and Deed Book 357, p. 111; Edmunds, *History of Halifax*, vol. 1, p. 153; "Historical Society Names Officers."

<sup>12</sup> Donna and Ned Strange personal communication.

<sup>13</sup> Ibid.

<sup>14</sup> Little, *Sticks and Stones*, 23; Donmoyer interview; Brown, "Southern Backcountry Perspective;" Yoder and Graves, *Hex Signs*, 13.

<sup>15</sup> Martin, *Buying into the World of Goods*, xi.

<sup>16</sup> Ibid., 142; Little, *Sticks and Stones*, 106-161; Patterson, *True Image*, 92, 98, 178-179.

<sup>17</sup> Loth, "Level Loop;" Pezzoni, *Architecture of Historic Rockbridge*, 29; Loth and Upton, "Grapeland."

<sup>18</sup> Donna and Ned Strange personal communication.

<sup>19</sup> Pezzoni, "Glenwood," 14.

<sup>20</sup> Marshall and Leimenstoll, *Thomas Day*, 176; Pezzoni, "Brandon-on-the-Dan." The John Blane whose name appears on the office framing is assumed to be Jacob's son John W. Blane, although it is possible he was another John Blane.

<sup>21</sup> Marshall and Leimenstoll, *Thomas Day*, 204-205.

<sup>22</sup> Donna and Ned Strange personal communication; Neville, "Blandford Cemetery," 10, 17; Pezzoni, "Virginian to the Grave," 69; "Couple Now Restoring Old Cedar Grove Home." The quantity of early up and down mill-sawn material in the house, such as the floor joists and wainscots, suggests much of the material was produced in a sawmill on nearby Butrum Creek—another contribution to the physical evolution of the house.

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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Name of Property

Halifax County, Virginia  
County and State

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Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository: Virginia Department of Historic Resources, Richmond, Virginia

**Historic Resources Survey Number (if assigned):** DHR ID# 041-5391

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**10. Geographical Data**

**Acreege of Property** 91 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 36.610710 | Longitude: -78.995470 |
| 2. Latitude: 36.611550 | Longitude: -78.987800 |
| 3. Latitude: 36.608110 | Longitude: -78.989800 |
| 4. Latitude: 36.608290 | Longitude: -78.995630 |

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

**Or**  
**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |          |           |
|----------|----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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

The historic boundary is coterminous with the perimeters of two Halifax County tax parcels, recorded as parcels 23734 and parcel 23736. The true and correct historic boundary is shown on the attached Tax Parcel Map.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries encompass the two modern tax parcels on which historic resources associated with Cedar Grove are located, and contain all known historic resources, the property's historic setting and the accompanying farm acreage

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**11. Form Prepared By**

name/title: J. Daniel Pezzoni  
organization: Landmark Preservation Associates  
street & number: 6 Houston St.  
city or town: Lexington state: Virginia zip code: 24450  
e-mail: gilespezzoni@rockbridge.net  
telephone: (540) 464-5315  
date: March 9, 2017

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Cedar Grove  
City or Vicinity: Alton vicinity, Halifax County, Virginia  
Photographer: J. Daniel Pezzoni

Photo 1 of 15: VA\_HalifaxCounty\_CedarGrove\_0001  
Date Photographed: October 2016  
View: House, north (front) and west elevations, view facing southeast.

Photo 2 of 15: VA\_HalifaxCounty\_CedarGrove\_0002  
Date Photographed: February 2017  
View: House, east and north (front) elevations, view facing southwest.

Photo 3 of 15: VA\_HalifaxCounty\_CedarGrove\_0003  
Date Photographed: October 2016  
View: House, smokehouse, and necessary house, view facing northeast.

Photo 4 of 15: VA\_HalifaxCounty\_CedarGrove\_0004  
Date Photographed: October 2016  
View: House, center-passage stair.

Photo 5 of 15: VA\_HalifaxCounty\_CedarGrove\_0005  
Date Photographed: October 2016  
View: House, first-floor west room with view into center passage.

Photo 6 of 15: VA\_HalifaxCounty\_CedarGrove\_0006  
Date Photographed: February 2017  
View: House, first-floor east room mantel.

Photo 7 of 15: VA\_HalifaxCounty\_CedarGrove\_0007  
Date Photographed: February 2017  
View: House, mantel in west room of garret.

Cedar Grove  
Name of Property

Halifax County, Virginia  
County and State

Photo 8 of 15: VA\_HalifaxCounty\_CedarGrove\_0008

Date Photographed: October 2016

View: Tarred fish scale shingles from house.

Photo 9 of 15: VA\_HalifaxCounty\_CedarGrove\_0009

Date Photographed: October 2016

View: Wrought and cut nails from house.

Photo 10 of 15: VA\_HalifaxCounty\_CedarGrove\_0010

Date Photographed: October 2016

View: Office south and east (front) sides, view facing northwest.

Photo 11 of 15: VA\_HalifaxCounty\_CedarGrove\_0011

Date Photographed: October 2016

View: Office mantel.

Photo 12 of 15: VA\_HalifaxCounty\_CedarGrove\_0012

Date Photographed: February 2017

View: Apron panel under north window of office.

Photo 13 of 15: VA\_HalifaxCounty\_CedarGrove\_0013

Date Photographed: February 2017

View: Log corncrib (left) and farm outbuilding (right), view facing northwest.

Photo 14 of 15: VA\_HalifaxCounty\_CedarGrove\_0014

Date Photographed: February 2017

View: Headstone of John W. Blane in the Blane-Pace Cemetery with sawmill beyond, view facing west.

Photo 15 of 15: VA\_HalifaxCounty\_CedarGrove\_0015

Date Photographed: October 2016

View: Blanes Mill Lane in front of property, view facing east.

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

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



**LOCATION MAP**

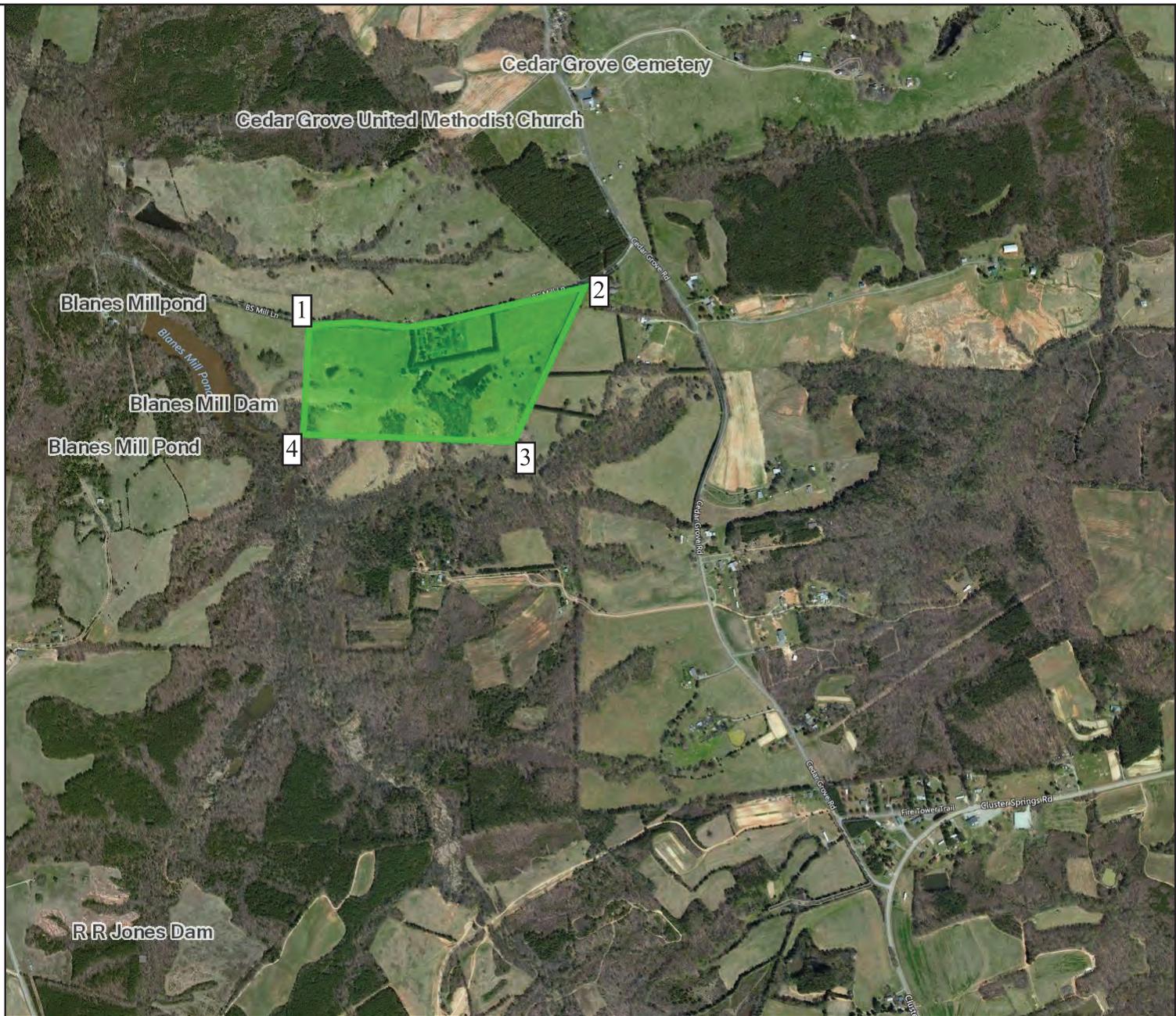
**Cedar Grove**

**Halifax County, VA**

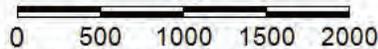
**DHR No. 041-5391**

**Latitude/Longitude Coordinates**

- 1. Latitude: 36.610710  
Longitude: -78.995470
- 2. Latitude: 36.611550  
Longitude: -78.987800
- 3. Latitude: 36.608110  
Longitude: -78.989800
- 4. Latitude: 36.608290  
Longitude: -78.995630



Feet



1:18,056 / 1"=1,505 Feet

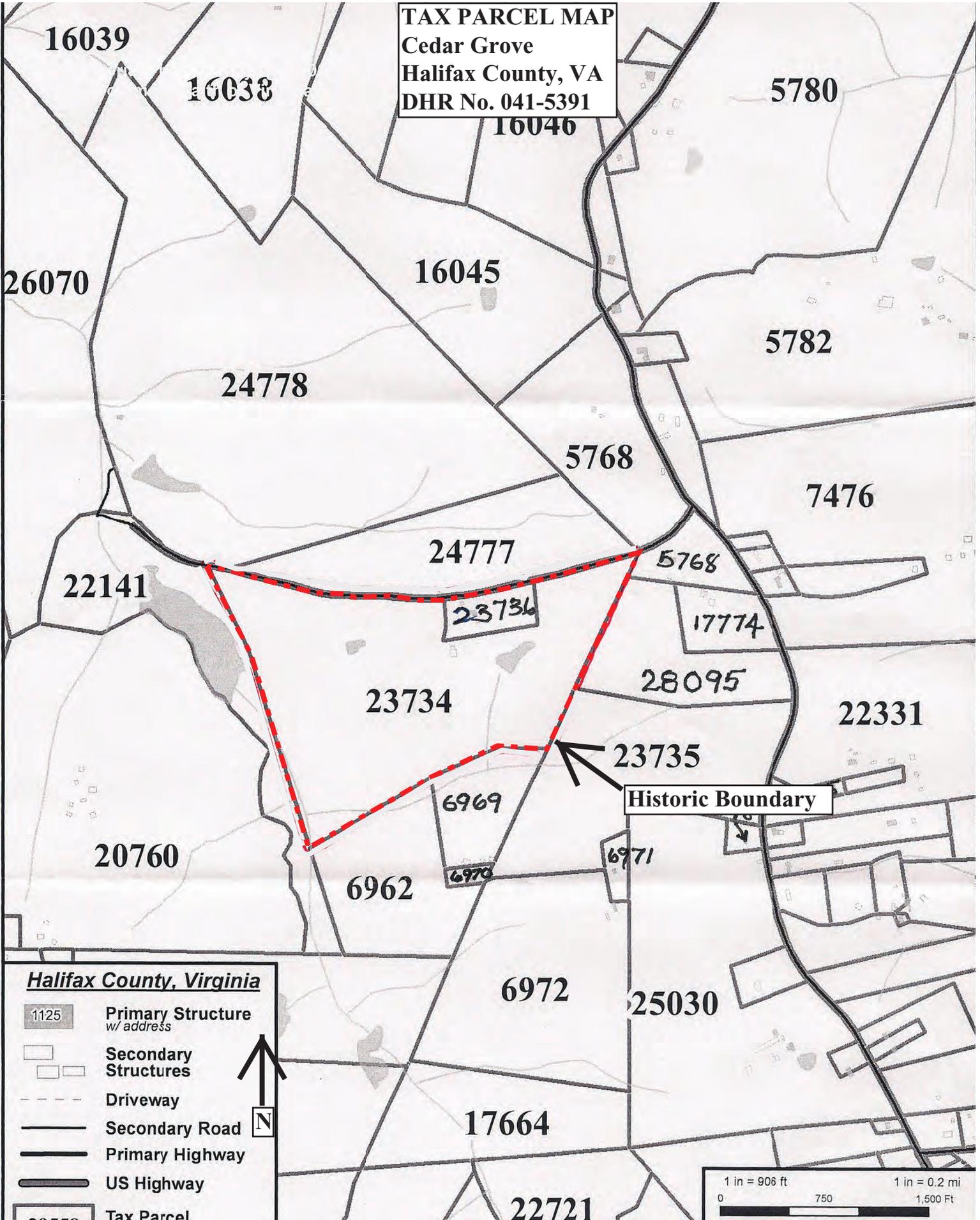
**Title:**

**Date: 6/9/2017**

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

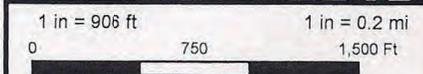
*Notice if AE sites: Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.*

**TAX PARCEL MAP**  
Cedar Grove  
Halifax County, VA  
DHR No. 041-5391



**Halifax County, Virginia**

-  Primary Structure w/ address
-  Secondary Structures
-  Driveway
-  Secondary Road
-  Primary Highway
-  US Highway
-  Tax Parcel



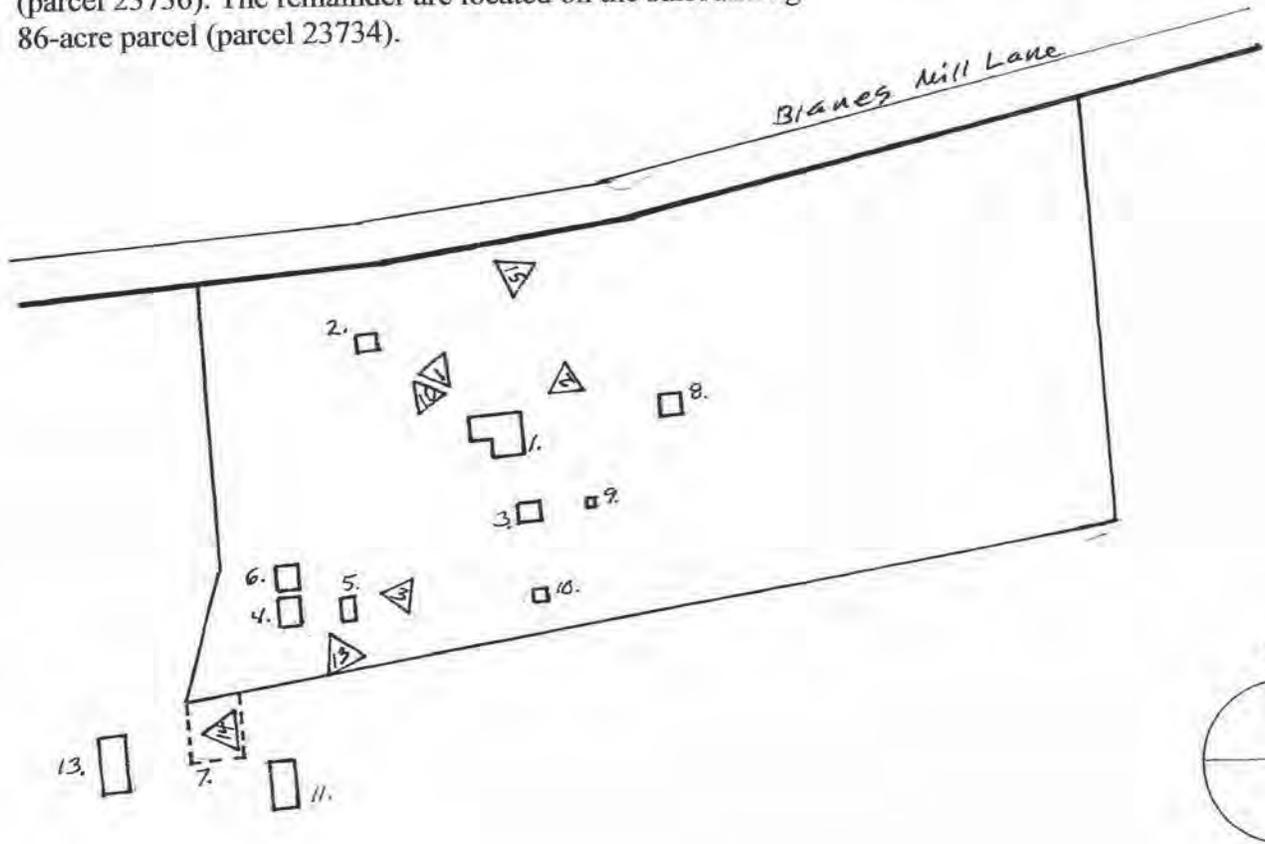
# SKETCH MAP/ PHOTO KEY

## Cedar Grove

Halifax County, Virginia

DHR No. 041-5391

Map not to scale; resource locations approximate. Resources keyed to nomination inventory by number. Number and direction of view of nomination photos indicated by triangular markers. The rectangular area shows the 5-acre parcel on which most of the resources stand (parcel 23736). The remainder are located on the surrounding 86-acre parcel (parcel 23734).



### Inventory



1. Cedar Grove house. Contributing building.
2. Office. Contributing building.
3. Smokehouse. Contributing building.
4. Log cornercrib. Contributing structure.
5. Frame cornercrib. Contributing structure.
6. Farm outbuilding. Contributing building.
7. Blane-Pace Cemetery. Contributing site.
8. Guest House. Non-contributing building.
9. Necessary house. Non-contributing building.
10. Garden house. Non-contributing building.
11. Barn. Non-contributing building.
12. Hay barn. Non-contributing building.
13. Sawmill. Non-contributing structure.