

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 PropertyHistoric name: Upper Wolfsnare (Additional Documentation)Other names/site number: Brick House Farm; DHR # 134-0034

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 2040 Potters RoadCity or town: Virginia Beach State: VA County: Independent CityNot For Publication: ☐ N/A Vicinity: ☐ N/A**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 X statewide X local

Applicable National Register Criteria:

X A B X C D

Signature of certifying official/Title:

Date

Virginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>0</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

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

RECREATION AND CULTURE: museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

COLONIAL: Georgian

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK

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.)

Introduction

Upper Wolfsnare was first listed on the National Register in 1975. The original nomination is typically brief but factually accurate and this nomination update is intended to expand on the history and significance of the property, including the presence of enslaved laborers, and bring the 50-year-old nomination up to present day standards. The listed boundaries of the property have not changed. The archaeological site around the house, 44VB0001, is described and added as a contributing resource.

Summary Paragraph

The house known today as Upper Wolfsnare is a two-story, three-bay brick house on a raised basement with a side gabled roof and interior end chimneys. The walls are laid in Flemish bond and painted white and there is a one-story frame addition on the west side of the house. Decorative details, including the symmetrical facade, the modillioned cornice, and brick jack arches above the windows take their stylistic influences from the Georgian era of domestic architecture. On the interior, the house is characterized by a center-hall plan with four differently sized rooms on each floor and fine woodwork including paneling, crown molding, and molded architrave surrounds. Thomas Walke III began construction on the house around 1760 and left the incomplete house to his son, Thomas Walke IV, in his will written the same year. The house has remarkable integrity to the mid-18th century. It is located on a 2-acre parcel

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sandwiched between the highway and Naval Air Station Oceana (NAS Oceana) in the City of Virginia Beach but retains a surprisingly isolated feel. It has been owned by the Princess Anne County Virginia Beach Historical Society (PACVBHS) since 1966 and was restored by that organization in the 1970s and 1980s.

Narrative Description

Setting

Upper Wolfsnare is situated on a lollipop shaped lot on the north side of Potters Road and immediately south of US 264/Virginia Beach Expressway. The front of the house faces south, towards Potters Road, and is accessed by a straight gravel driveway that terminates in a graveled parking area 125 feet in front of the house. A wooden board fence divides the parking area from the front yard and a straight brick walkway leads from the parking area to the front stoop. The only secondary resource on the property is an archaeological site. The lot is only 2 acres in size, though the acreage surrounding it is undeveloped so there is the illusion of a larger property. The area around the house is open lawn edged by woods. A modern garden fenced with a picket fence and fronted by a small brick patio is located due west of the house. An allée of mature live oak trees (planted in the 1980s) flanks the brick walkway to the front stoop and woods edge the long, straight driveway. Abandoned railroad tracks associated with the historic Norfolk and Virginia Beach Railroad (service began in 1883 and it was later reorganized as Norfolk Southern) cross the driveway close to Potters Road and run roughly parallel to the road. The surrounding property on the north, east, and west is owned by the City of Virginia Beach and the area from the railroad tracks south is owned by the United States Navy, whose NAS Oceana naval base occupies all the land to the south across Potters Road. A portion of the driveway north of the railroad tracks is also owned by the U.S. government (it was purchased in 1977 as the result of expanded crash zones at NAS Oceana) but the deed allows for its continued use as the driveway to access Upper Wolfsnare.

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Upper Wolfsnare, March 2026. Photo by the author.

Exterior Description

The house is a two-story, three-bay, double-pile brick house with a side gabled roof bracketed by an interior brick chimney on each end. The walls are laid in Flemish bond and the house has been painted white since the 1950s. The foundation is slightly raised with two barred vents aligned beneath the first story windows. The chimneys have corbelled caps and the roof is slate. The center entrance on the façade is accessed by a non-historic wooden stoop with stairs and hand railings. The double-leaf doors each have three vertical panels; they date to the last 10 years. The symmetrical façade features window openings that are vertically aligned and proportionally scaled, with those on the first story larger than those on the second story. The two first story windows are 12/12 double-hung vinyl sash; they date to the 2020s and replaced ones installed in the 1980s. The first story window openings have finely detailed gauged brick jack arches and molded wooden sills. The window trim is wrapped with aluminum. The second story windows are vertically aligned above the first story openings and have 6/6 double-hung sash; like the first story windows, these date to the 2020s and replaced windows installed in the 1980s. These openings also have gauged brick jack arches and molded sills. A boxed cornice supported by rectangular modillions atop a bed molding adorns the front and rear elevations of the house. It features scrolled cornice end boards. The façade has not changed significantly since the house was first listed on the Registers in 1974 (Virginia Landmarks Register) and 1975 (National Register). Photos from 1968 show that the house at that time had a full-width front porch with a hipped roof supported by Tuscan columns. This porch had a concrete block foundation. The porch was removed prior to the 1974 survey and documentation of the house.

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Upper Wolfsnare, North elevation window and cornice detail, November 2025. Photo by the author.

A one-story side wing on the west side of the house is two-bays wide and extends the full depth of the main block. The front portion of the wing is an enclosed porch with a shed roof extending from the side-gabled roof of the wing. The wing rests on a brick foundation laid in stretcher bond and is frame construction covered with fiber cement siding and an asphalt shingle roof. There are two 9/9 double-hung windows on the front elevation and three on the west side elevation of the wing. There is also an exterior door on the west side elevation, towards the rear of the house. This paneled door is accessed by a set of wooden steps with handrails. This wing appears in photos of the property from the 1920s, so it must predate that time. The shed roofed porch was partially enclosed by the time the property was first surveyed by the Department of Historic Resources in 1968 and the windows on the side elevation at that time were 2/2 double-hung wood sash. By 1974, there were three windows across the front of the enclosed porch that appear to be 3-light (horizontal), possibly awning style.

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Upper Wolfsnare, SW oblique, March 2026. Photo by the author.

On the west side elevation of the main block the wing fully covers the first story, but there are two windows on the second story. Both are tall and narrow 4/4 double-hung sash (replacement) located close to the corners of the house. Both have gauged brick jack arches and they appear to have had molded wooden sills that have been cut off flush with the brick walls. In the gable of the west side of the house, just off-center, is a square louvered vent. The brick opening for this vent has a header brick lintel. The vent itself is not historic, but evidence on the interior of the attic suggests that the opening is.

The rear (north) elevation of the house is nearly a match to the front elevation. It is three bays wide with a central entrance; windows are 9/9 on the first story and 6/6 on the second story, with all second story windows aligned above the first story openings. It is interesting to note that the windows on the first story of the rear elevation are slightly narrower than those on the front elevation (28" wide on the rear vs. 36" wide on the front). Like the windows on the front of the house, these date to the last ten years and the trim is wrapped with aluminum. Window sills are thick and molded and each window and the door is topped with a gauged brick jack arch. The six-panel wooden door is accessed by a set of four wooden steps with wooden handrails. There is a single barred vent in the foundation beneath the east-most first-story window while there is a bulkhead entrance to the basement beneath the other first story window. The cornice on the rear elevation matches the one on the front. The 1968 survey photos of the property indicate that the only major change to the rear elevation is with the bulkhead basement entrance. In 1968, a basement entrance with a gabled roof and brick walls is shown as being recently demolished. Presumably it was replaced with the current frame construction at the same time, but the photos

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from the 1970s do not show the house from a vantage point that allows a clear view of that portion of the house.



Upper Wolfsnare, north elevation, March 2026. Photo by the author.

The east side elevation of the house is similar to the west side. It features one window on the first story, two on the second story, a louvered vent in the gable, and an interior end chimney. All of the windows have their trim wrapped with aluminum. The first story window is located close to the rear corner of the house and is a tall and narrow 6/6 double-hung sash. Like the other windows in the house, it is topped with a finely gauged brick jack arch. Like the second story windows on the east side elevation, the sill appears to have originally been molded like those found on the front and rear elevations but at some point it was cut off to be flush with the brickwork. There is a second story window vertically aligned above this opening; the second story window is a smaller 4/4 double-hung version with a gauged brick jack arch and an altered wooden sill. Another second story window is located at the opposite end of this elevation, close to the front corner of the house; it has the same arrangement and materials as the other second story window. In the gable, slightly off-center, is a louvered vent. Like the one on the west side elevation, this vent is a modern replacement in an original window opening. The opening has a header brick lintel. A four-light window is shown in place in the 1974 photos; the opening is boarded up in the 1968 photos. Also shown in the 1968 photos is a one-story addition with a side gabled roof that covered most of the first story of the east side elevation, but not the rear-most five feet where the existing window is shown. That addition was reportedly a two-car garage; it was removed prior to the 1974 DHR survey. Photos from the 1974 survey show only the ghost of the addition. There is no evidence in the brickwork that there was ever any internal communication between the main house and this east addition and the fact that the brickwork

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beneath where the addition was is painted white like the rest of the house suggests that the addition went on after the house was painted, reportedly in the 1950s.



Upper Wolfsnare, southeast oblique, March 2026. Photo by the author.

Interior Description

The house has a center hall plan with two rooms of unequal sizes on either side of the hall on the first floor. The open-stringer, triple-run stair is located at the rear of the hall; it winds up three full stories to the attic. The second floor also has a center hall plan with two rooms on each side of the hall. The attic is accessed via the main stair with a paneled door at the top; it is one large open space from end to end with no clear evidence of any former partitioning. The basement is accessed via a non-historic stair beneath the main stair and is now partitioned into two primary workshops, though restoration and renovation work have obscured evidence of how the basement might have been partitioned or used originally. The kitchen is in the west wing addition, accessed through the dining room; this is the only interior connection between the addition and the main block of the house.

First Floor

The wide (8'1") center hall on the first floor is adorned with deep crown molding and raised-panel wainscoting. The front and back doors are positioned across from each other at either end of the hall, while the doors into the dining room (to the west) and the parlor (to the east) also face each other. Each of these doorways is surrounded by a double-architrave molded door surround.

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The doorway to what was probably a private study or office is tucked underneath the stair at the back of the hall and features a simpler single-architrave door surround. The door into the study consists of four raised panels, while the doors into the dining room and parlor have six raised panels. The front and rear exterior doors are not historic. The flooring in the hall is 20th-century wooden strip flooring laid over the historic wood floors. The stair has simple square newels at each turn with molded caps. Wooden balusters are three to a stair with simple rectangular profiles. The stair treads have molded edges and are affixed with T-headed nails. The scrolled stair end decoration continues from the first to the second floor; from the second floor to the attic the stair has a closed-stringer design with a simple molded top edge on the stringer board. The balusters from the second floor to the attic are more widely spaced but are the same size and profile as those on the lower portion of the stair.



Upper Wolfsnare, first floor center hall, looking towards the front of the house, March 2026. Photo by the author.

The parlor is the largest room on the first floor. It is located to the east of the center hall and is only accessible from the hall. It features raised panel wainscoting and deep crown molding that matches that found in the center hall. The fireplace is set on a canted wall section to accommodate the interior chimney serving two back-to-back fireboxes and this canted fireplace wall is fully paneled, floor to ceiling. The only window in this room is on the front wall and the highly detailed boxed casing also extends floor-to-ceiling with a paneled window seat below the window and a projecting molded cornice above. The splayed window opening features internal shutters that are non-historic replicas of the originals. The flooring in this room is the original tongue and groove wood plank flooring (width 5"-6") that is theoretically underneath the 20th-century flooring in the rest of the rooms of the house.

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Upper Wolfsnare, Parlor, March 2026. Photo by the author.

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Upper Wolfsnare, Parlor window, March 2026. Photo by the author.

Across the center hall from the parlor is the dining room. In addition to the doorway from the hall, the dining room is also directly connected to the first-floor chamber, an original bedroom located behind the dining room, and the current kitchen in the west wing addition. The doorway that now leads into the wing appears to be original suggesting that the existing wing may have replaced an earlier wing (the archaeology described below does support this conclusion), or that a detached kitchen was located in the yard to the west of the house and this doorway provided direct access for the servants to the dining room. The dining room exhibits finely detailed trim work that is not quite as elaborate as that found in the parlor. The crown molding, while tall, is simpler than the multiple molding profiles exhibited in the parlor; the dining room has a molded chair rail but no wainscoting; and the window casing in the dining room, while boxed and projecting slightly from the wall, is not wrapped by the cornice as it is in the parlor. The dining room does have a fully paneled fireplace surround with raised panels in a configuration that is almost an exact match for that found in the parlor. Door trim on all of the doorways in the dining room is a single architrave design, as compared to the double architrave used in the center hall and the parlor. (This hierarchy of finish, with subtle differences in the decorative details in

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different rooms, is a hallmark of 18th-century gentry housing and reflects the hierarchy of “public” use, with those rooms used to offer hospitality to other members of the gentry class receiving the most elaborate finish (see further discussion in Section 8).) As in the center hall, 20th-century narrow wood strip flooring supposedly covers the original wood flooring. To the right of the fireplace on the paneled wall is a closet with a four-panel door. The door is probably a reproduction since images from the 1970s show a hanging curtain over this opening, but the interesting thing about this space is that there is evidence on the back wall of the closet that there used to be a doorway either to the existing kitchen, to an earlier addition or porch, or to the exterior. Archaeology completed in 1979 revealed evidence of an early west wing addition that extended 18 feet along the existing west wall of the house; based on this dimension, the now-closed door in the closet would have opened into this earlier wing. It is possible that this earlier wing had a porch along the front of it (as the existing wing used to) and the doorway on the west wall towards the front of the dining room opened onto this porch while the doorway by the fireplace opened into the wing (believed to have been a kitchen, see below under Archaeological Potential). The current tenant of Upper Wolfsnare reports that there is also evidence of another exterior door on the west wall of the house located in the back of a closet in the adjacent chamber.



Upper Wolfsnare, Dining room, March 2026. Photo by the author.

Behind the dining room is a first-floor chamber, or bedroom. This room is only accessible through the doorway from the dining room. It has a single window on the back wall and a fireplace flanked by closets on the west wall. The chamber has the same crown molding as that

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found in the dining room but the chair rail is a simple board with an upper and lower bead, rather than the molded version seen in the dining room. The fireplace is surrounded by raised panels with the same profile found elsewhere on the first floor, but it lacks the paneled overmantel seen in both the parlor and dining room. The two closets flanking the fireplace both have four-panel doors hung on H-L hinges with simple beaded door surrounds, but the closet to the left of the fireplace appears more likely to be original than the one to the right. The closet on the left has an original shelf that appears to be made of the same molded boards used to construct the stairs; the closet on the right is all modern on the inside. The current tenant reports that during work on this closet to the right of the fireplace he noted evidence for a former exterior door in this location. The window on the back wall has a simple single architrave surround and while the window is recessed in the deep opening, the jambs are not splayed or paneled as found in the dining room and parlor; the window surround also does not extend floor to ceiling or include a paneled apron.



Upper Wolfsnare, First-floor chamber, looking through to the dining room, March 2026. Photo by the author.

The final space on the first floor of the main block is the small study or office located behind the stairs. This space is today the only bathroom in the house so it has been modified more than the other original rooms in the house. Nonetheless, it retains crown molding, a molded chair rail, and a small corner fireplace with a paneled surround. It also retains two original window openings, making it the only room on the first floor to have more than one window and meaning that it would have been relatively well-lit in the era before electricity. Today it also has modern bathroom fixtures, including a shower/tub, and a modern tile floor.

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Upper Wolfsnare, first floor center hall, looking at the stair and into the office, November 2025. Photo by the author.

The west wing includes an eat-in kitchen and a utility room. The enclosed porch (the front part of the wing) is now the dining space and it is separated from the kitchen by a counter. The kitchen has been updated within the last 20 years with cabinets, countertops, flooring, and appliances. The brick wall between the wing and main block is stuccoed with no evidence of the original doorway from the dining room closet.

Second Floor

The stair rises to the second floor where it opens into a wide center hall with the same dimensions as the center hall on the first floor. The second-floor hall has finely detailed crown molding that matches that found in the dining room and first floor chamber, and a simple beaded chair rail that also matches the first-floor chamber. Door and window trim is the single architrave design also found in that room. There are three doorways opening into the hall and a window at either end providing ample natural light; the doors consist of four raised panels on the hall-facing side. The open stair continues up to the attic in the northeast corner of the hall. Flooring in the hall is 20th-century wood strip flooring laid over top of original tongue and groove wood planks that are around 10" wide – this arrangement is visible in cross-section from the stairwell.

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*Upper Wolfsnare, second floor center hall, looking from the front of the house towards the rear, November 2025.
Photo by the author.*

The three second-floor chambers have crown molding, chair rails, baseboards, door and window trim, and flooring that match what is found in the second-floor hall. Each chamber opens into the center hall and is not directly connected to the other chambers. The southeast chamber is the largest and it has a corner fireplace with a segmental arched plastered opening to the firebox surrounded by a simple wooden mantel with a single raised panel above the firebox and an ogee backband frame. There is no mantel shelf. Two windows illuminate this room. There is a small room in the northeast corner of the second floor that is only accessible from this chamber. The room is now used as large closet but is well-illuminated with two windows.

The southwest chamber is the next-largest and it has a fireplace with a flanking closet on the west end wall. The fireplace and mantel have the same overall design as the one found in the southeast chamber, though the one in the southwest room is slightly taller overall and has a simple square mantel shelf applied on top of the mantel frame; the shelf is a later addition added since 1974. The closet beside the fireplace has a four-panel door hung on H-L hinges and the closet itself appears to be original. The trim around the closet door has a simple bead around the inner edge as the only decoration.

The simplest chamber is the one found in the northwest corner of the house. It is the smallest of the three rooms on the second floor and it has a small fireplace with a segmental arched opening and a simple wooden surround with no paneling and a simple wide ogee backband as the only trim. Beside the fireplace is an original closet with a four-panel door hung on H-L hinges. The

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two windows have simple single architrave surrounds and built-in window seats with no paneling. Both the closet door and the room-facing side of the main door have simple door surrounds with a bead around the inner edge only. The room does, however, have crown molding and beaded chair rails and baseboards that match those found on the rest of the second floor.



Upper Wolfsnare, second floor, northwest chamber, March 2026. Photo by the author.

Attic

The main stair continues up to the attic with the same newels, balusters, and handrails found between the first and second floors, except that the stair to the attic is a closed stringer stair and therefore has no stair end decoration. At the top of the stair is a four-panel door. The attic itself lacks any finished walls or ceiling, though it is fully floored with pit sawn flooring face nailed with T-headed nails. The walls around the attic door display the back of the riven lath nailed with rose-headed wrought nails used to construct the plaster walls in the stairwell. There is no obvious evidence of historic partitions in the attic, though it was used for storage at the time of survey making any evidence on the floor difficult to see. The space is open to the rafters, which are hewn and pit sawn and joined at the ridge with a pegged mortise and tenon joint. Each rafter is joined to its opposing partner with a pit sawn collar tie via a half-dovetail half-lap joint; the corresponding pieces are each marked with hewn carpenter's mark of Roman numerals. There are two original window openings in the gables, both of which now contain non-historic vents. Each is slightly off-center to accommodate the interior brick chimney stacks. There is no evidence that the attic space was ever heated or finished with any plastering. The fact that the main stair continues all the way up, plus the presence of flooring and windows in the attic

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without any heat, plaster walls, or trim does suggest that it may have been used as living space for enslaved people.



Upper Wolfsnare, attic, looking at the west end wall, November 2025. Photo by the author.



Upper Wolfsnare, roof framing as seen in the attic, carpenter's mark indicating matching collar tie and rafter, November 2025. Photo by the author.

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Basement

The house rests on a slightly raised foundation and today there is a full basement beneath the main block of the house. An interior stair that dates to the 20th century descends beneath the main stair into the northeast corner of the basement. In the 1980s new partition walls were constructed at the base of the stair to create several storage closets and to partition the rest of the basement into two large rooms. These two rooms are divided down the middle of the house by an original brick foundation wall. The floor of the basement is concrete and dates to the 1980s. Photographs from a grant application prior to the completion of the basement waterproofing in the 1980s show a dirt floor that had been lowered over time as part of ongoing efforts to address standing water on the floor and moisture issues with the foundation. It isn't clear what the original floor level might have been. Walls are painted brick and exhibit a transition from Flemish to English bond towards the base of the wall. Ceilings are open to the floor joists above, all of which have been sistered with modern lumber. There are relieving arches at the base of the two interior chimneys but no evidence for basement fireplaces. There is a large exterior entrance to the basement (from the bulkhead on the rear elevation of the house) but it is entirely modern in construction. There are four barred vents that provide light and ventilation to the space but it isn't clear from the surviving evidence that the basement originally provided usable work space (it clearly didn't provide living space for any of the white residents of the house). It may have been simply storage originally.

Integrity

Upper Wolfsnare exhibits good integrity of location, design, materials, workmanship, feeling, and association, and fair integrity of setting. The house has good integrity of location because it remains on its original site, along a main road in the area of Princess Anne County known as the Eastern Shore. The integrity of setting is only fair as the construction of NAS Oceana to the south of what is now known as Potters Road, and US 264 immediately to the north of the house have dramatically reduced the size of the property associated with the house and have negatively impacted the rural setting. However, the treed buffer that surrounds the parcel now associated with the Upper Wolfsnare House, while not historically accurate, does help to reduce the visual impact of these non-historic elements. Upper Wolfsnare has good integrity of design because the house retains many character defining elements of a center hall Georgian plantation house, including the symmetrical front and rear elevations, the Flemish bond brickwork, the end chimneys, the modillioned cornice, the original floorplan with a center hall on both the first and second stories and the original arrangement of rooms, including the small office behind the stairs, the paneled fireplace walls and paneled wainscoting, and the hierarchy of trim in the different rooms. The house has good integrity of materials because it retains original brickwork, framing, and exterior and interior trim. These materials demonstrate the good integrity of workmanship, especially in the framing visible in the attic, the craftsmanship in the stair, and the details in the interior paneling and elaborate crown molding. All of these original elements combine to produce good integrity of feeling, in spite of the diminished setting. Finally, the

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house has good integrity of association because it has had only one modest addition and has been thoughtfully restored to convey the significance of a mid-18th-century plantation house.

Archaeological site 44VB0001 (Contributing site) and Archaeological Potential

Two archaeological digs were undertaken on the property as part of the 1970s restoration. In 1975, archaeologist William Kelso and the Virginia Research Center for Archaeology completed work focused on the areas outside the front and rear entrances and in the immediate vicinity of the bulkhead entrance to the basement. The goals of their work were to locate any remains of the steps to the north and south entrances and to determine if any part of the original bulkhead entrance survived. On the south side of the house, a unit placed directly in front of the central entrance located brick footings representing three different periods of front steps, the earliest of which was constructed several decades after the house was built, leading them to believe that the earliest steps may have been earthfast, that is, constructed without masonry footings. On the north side of the house a unit revealed a 2' x 4' area of brick paving that they believed represented a landing for wooden steps. They also determined that the wooden steps were mortised into the threshold of the north doorway meaning that the steps were only as wide as the threshold (4'). They compared the width of the original steps on the north and south sides of the house, as suggested by the archaeological evidence, and concluded that the north steps were considerably narrower than the south steps, suggesting that the original "front" of the house was the south elevation.¹ With regards to the bulkhead entrance to the basement, they determined that none of the existing construction was original to the house, but that evidence in the foundation suggested that there had been an original bulkhead entrance.

In 1979, archaeologists with the Department of Anthropology at the College of William and Mary undertook a more comprehensive survey of the property. The purpose of this work was to locate the remains of any outbuildings, fence lines, or other features on the 2-acre parcel associated with the Upper Wolfsnare house. They laid out a grid across the property around the house (an area roughly 300' square) and dug 375 shovel test pits. The shovel test pits revealed nine areas of interest and the archaeologists opened up larger units in those areas. Two of the test units to the north of the house revealed intact brick foundations that were determined to represent late 19th-century outbuildings constructed of bricks salvaged from earlier structures. One unit revealed the remains of what was interpreted to be a brick walkway leading to the door on the north elevation of the house. Two 20th-century brick rubble piles were discovered, along with a 20th-century drainage ditch, and the remains of a 20th-century oyster shell and gravel driveway. But one of the most interesting discoveries was evidence for a west wing that predated the existing west addition. Per the report, Williamsburg restoration architect A. Edwin Kendrew, who was providing guidance on the restoration of the house in the 1970s, suspected that anomalies in the plaster and brickwork above the later kitchen addition pointed to an earlier west wing. The archaeologists discovered the remains of the north and south walls for such a wing beneath the existing kitchen addition. The remaining foundation walls vary between one and three courses deep and extend 8' beyond the west wall of the current wing. Based on the

¹ William Kelso. "44VB1, Upper Wolfsnare." Virginia Research Center for Archaeology, 1975: 4.

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remains, the earlier west wing measured 22' wide by 18' deep. A missing brick in the west wall of the main block of the house suggests that the wing may have been tied into the brickwork of the main block, meaning that it may have been an original component of the house. The south foundation wall of the earlier wing terminated in a rectangular appendage that measured around 3' x 5', in what would have been the southwest corner of the wing. In the area where the west wall of the wing was expected to be, there was an area of brick rubble. Kendrew believed the earlier wing represented the remains of a kitchen and he and the archaeologists interpreted this rubble to be the remains of a hearth from a fireplace that was located on the west wall and the rectangular appendage to be the base for a brick oven located beside or within the fireplace.² The soil around the remaining foundation walls was found to be exceptionally dark and filled with debris which the archaeologists interpreted as possible evidence for the burning of the early wing. They also noted that the size of the bricks in the intact foundation walls and the oyster shell mortar were consistent with the walls of the main block of the house and concluded that the wing was either contemporary with the main block or was added very shortly thereafter. Limited work was undertaken underneath the existing addition as part of this project as the intent at the time was apparently to remove the kitchen addition and then undertake additional work, though this idea was later abandoned.

A more mysterious discovery during the course of this 1979 survey was the evidence for a trench with associated postholes located approximately 6' to the east of the house. The trench was shallow and ran North-South beside the house. The features associated with this excavation area produced mostly 18th-century artifacts, including a relatively high amount of quality ceramics in proportion to cruder varieties – creamware, Chinese-export porcelain, pearlware, case bottles, and a wine bottle seal – which give the impression of wealth during the period between 1760 and 1800. The archaeologists were unable to conclusively determine what the trench and postholes represented but they hypothesized that it was a fence line or drainage ditch that was only in existence during the late 18th century.

In all, the 1979 survey produced 1,845 artifacts, most of which were late 19th or 20th century in origin, but some of which provided strong evidence for a late 18th-century occupation of the property by a family of means. A wine bottle seal from the late 18th century included the initials "J.C." (The deed trace completed for this current project in 2026 revealed that wealthy neighboring landowner John Cornick purchased the Upper Wolfsnare property in 1825). The archaeologists also concluded that the survey showed there was no evidence of an early wing on the eastern side of the house, and that most of the two acres around the house showed evidence of being heavily disturbed, leading them to believe that there was little likelihood that evidence for earlier outbuildings survived.

There has been no formal archaeology undertaken on the property since 1979, but the results of that survey suggest that certain areas of the property can probably be ruled out as having significant archaeological potential, while others must be treated with care. Any ground disturbance within 10-12 feet of the west wall of the existing addition should be considered

² Andrew C. Edwards and Norman F. Barka, "The Archaeology of Upper Wolfsnare, Virginia Beach, Virginia," College of William and Mary Department of Anthropology, November 5, 1979: 20.

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highly likely to impact archaeological resources, as should any ground disturbance beneath the existing addition or associated with its eventual removal. The area within 10 feet of the east wall of the house should also be considered to have high potential for archaeological resources. The archaeological remains of the earlier west wing and the 18th-century drainage ditch or fence line on the east side of the house have the potential to tell us more about the original appearance and function of the Upper Wolfsnare house and property and could yield information about the enslaved population that would be expected to be working in a kitchen in the late 18th century. Based on the 1979 survey, areas of the property further away from the house and closer to the treeline might be considered low probability for archaeological remains.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
CONSERVATION

Period of Significance

1760
1966-1976

Significant Dates

1760 – house under construction
1966 – house acquired by the Princess Anne County Historical Society

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

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

Upper Wolfsnare is eligible for listing on the National Register at the Statewide level under Criterion C in the area of Architecture and the Local level under Criterion A in the area of Conservation with Periods of Significance of 1760 for Criterion C (the date of construction for the house) and 1966-1976 for Criterion A (capturing the acquisition of the house by the historical society and the first phase of restoration).

In suburban Virginia Beach, tucked in between the naval air base and the highway on a parcel that feels surprisingly isolated, is the mid-18th-century plantation house now known as Upper Wolfsnare. Construction on the house was underway but not yet complete in 1760 when Thomas Walke III left the plantation to his young son, Thomas Walke IV, in the will that he wrote as he prepared to sail for the West Indies. The Georgian-style brick house is typical, in many ways, of the types of houses being built for the gentry class in Tidewater Virginia in the mid-18th century, including the form (two-stories on a raised basement with a side-gabled roof and end chimneys), the materials (Flemish bond brickwork), the style (Georgian), and the floorplan (center hall plan with four rooms of different sizes on each floor). It is important because it illustrates the evolution of 18th-century domestic architecture in Tidewater Virginia and the social and economic forces that shaped that evolution. The Walke family were involved in the mercantile trade with the West Indies and acquired extensive landholdings in Virginia that they managed with enslaved labor. Thomas Walke IV, the first Thomas Walke to actually live at Upper Wolfsnare, served as an officer in the militia during the Revolutionary War, served in the House of Delegates in the 1780s, and was elected in 1788 to serve as one of two delegates from Princess Anne County to attend a convention in Richmond to consider whether or not to ratify the new United States Constitution. When Walke IV died in 1797, he owned around 1000 acres and enslaved around 37 people. In the 1850s, the house and surrounding 343-acre farm were purchased by Enoch Ferebee. The Ferebee family called the property Brick House Farm and owned it for the rest of the 19th century. When the house was threatened with demolition by VDOT in the early 1960s, the newly formed Princess Anne County Historical Society rallied support in favor of preserving the house which ultimately resulted in the historical society acquiring the house and a surrounding 2.5-acre parcel (the Princess Anne County Historical Society became the Princess Anne County/Virginia Beach Historical Society in 1986 and is abbreviated below as PACVBHS). The historical society established a tradition of long-term, live-in caretakers at the house who participated in the restoration work under the guidance of the society and consulting architect A. Edwin Kendrew, previously of Colonial Williamsburg. The society also engaged professional archaeologists to undertake exploratory investigations around the main house to locate early outbuildings and important surviving subterranean evidence. This mid-20th-century restoration of Upper Wolfsnare illustrates the influences of the Colonial Revival aesthetic, the historic preservation movement, the Colonial Williamsburg restoration, and the historical enthusiasm inspired by America's Bicentennial. In addition to being significant for its 18th-century architectural integrity, it is also significant as an important historic property restored by a local historical society during the Bicentennial era. Upper Wolfsnare

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represents both the roots of American domestic architecture and the mythology of American history as it was promoted by numerous local historical groups during the 1970s.

Upper Wolfsnare was first listed on the National Register in 1975 at the Statewide level in the area of Architecture with a period of significance of the 18th century. At the time, it was recognized as a “fortunate survival of a localized house type once common in the Virginia Beach area” which possessed a “rich store of plain paneling” and an “unusual plan.” The original nomination is typically brief but factually accurate and this nomination update is intended to expand on the history and significance of the property, including the presence of enslaved laborers, and bring the 50-year-old nomination up to present day standards.

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

Brief history of the development of Virginia Beach

The area known today as the City of Virginia Beach was first settled by Europeans in the 1620s and, in 1634, when the English settlers first established administrative land divisions, it was designated part of Elizabeth City County. In 1636, that county was subdivided and the area of Virginia Beach became part of New Norfolk County, which was rapidly subdivided into Upper and Lower Norfolk Counties in 1637; the first Courts were held on Adam Thoroughgood’s land in 1637. By 1691, the modern-day area of Virginia Beach was within Princess Anne County and the first courthouse was located along the Lynnhaven River. The many navigable rivers and waterways of the County were important to the growing agricultural economy, as they provided a means to move the main exports, pine pitch and tobacco, towards the ports. In the 18th century, the villages of Newtown and Kemps Landing/Kempsville were established along the Elizabeth River and both hosted the county courthouse for several decades. The economy of Princess Anne County was based on agriculture and the maritime industry all the way up to the Civil War. As a southern agricultural county, Princess Anne had a substantial population of enslaved African Americans throughout the Antebellum period. The county’s agricultural industry recovered slowly after the Civil War, but eventually truck farming, providing produce to the growing urban areas in the Northeast, became profitable. While recreation became an important influencer in development along the coast in the late 19th and early 20th century in the small but growing town of Virginia Beach, the vast acreage of inland Princess Anne County remained rural. The growth of the military between World Wars I and II and the establishment of new military bases and the shipbuilding industry in Norfolk contributed to a substantial increase in the demand for housing, and the mid-20th century was marked by a significant housing boom that created numerous new suburban residential developments on former farmlands in northern Princess Anne County. Development pressure was felt throughout the Hampton Roads area and the neighboring City of Norfolk annexed a sizable portion of Princess Anne County in 1959 in an effort to address their own housing crisis. Concerns about the political implications of annexation, as well as encroachment by neighboring cities, inspired the residents of Princess Anne County and the City of Virginia Beach to merge into one large municipality in 1963. Suburban development continued throughout the middle and late 20th century as improvements

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to the interstate system facilitated vehicular transportation throughout the Hampton Roads area. Upper Wolfsnare is sandwiched between two sizable forces that shape land use in Virginia Beach today – NAS Oceana and Interstate 264.³

Property History

The house now known as Upper Wolfsnare Plantation first appears in the Princess Anne County records in 1760 when Thomas Walke III writes in his will that he leaves to his son Thomas IV, an infant at the time, “my plantation, lands, and houses whereon I now live (at the eastern shore) and desire the houses to be finished and furnished with Glasses, [Maps?], one desk, four good tables, all the walnut and cherry chairs, three good beds and furniture....” This statement about the houses to be “finished” has been used to conclude that the Upper Wolfsnare house was under construction at the time of Thomas III’s death and to assign a date of construction of ca. 1760. The Walke family had been prominent in Princess Anne County since the mid-17th century when the first Thomas Walke arrived from Barbados as the head of a successful import/export business. In the colony his children and grandchildren continued to be involved in the shipping trade while also acquiring extensive acreage and enslaved labor to work it, firmly establishing the family as members of the landed gentry class. They held positions of power and social prominence in the community and intermarried with other prominent families. Thomas Walke II and III both served in the House of Burgesses and Thomas Walke III was a vestryman in the Eastern Shore Chapel, which was located near the Upper Wolfsnare plantation (it has since been demolished for an expansion of the NAS Oceana).

Thomas III left behind a detailed Will, in which the first reference to the property now known as Upper Wolfsnare Plantation is found, and a lengthy estate inventory and appraisal which illuminates the lifestyle of the Princess Anne County gentry class in the mid-18th century. The Walke family’s connection with the Caribbean evidently persisted as Thomas III writes that his purpose in writing the Will on November 20, 1760 was because he was ill and was preparing to sail for the West Indies to “recover my health.” In addition to leaving “my plantation, lands, and houses whereon I now live (at the eastern shore)” to his infant son, Thomas III distributed large tracts of land, including swamp land, marsh land, a lot at Kemps Landing, a plantation at Bownins (?) River, and a wharf, to four of his five daughters; he left his wife cash, livestock, furniture, and a mill; his interest in two separate stores was distributed to a daughter and two nephews; and a total of 43 enslaved people were distributed to seven different individuals. The appraisal of his estate extends for eight pages and includes evidence of his extensive farming operations (over 100 head of cattle, sheep, pigs, oxen, numerous horses), his involvement in the maritime industry (a sloop called the Endeavor, a small schooner called the Humming Bird, half of a schooner called the Nancy with the goods on board), his mercantile operation (a full inventory of goods in a store that he owned), his lifestyle (velvet breeches, a silver watch, China plates, silver spoons, a gilt-edged looking glass), and the people that he enslaved (40 named individuals). Thomas III was clearly a man used to being in charge and his will gave instructions on how to finish and furnish the house under construction at what is now called Upper

³ Laura R. Purvis and Debra A. McClane, *Historic Architectural Resource Survey Update, City of Virginia Beach, Virginia – Northern Half*, Cultural Resource Analysts, Inc., Henrico, Virginia, 2018: 11-18.

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Wolfsnare; the best time to take his livestock to market in order to get the best price; and allowed his widow to remain “where she is with my children” if Thomas (IV, an infant at the time) lives and she remains unmarried and she is “keeping the houses in repair.” He also made a charitable bequest in his will to the “poor orphans and disabled people” of the parish, leaving the vestry (presumably of Eastern Shore Chapel where he was a vestryman) 221 acres of “swamp land” on which they are instructed to build houses for the “poor orphans” if they cannot find any better land to do so, but if they can find better land on which to build, then he instructs them to “sell and dispose of the said land and swamp and the moneys arising from said lands be by them laid out as soon as possible for breeding Negroes...for the better help, schooling, and support of the said poor orphans.” This direct reference to “breeding” enslaved people, presumably for market to yield funds to support the poor house, and by the church no less, is shocking and sobering. The details of Walke III’s will and appraisal reveal the paternalism and hypocrisy of the white, male upper class in 18th-century Virginia and underscore that plantations like Upper Wolfsnare could only exist on the backs of the many people of African descent that these men enslaved.

Thomas IV was born between 1757 and 1760 and was the only child of Thomas III and his second wife, Mary Anne Thoroughgood, and Thomas III’s only son (he had five daughters with first wife Margaret Thoroughgood). Following the death of his father in 1761, Thomas IV and his estate are entrusted to the care of his mother by the Princess Anne County Court.⁴ Mary Anne Thoroughgood Walke remarried in 1762 and it was probably around that time that the Princess Anne County Court appointed a new guardian for Thomas Walke IV and his estate – Thomas Reynolds Walker. Princess Anne County Guardian Account Records indicate that Walker was his guardian by at least 1765 and at least two enslaved people were hired out to support the estate.⁵ Walker remained Walke IV’s guardian until September 1776 when Walke IV, who was by then at least 16 years old, selected John Thorowgood Jr. as his Guardian.⁶ Thomas Reynolds Walker was deeply involved in the defense of Princess Anne County during the Revolutionary War, commanding a garrison at Cape Henry, and his military responsibilities may have made a new guardian for Walke IV advisable. One local researcher has suggested that during the Revolutionary War, when Thomas IV would have been a teenager, four of his much older sisters moved back into the Upper Wolfsnare house with him while their husbands were off fighting the British, though the source for this information isn’t provided.⁷ The Princess Anne County Guardian Accounts from 1778 indicate that Walke IV attended college that year, possibly at William & Mary College, as it was known at the time, documenting “1/2 a year’s board at college” and “expenses going to Williamsburg” in June 1778. An account in the Virginia Gazette in May 1779 relates an assault by British soldiers on “four boys viz. John Phripp, Thomas Walke, Thomas Lawson, and Peter Bowdoin, who were on their way from Mr. Andrews’s school near Suffolk, to their parents in Princess Anne County” which suggests that Thomas IV was still in school in 1779, though in Suffolk and not Williamsburg, and that he

⁴ Princess Anne County Minute Book 7, Part 2, page 445.

⁵ Princess Anne County Guardian Accounts No. 1, pages 52, 59, 134.

⁶ Princess Anne County Minute Book 10, page 129.

⁷ Florence Kimberly Turner, *Gateway to the New World: A History of Princess Anne County, Virginia, 1607-1824*, Easley, S.C: Southern Historical Press, 1984: 208.

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suffered physical violence at the hands of the British.⁸ Perhaps this event pushed him to join the fight; in July 1780 Thomas Walke IV traded his school books for a military command and took the oath to serve in the militia as a First Lieutenant.⁹ By 1783 he had risen to the rank of Major and by 1787, he had risen to the rank of Lieutenant Colonel and had command of the Princess Anne militia when he wrote to Governor Edmund Randolph seeking “arms and accoutrements for three or five hundred men.”¹⁰

Documentary evidence also suggests that, as a young man in his early 20s, Thomas Walke IV was held in high esteem by his neighbors and engaged in matters of political import. He served in the House of Delegates from 1782-1788 and in May 1783 he wrote a letter to the other Delegates about his unsuccessful attempt to recover enslaved people who had disappeared during the Revolution. He writes that he traveled to New York with several others “in order to reclaim our slaves that were wrested from us by the British enemy,” but the British turned him away and refused to return any enslaved people to bondage and in the letter Walke is therefore appealing to the Virginia Delegates to appeal to Congress to correct this “injustice.”¹¹ In 1788, Thomas IV and his cousin, Rev. Anthony Walke (who lived at Fairfield plantation and served as the clergyman for Eastern Shore Chapel from 1788-1800¹²) were the two delegates elected from Princess Anne County to attend a convention in Richmond to consider whether or not to ratify the new United States Constitution. Both voted in favor of ratifying the document and ratification passed with a vote of 89 to 79. Thomas IV returned to his plantation and served as sheriff of Princess Anne County in 1790. Personal property tax lists for the early 1790s suggest that Thomas IV enslaved around 25 people, owned 14 horses, and owned one or two carriages. A brief mention of his death on April 6, 1797 in the Norfolk Herald described him as “Colonel

⁸ *Virginia Gazette*, May 22, 1779, Quoted in Christopher Pieczynski, “The Maritime War: The Revolutionary War in Princess Anne County,” Virginia Beach Historic Preservation Commission, 2020. The College of William and Mary was still open in the late 1770s but its finances and operations were in disarray and its location in the Capital city of Williamsburg was seen as vulnerable to British attack (The College of William & Mary: A History, Vol. 1, Susan H. Godson, Ludwell H. Johnson, Richard B. Sherman, Thad W. Tate, and Helen C. Walker; King and Queen Press and The College of William and Mary: Williamsburg, VA, 2025). It is possible that Walke IV attended for a semester or two before deciding to attend Mr. Andrews’ school in Suffolk, perhaps seeking more stability or safety; Princess Anne County Guardian Account books document a payment to “Mr. Andrews for schooling” in June 1779 (Princess Anne County Guardian Accounts No. 2, page 22). Ironically, Walke IV likely witnessed the burning of Suffolk by the British on May 13, 1779, nine days before the Virginia Gazette reported his assault by British officers while making his way back to Princess Anne County.

⁹ Princess Anne County Minute Book 11, page 24.

¹⁰ Princess Anne County Minute Book 11, page 149; “Thomas Walke to Edmund Randolph, December 1, 1787,” “Princess Anne, Virginia, United States records,” images, FamilySearch (<https://www.familysearch.org/ark:/61903/3:1:3QHV-V3DW-HW9L?view=fullText&lang=en&groupId=M9FP-H32>), image 389 of 813; Virginia. Office of the Governor. Image Group Number: 008713707

¹¹ “Thomas Walke to Virginia Delegates, 3 May 1783,” *Founders Online*, National Archives, <https://founders.archives.gov/documents/Madison/01-07-02-0003>. [Original source: *The Papers of James Madison*, vol. 7, 3 May 1783–20 February 1784, ed. William T. Hutchinson and William M. E. Rachal. Chicago: The University of Chicago Press, 1971, pp. 5–7.]

¹² Louisa Venable Kyle, *The History of Eastern Shore Chapel and Lynnhaven Parish, 1642-1969*, Norfolk, VA, Teagle & Little, Inc., 1969: 47.

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Commandant of Princess Anne County,” “most sincerely lamented by all his friends and acquaintance.”¹³

He and his wife, Elizabeth Newton, had no children and his will is considerably shorter than his father's, but he nonetheless died owning multiple houses and tracts of land and dozens of enslaved people. The inventory of his estate is much shorter than his father's (two pages compared to eight) and does not include many luxury goods. It lists furniture – chairs, beds, a desk, a chest, a looking glass; kitchen utensils; weapons - a gun, a pair of pistols and a sword; numerous livestock; and enslaved people – Cudjo, Robin, John, “Hannah and 2 Children,” Lovey, “Peg and Child,” and others. Livestock included horses, cattle, sheep, oxen, and goats, while 37 enslaved individuals were named. In his will, he left half of the plantation “on which I now live on both the north and south sides of the road” to his wife, and the other half to two of his half sisters, Margaret Hamilton and Anne Ramsey. In addition to half the plantation land, Elizabeth was also granted half of Walke's marsh lands, various livestock, all the household and kitchen furniture, half of the “Plantation Utencels,” an enslaved woman named Venus and all of her children, plus Elizabeth's choice of six additional enslaved people. Thomas IV also directs his executors to complete the mill “at Wolfsnare” that he had obtained permission to build and direct half the proceeds to his wife and half to his two sisters, Margaret and Anne. All of his lands “at the Bayside” were left to the same sisters. A tenant, or perhaps an employee, James Norris, was given a house and ten acres “where he now lives” rent free for six years “on account of his fidelity.” Two nephews, Thomas Willoughby and Wright Westcot, and the same two sisters who received land were also bequeathed several enslaved people. Walke left several weapons – “my pistols which are in the house,” “my sword and gun and my pistols at the Bayside,” and “a sword...which I purchased of Thomas Wishart” to friends Major Adam Keeling, Dr. James Ramsey (possibly a brother-in-law), and William Woodhouse. A clause in the will also stipulated that upon the death of his wife and two sisters, all of his lands should be equally divided between his nephews John Murdaugh, Wright Westcot, and Thomas Willoughby.

Some evidence suggests that Elizabeth remained at the Upper Wolfsnare house for quite some time after Thomas IV's death. After Thomas IV died in 1797, Elizabeth Walke first appeared in the personal property tax list for Princess Anne County in 1799 with no white men in her household and five enslaved people. Land tax lists for the County only exist for the years 1786, 1805-1807, and 1809 onward. The list for 1786 is incomplete but Thomas Walke is listed as having purchased two tracts of land that year, one of 166 acres and one of half an acre, but it does not provide a complete list of all the land that he owned at that time. It is unclear from his will how much land he was leaving to his wife and two sisters to share in 1797, but later references in deeds suggest it was around 1000 acres. After 1786, the next available land tax list is for the year 1805 and Elizabeth Walke is listed as taxed for one 450-acre parcel; no information about its location is given. Elizabeth Walke is listed as the owner of this same land, and only this land, for the next 19 years, until 1825 when she disappears from the land tax records. In the 1813 tax list, some additional information about the property was added and it

¹³ *Norfolk Herald*, April 6, 1797: p. 3, column 4. Obituary of Thomas Walke (IV).

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was described as “Eastern Shore adjoining Mrs. Stone.” In 1815, it is described as “near London Bridge” and adjoining Sarah Stone, and in 1816 it is simply described as “Wolfsnare” and adjoining Sarah Stone. In 1822, the value of the land and buildings was given as \$4296, but, unlike the tax lists in other counties, in Princess Anne the tax collector never completed the column on the tax list for “value added for buildings”, choosing instead to simply provide the total value of land and buildings combined. A value so high does indicate a substantial dwelling and outbuildings on the 450 acres. The 450-acre parcel was described as “Wolfsnare” from 1816-1824. Given that this Elizabeth Walke and her 450 acres do not appear in the Land Tax list until shortly after Thomas Walke IV’s death, it does seem likely that this Elizabeth Walke is the widow of Thomas IV and is living in the house that he occupied and left to her, now known as Upper Wolfsnare.

The trail is not without confusion, however, as it appears that Thomas Walke IV’s three nephews, who he left all his property to after the deaths of his wife and two sisters, actually sold their interest in the property before they had real control of it. In 1800 and 1801, the three nephews sold their interest in the tract of land “whereon the said Thomas Walke lived” to Caleb Boush.¹⁴ The tract is said to include 750 acres and be located “on the public road leading from Kempsville to the Eastern Shore Chapel and seaside.”¹⁵ Princess Anne County land records indicate that Boush purchased and sold a significant amount of acreage in the county in the late 18th and early 19th century, and frequently used large tracts of land to secure mortgages or other debts, so his purchase of the Walke property was likely an investment rather than a personal residence. It is also possible that the Walke’s had divided the land that Thomas IV left them among themselves without leaving a paper trail.

According to later records, Boush conveyed the plantation in trust to Warren Ashley of Norfolk a few years later, along with numerous other parcels and large tracts of land, and Ashley was forced to bring suit against Boush and Charles Tyler due to nonpayment. The court ordered Tyler to sell all the property held in trust and Ashley then purchased 8 separate tracts of land for \$6970 in 1817, one of which was described as “Walke’s Tract called the Eastern Shore, containing one thousand acres, which...is subject to the life estate of Mrs. McAlpine.”¹⁶ In 1810, Thomas IV’s widow, Elizabeth Walke, married Dr. James McAlpine, thereby becoming “Mrs. McAlpine,” and this statement, “subject to the life estate of Mrs. McAlpine,” seems to support that she was still living in the house. Documentation of her death has not been found, but the 1820 federal census documents that the household of Dr. James McAlpine included two white men between 26 and 45 years of age and one white female over age 45, along with 23 enslaved people, while the 1830 federal census documents Dr. McAlpine as the only white adult in the household, so it seems likely that Elizabeth Walke McAlpine died between 1820 and 1830. In 1822, Ashley sold to Edward Cocke of Norfolk the 1000-acre tract “known as the residence of the late Col. Thomas Walke” for a price of \$5000 and did not reference the life estate of Mrs. McAlpine, suggesting that by that point the property was his to sell, free and clear.¹⁷

¹⁴ Princess Anne County Deed Book 25, p. 241 and Deed Book 26, p. 113.

¹⁵ Princess Anne County Deed Book 25, p. 241.

¹⁶ Princess Anne County Deed Book 33, p. 14.

¹⁷ Princess Anne County Deed Book 34, p 10.

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Cocke went into debt to the tune of \$4000 to afford the purchase of Walke's former plantation and immediately sold the property to two trustees, William Walke and Richard Bagnall, to secure the debt. Cocke died soon after without paying off the debt, so William Walke and Richard Bagnall auctioned off the property in 1825. They placed an advertisement in the Norfolk and Portsmouth Herald on January 7, 1825, describing the property to be auctioned as containing 1000 acres on the Eastern Shore and "known as the late residence of Col. Thomas Walke, and now occupied by Mr. Buller Cocke."¹⁸ Unfortunately, the advertisement does not provide any further description of the property or information about the buildings. At auction, John Cornick paid \$4750 for the 1000-acre property, which was still being described as the residence of the late Col. Thomas Walke more than 25 years after his death.

The Cornick family owned neighboring property, a plantation called Salisbury Plains, and, like the Walkes, had been one of the most prominent members of the local gentry class for several generations by the early 19th century. In 1824, the local land tax records document that John Cornick owned three separate tracts of land, the largest of which consisted of 727 acres and was worth \$8714, suggesting a substantial plantation house. Just two years after buying the 1000-acre Walke property at auction, John Cornick sold 360 acres of it to Thomas Cornick in 1827. The house now known as the Upper Wolfsnare plantation house was on this 360-acre tract, which was valued at \$3240 in 1827. Thomas Cornick isn't recorded in the land tax records as owning any additional property in Princess Anne County suggesting that he may have made the Upper Wolfsnare house his primary residence, but he also may not have lived very long after purchasing it; the 1830 land tax records refer to the "Thomas Cornick Est." as the owner of the 360-acre property and no Thomas Cornick is listed in the 1830 census. The Thomas Cornick Estate continued to be listed as the owner of the property until the 1840s. In 1847, Thomas J. Cornick of Norfolk sold two tracts totaling 343 acres to William Dozier for \$1600. The property is described as being "the same which Thomas Cornick derived from his father."¹⁹ William Dozier is taxed \$3027 for a 343 ½ acre parcel in 1848 and the 1850 census documents William, age 48, as a farmer living with his wife, Evelina (age 47), son, Willoughby (age 16), and Chloe Godfrey (age 27). William Dozier's will, probated in November 1855, requested "son Willoughby to carry on the farm for his and his mother's benefit."²⁰ But Willoughby must have had other plans, and in 1856, Willoughby Dozier sold the 343 acres to Enoch Ferebee for \$3200.²¹ The Ferebee family owned the property they called Brick House Farm for the rest of the 19th century. According to Enoch Ferebee's 1876 will, his son George Ferebee was living on the so-called Brick House Farm at the time and Enoch left the property to him. The 1860 census lists George Ferebee as a 25-year-old farmer owning real estate worth \$5000 and a personal estate of \$10,000 with a wife, Sarah, and an infant daughter, Julia. The 1860 Slave Schedule documents that George Ferebee enslaved 14 people at Brick House Farm, five of whom were over 20 years old and the rest children under age 17. George Ferebee died intestate some time after 1880 and the property descended to his wife and children who sold it in 1903 to M. L

¹⁸ Norfolk and Portsmouth Herald, January 7, 1825, p. 3. Advertisement for auction of Walke property.
<https://news.google.com/newspapers?nid=FQnhRx9bfrkC&dat=18250107&printsec=frontpage&hl=en>

¹⁹ Princess Anne County Deed Book 42, p. 464.

²⁰ Princess Anne County Will Book 4, p. 375.

²¹ Princess Anne County Deed Book 46, p. 212.

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Fentress for \$5000. The subject property was described as 313 acres near London Bridge, “a portion of the land which George E. Ferebee died seized and possessed and known as ‘Brick House Farm.’”²²

The farm then changed hands at least once every decade during the first half of the 20th century. In 1911, the acreage around the house was reduced to 132 acres when M.L. Fentress and his wife Nettie sold it to Lucien Starke and his wife, Mary Ball Starke, and George Wilkinson. Fentress had a plat drawn of the property right before he sold it and it shows all 132 acres located north of what is called London Bridge Road. The track of the railroad is shown paralleling the road and the 132-acre property only has access to the road in a small area, probably close to the current access point. It is also interesting that a “R.R. Sta.” is shown along the railroad trace at the point where the 132-acre farm has access to the road; this railroad station was known as Maple Run. At that point, the northern boundary of the farm was shown as Wolfsnare Creek.²³ Unfortunately, the plat does not show any of the buildings on the property. A 1920 deed for the sale of the property (Lucien D. Starke and Mary Ball Starke to Louise Whatley Adair) refers to O.C. Burruss, the manager for Lucien Starke, currently living in the house on the property and makes a point of also conveying all the wagons, carts, farming utensils, and horses on the property to Adair at the same time.



Upper Wolfsnare, ca. 1939. From the website of the Princess Anne County Virginia Beach Historical Society.

Between 1939 and 1952, the property was owned by Kate Barron and her husband, Senator James S. Barron, an attorney who served in the Virginia General Assembly representing Norfolk

²² Princess Anne County Deed Book 72, p. 471.

²³ Princess Anne County Map Book 4, p. 253.

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from 1924-1932. James Barron died at Upper Wolfsnare in 1941 and was buried at Eastern Shore Chapel.²⁴ A half-page advertisement for the sale of the property in February 1952 included a photograph and a detailed description. The property included 80 acres and was described as an “unparalleled opportunity” for the “gentleman agriculturist” desiring a home seat of authentic Colonial aristocratic character.” In addition to “The Great House,” the property also included a barn, a garage, and “other outbuildings” plus a modern three-bedroom bungalow and a six-room tenant house.²⁵ The photo shows the house with steps leading directly to the front door and no front porch of any sort. The windows in place at the time were 2/2, and the kitchen addition is in place, but the front portion appears to be a screened in porch. The house had not yet been painted white. Rodney M. and Lucetta K. Malbon purchased the property in 1952 and were the last private property owners to occupy the house. During their ownership, the full-width front porch was added, the two-bay cinderblock garage addition was added on the east side of the house, and the entire house was painted white. They sold the then-84.9-acre farm to the Commonwealth of Virginia in 1964. At the time, the Virginia Department of Transportation (VDOT) was acquiring property for the construction of the Virginia Beach-Norfolk toll road (now US 264/Virginia Beach Expressway) and planned to demolish the house for a borrow pit to construct the road. The newly formed Princess Anne County Historical Society protested the demolition and the State agreed to deed the house to them if they would move it off the property. After determining that the house could not be moved without being destroyed, generous donors Mr. and Mrs. James Sadler stepped in and donated a parcel of land to VDOT in exchange for VDOT deeding the house site to the historical society. VDOT sold 2.5 acres that included the Walke house to the Princess Anne County Historical Society in 1966.



Upper Wolfsnare, front elevation, 1968. Photo from the collection of the Virginia Department of Historic Resources.

²⁴ “Many at Final Barron Rites, Held at Oceana.” *Norfolk Virginian-Pilot*, January 15, 1941, p. 18.

²⁵ “Princess Anne Plantation Home,” Advertisement for sale. *Norfolk-Virginian Pilot*, February 10, 1952, p. 80.

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According to newspaper articles, in 1968, the historical society leased the property to Mr. and Mrs. Fred Bender, who planned to turn the house into a restaurant but that plan never came to fruition. Instead, in 1970, the historical society entered into an agreement with Retired Navy Lt. Okey Townsend, and his wife, Luella, which stipulated that they could live in the house in exchange for being its caretakers and curators. The Townsends had no training in restoring historic buildings but were passionate about the project. Their first order of business was to evict the 18-member commune squatting in the house and clean up the junkyard in the surrounding yard.²⁶ The full-width front porch and the east addition were both removed from the historic main block, and the historical society hired archaeologists to investigate the surrounding property to ensure that no restoration efforts would damage or destroy surviving archaeological resources. Once the Townsends moved on to restoring the historic house, they worked under the supervision of the historical society which had contracted with A. Edwin Kendrew to be the consulting architect for the restoration. Kendrew had worked for Perry, Shaw, & Hepburn in Boston, the architectural firm initially hired for the restoration of Colonial Williamsburg. Kendrew came to Virginia and became the head draftsman for the Colonial Williamsburg project before moving up to become the head of the Colonial Williamsburg architecture department and later the Vice President in charge of construction, maintenance, and landscaping. He retired from Colonial Williamsburg in 1968. He consulted on the Upper Wolfsnare project, but the Virginia Beach-based architectural firm of Oliver, Smith, & Cooke completed the drawings for the first major restoration work on the house in 1976, which included a new front door, frame, and sill, and repairs to the masonry around the door (the front door was missing when the Townsends moved in), a new back door, new front and rear stoops, repairs or replacement of the basement windows, and the construction of a new bulkhead entrance to the basement along with repairs to surrounding brickwork. This exterior work was funded by a Virginia Beach Arts and Humanities grant and a gift from the Virginia Beach Garden Club which donated funds to restore the front door and front stoop. Local newspaper articles also report that the house received new wiring and plumbing in the 1970s, along with a new septic tank. Fred Belden, a former landscape architect for Colonial Williamsburg, consulted on an appropriate design for the fences at Upper Wolfsnare and sent drawings of several "paddock-type fence" designs to the historical society in 1973, one of which matches the fence in place today between the parking area and front yard of the house.²⁷ In 1974, the historical society worked with the Virginia Historic Landmarks Commission to get the house listed on the National Register of Historic Places and the Virginia Landmarks Register.

²⁶ Patrice Owens, "Wolfsnare Gets Lease on Life," *The Virginian Pilot*, September 22, 1972, p. 15 and 25.

²⁷ Belden to Smith, 1973. "Upper Wolfsnare House," Princess Anne County/Virginia Beach Historical Society Records (CA 006, 2022), Virginia Beach Public Library.

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Upper Wolfsnare, front elevation, 1974. Photo from the collection of the Virginia Department of Historic Resources.

The records of the historical society do not include any details about interior restoration work done by the Townsends in the 1970s. There is a single mention in a letter by Kendrew about plans for the restoration of a mantle, though he doesn't mention which one, and an undated summary of the work undertaken at the house by the historical society suggests that the fireplace and surrounding woodwork in the parlor required significant repairs, which were accomplished by Townsend himself with the assistance of another volunteer. The same undated summary suggests that the Townsends removed all of the later flooring from the parlor to reveal the original wide plank flooring underneath and restored it themselves. However, they elected not to proceed with the restoration of the original floors throughout the rest of the house because they discovered that the installation of the later flooring on top had resulted in hundreds of nail holes in the original wood. Undated interior photographs, which seem to be from the 1970s before the Townsends moved into the house, show failing paint and damaged and deteriorated 2/2 windows but no missing woodwork and no falling plaster.²⁸ Of the spaces photographed, which included the center halls on both the first and second floors, the parlor, the southwest bedroom, the southeast bedroom, and the current bathroom, the bathroom was the only room that exhibited failing plaster and rotting floors.

²⁸ Photographic series, ca. 1970. "Upper Wolfsnare House Archaeological Project, 1964-1976," Princess Anne County/Virginia Beach Historical Society Records (CA 006, 2022), Virginia Beach Public Library.

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Upper Wolfsnare, ca. 1970, center hall, looking at the rear door and main stair. From the collection of the PACVBHS.



Upper Wolfsnare, ca. 1970, parlor. From the collection of the PACVBHS.

In 1980, the Townsends moved out and Mr. and Mrs. Alan Taylor took over as live-in caretakers. They oversaw a large basement waterproofing project in 1987 and the replacement of the failing replacement windows from the 1970s with historically appropriate 12/12, 9/9, and 6/6 windows

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in 1988. In the 1980s, the Virginia Beach Garden Club had a historically appropriate landscape plan prepared for the property by landscape architect Rudy J. Favretti and began a phased implementation of the recommended work. The Garden Club was also responsible for much of the early landscaping on the property, including the planting of the crape myrtles along the driveway and pines and cedars around the edges of the property to shield the house from the passing highway. Throughout the 1970s and 1980s, the historical society hosted numerous tours and events at the property, often highlighting the connection of the house to the early Colonial history of Virginia and Thomas Walke's vote to ratify the new United States Constitution in 1788. Today, the house is still owned by what is now known as the Princess Anne County Virginia Beach Historical Society and it still has live-in caretakers that make it their home. The replacement windows from the 1980s were recently replaced again, the slate roof was recently replaced in kind, and the kitchen addition was renovated, but the historic character-defining features in place when the historical society first acquired the property in the 1960s still remain.

Justification for Significance under Criterion C: Architecture

Upper Wolfsnare is eligible for listing under Criterion C at the Statewide level in the area of Architecture because it illustrates the evolution of 18th-century gentry housing in Tidewater Virginia and how that evolution was shaped by the contemporary social and economic trends, and its surviving 18th-century woodwork illustrates the craftsmanship of highly skilled but anonymous workmen.

Eighteenth-Century Gentry Housing in Tidewater Virginia

The economy of 17th-century Princess Anne County was dominated by tobacco cultivation, and the architectural record contains few examples of the small, modest houses, often earthfast (that is, without a masonry foundation) in which the farmers lived. It wasn't until farmers started diversifying their crops and shifting to primarily grain as their cash crop in the late 17th century that brick houses were built with any regularity.²⁹ In fact, brick houses were rare enough around 1700 that contemporary observers felt compelled to mention them—in 1687, a Frenchman travelling through the Virginia colony noted that dwellings built entirely of brick were just starting to appear on the landscape, while another account from 1705 notes that several gentlemen had recently “built themselves large Brick Houses.”³⁰ Those planters who owned waterfront property on navigable waterways had the advantage of being able to control their own transport of tobacco to market, and to establish landings and stores to serve their neighbors. These landings and stores provided another source of income, allowing the planter to withstand several years of a downturn in the tobacco economy or a poor crop. It also meant that they were often the first to be able to build a grand brick house, diverting their labor force (originally indentured but, by the early 18th century, increasingly enslaved) from the fields to the brickyards for a year or more.³¹ Significantly, the Walke family in the 17th century and early 18th century

²⁹ Cary Carson et al. “Impermanent Architecture in the Southern American Colonies.” *Winterthur Portfolio*, vol. 16, no. 2/3, 1981, pp. 135–96. *JSTOR*, <http://www.jstor.org/stable/1180773>. Accessed 4 Mar. 2024: 174.

³⁰ Beverly quoted in Carson et al.: 160-161.

³¹ Camille Wells, *Material Witnesses*, Charlottesville, Virginia, University of Virginia Press, 2018: 19.

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were heavily involved with the mercantile trade with the West Indies, which provided them with a source of income beyond agricultural production.

As the 18th century began, the gentry class was increasingly concerned about setting themselves apart from those socially beneath them. When the new colonists were sheltering in one-room “hovels” with insufficient food in the early 17th century, there was no effort made by the planter to physically separate himself from his servants, but by the mid-1600s, there was a distinct preference in house construction to segregate the family (who saw themselves as the superior class) from the servants and enslaved workers.³² This manifested itself on the landscape in the form of separate quarters for the servants and separate entrances into the main house. By the late 17th century, planters were expressing a preference for a two-room house plan with chimneys on the gable ends where the front door opened into the larger of the rooms, called the “hall,” and where a stair to the half story rose either along the partition or beside the chimney.³³ Domestic labor was increasingly removed from the main house, meaning that there was little need in house design to include separate rooms to accomplish such tasks—this “architecture of apartheid” is a hallmark of Southern architecture until the end of slavery.³⁴ (Of course, enslaved workers continued to labor in these two-room houses and their labor in separate outbuildings is not of lesser importance, but within the context of the architectural evolution of gentry dwellings, the enslaved workers themselves had little agency.) In the 17th century, the hall was used for a multitude of tasks—cooking, dining, and servant lodging included, while the parlor was the sleeping quarters for the family. But by the beginning of the 18th century, a growing preoccupation among the gentry class with social status inspired a shift in room usage. As both the servants and enslaved workers themselves, and their labor, were more often removed from the main house to separate working and sleeping quarters, the function of the hall and parlor began to change. The planters reclaimed the hall as a space to entertain their social equals, while the parlor became a private dining room where they might dine with family or others of the same class. Initially, the main sleeping area for the planter and his wife shared the parlor with the dining furniture, but increasingly the main sleeping quarters were moved to a new room appended to the back of the parlor – the bedchamber ell.³⁵

This new function of the hall and parlor as “drawing room” and “dining room” reflects the increasing social importance of class and the desire of the gentry to impress each other with their hospitality. By the early 18th century, the hall was the planter’s formal, public space where he could offer food and drink and social interaction to others of the same class. This importance of “hospitality” as a social obligation inspired the shift in room use from parlor to dining room, which occurred during the first quarter of the 18th century, and is reflected in the architectural record. Architectural historian Dell Upton notes that in the typical two-room house the front door opened directly into the hall and the room was often “furnished as elegantly and as formally

³² Cary Carson and Carl R. Lounsbury, *The Chesapeake House*, Chapel Hill, North Carolina: The Colonial Williamsburg Foundation in association with The University of North Carolina Press, 2013: 96.

³³ Carson and Lounsbury: 98.

³⁴ Carson and Lounsbury: 99.

³⁵ Dell Upton, “Vernacular Domestic Architecture in Eighteenth-Century Virginia,” *Winterthur Portfolio*, vol. 17, no. 2/3, 1982, pp. 95–119: 109. *JSTOR*, <http://www.jstor.org/stable/1180893>. Accessed 2 Feb. 2024.

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as circumstances allowed” to visually demonstrate the social standing of the owner and his ability to offer hospitality to his peers.³⁶ If the hall was the public room, the parlor cum dining room was a semi-public space that mediated between the public space of the hall and the private spaces of the chambers and the work yards.³⁷ Often the dining room was physically connected to all of these spaces, with multiple doorways for different users – a primary entrance from the hall for guests and secondary entrances to the chamber (for the planter and his wife and their servants) and often to the exterior yard in the direction of the kitchen, for servants to deliver food. The degree of architectural decoration in the new dining rooms was still elevated, to impress the guests invited to dine.

The rise in social importance of the dining room as a separate space from the best chamber is reflected in the floorplans and inventories of mid-18th-century gentry houses. In some cases of modifications to existing houses, a new private chamber was added with a shed roofed addition onto the rear of the house and connected to the former parlor, now dining room. In new construction, one option was to add a rear ell to the familiar rectangular, two-room box with end chimneys, and the Lynnhaven House in Virginia Beach, Virginia is an important Tidewater example of this approach (the original ell is no longer standing but evidence for it is well-documented). Another documented option was a linear approach, with the three rooms making a long rectangle, but by far the most popular option was a square plan with three living spaces of different sizes and a stair passage. The hall, which, by the second half of the 18th century was increasingly referred to as the “drawing room” by members of the gentry class, was still the largest and most elaborately decorated room in the house, while the dining room was slightly smaller but, in some cases, had the same degree of architectural distinction. The chamber was located behind the dining room and was not directly connected to the hall (or drawing room), or sometimes even the passage. Its limited accessibility from the more public spaces of the house speaks to the increasing importance of separating private from public spaces. By the mid-18th century the new three-room plan, whatever form it took, was preferred by the Chesapeake gentry class.³⁸

This interest in segregating public from private spaces led to the rise in the central passage plan house, which also occurred in the early 18th century with the first documented reference dated 1710.³⁹ By the mid-18th century, central passages and double-pile house plans were increasingly preferred by the gentry class, both for their functionality in physically dividing and, controlling access to, public and private spaces, but also for the social statement that they made.⁴⁰ The visual statement of the two-story, double-pile Georgian brick house standing tall above vast agricultural fields and one-story service buildings communicated the status of the landowner to all who passed by. By 1750, gentry houses were increasingly English in their

³⁶ Upton: 103.

³⁷ Upton: 104.

³⁸ Carson and Lounsbury: 129.

³⁹ Mark R. Wenger, “The Central Passage in Virginia: Evolution of an Eighteenth-Century Living Space,” *Perspectives in Vernacular Architecture*, vol. 2, 1986, pp. 137–49: 137–138. *JSTOR*, <https://doi.org/10.2307/3514325>. Accessed 4 Mar. 2024.

⁴⁰ Wenger: 141.

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inspirations, using new terminology for room types and relying on English architectural publications for design ideas.⁴¹ Members of the gentry class in the second half of the 18th century strove to associate themselves more closely with their English forebearers both in their use of the Georgian architectural style and in the names of the rooms in their houses – inventories from the period refer to spaces such as the “saloon,” the “drawing room,” the “dressing room,” and the “parlor,” (by which they actually meant the best entertaining room in the house, formerly known as the hall). All of these terms had no prior use in Virginia but were imported directly from England.⁴²

While the interior arrangement of space in gentry dwellings was both a reflection of social priorities and an attempt to control them, the role of a gentry dwelling within the broader landscape was quite simple – “cut a distinguished figure in the countryside.”⁴³ On the exterior, Upper Wolfsnare, like other substantial Virginia gentry dwellings, including Belle Isle (Lancaster County on the Rappahannock River), Shirley (located on the James River) and Olive Hill (located on the Appomattox), had two identical facades, one facing the river and one facing the land approach. The siting of the colonial mansion on a rise or overlooking an important waterway was also intentional. As the waterways were the highways of commerce and personal travel in the 18th century, more people were likely to approach the grand houses from the water than they were the land, but by designing their houses with two equally important facades, the elite class sought to send the message that their authority and formality were the same no matter how a visitor approached. Their mansions had no “bad” sides.⁴⁴ There has been some debate about which elevation of Upper Wolfsnare was the original “front,” with some arguing that the north elevation of the house, which faces towards the former location of Wolfsnare Creek, was intended as the original front façade and that visitors accessed the property by sailing up the creek. The relationship between the house and the waterway has been completely altered by the construction of the highway immediately to the north of the house and no documentary evidence exists to clarify precisely how close Wolfsnare Creek came to the house and to what degree it was a navigable transportation route in the mid-18th century. While it is often assumed that the water-facing side of an 18th-century house was intended to be the front, due to the important transportation function of the waterways at the time, the floorplan of Upper Wolfsnare suggests that the south elevation facing the main road was probably the original primary entrance. Given the context of the rise in the importance of hospitality and the function of the center hall to control access to the hospitality offered within the drawing room and dining room and to the private spaces on the second floor, the orientation of the floorplan, with the public rooms on the south side of the house and the stair and private rooms on the north side, suggests that the south elevation was the original front. This is in keeping with the findings at several other 18th-century grand gentry houses. At Shirley, historians have argued that the land-front, which opened into the corner stair passage, was the intended primary entrance for the house because the passage was unheated and provided independent access to the second floor, both important characteristics

⁴¹ Wenger: 144.

⁴² Wenger: 142.

⁴³ Wells: *Material Witnesses*: 34.

⁴⁴ Wells: *Material Witnesses*: 34.

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that it shared with central passages found in other houses.⁴⁵ At Belle Isle in Lancaster County, a similar corner stair passage accessed from a central entrance highlighted by a mile-long axial drive suggests the land-facing side as the original front façade.

Thomas Walke III designed his new house in the Georgian style, which was the preferred architectural vocabulary of the Virginia Tidewater gentry by the mid-18th century, as two full stories on a raised basement to accentuate the height of the building above the surrounding landscape. The formality and symmetry of the Georgian style appealed to the gentry classes sense of order and entitlement in the strict social hierarchy and sent the message to all visitors that a member of the upper class resided here. Historians have pointed out that the architecture of 18th-century Virginia gentry houses in general, with their adherence to symmetry and regularity, results in an overall similarity in appearance when viewed from the outside. “The architecture of mid-eighteenth century Virginia embodied social formality as an assertion of local social and political control where Virginia’s elite could hope for little more.”⁴⁶

Eighteenth-Century Gentry Housing in Princess Anne County

Due in part to the development pressures of the last 75 years, there are few 18th-century dwellings left in the modern-day city of Virginia Beach. Those that do remain tend to be relatively high-style, gentry-class housing and are not representative of the types of houses that most 18th-century Princess Anne County residents would have occupied. A surviving group of modest brick gentry houses constructed in the early 18th century along branches of the Lynnhaven River have all been listed on the National Register and recognized as significant, mostly at the statewide level, for their architectural and historical significance. This grouping includes Lynnhaven House (134-0037), Adam Thoroughgood House (134-0033), Adam Keeling House (134-0018), and Weblin House (134-0035). The architecture of these houses represents important characteristics of early 18th-century pre-Georgian domestic architecture in the Tidewater region, including their 1½-story height, the use of Flemish and English bond, decorative brickwork in the gable ends, massive exterior end chimneys, the suggestion of symmetry in the façade but not the strict adherence to it, and floorplans that reflect the transitional period from the traditional hall-parlor plan house to the three-room plan to the center-hall Georgian house most popular in the mid-to-late 18th century.

Upper Wolfsnare represents the mid-to-late 18th-century evolution of domestic gentry architecture and the rise of the center-hall plan, Georgian-style plantation house. Comparable examples still standing include Pleasant Hall (134-0027) in the City of Virginia Beach and Poplar Hall (122-0045) now in the City of Norfolk. All three houses bear a striking similarity in their exterior presentation – all are Flemish-bond brick construction, two full stories tall on raised basements, all have side gabled roofs with modillioned cornices and interior end chimneys, and all have strictly symmetrical three- or five-bay facades with brick jack arches above the windows. On the interior, all have a center-hall plan with three or four rooms on each floor, with the hierarchy of spaces displayed in the differentiation in levels of finish in the

⁴⁵ Carson and Lounsbury: 140.

⁴⁶ Upton: 119.

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different rooms. The “best” rooms in all three houses feature fully paneled fireplace walls and deep crown molding. In 1931, when Sadie Hope Kellam and V. Hope Kellam first published their important architectural survey book of historic houses in Princess Anne County they highlighted Pleasant Hall, Poplar Hall and Upper Wolfsnare for the amount of “hand carved wood paneling” adorning each house.⁴⁷

Given their exterior similarity, the ways in which they differ on the inside is perhaps most striking. While they all have a center hall plan, the arrangement and number of rooms is different in each house. Poplar Hall has three differently-sized rooms on the first floor, probably originally a drawing room, dining room, and chamber, clearly showing the evolution of the three-room plan exhibited at the Lynnhaven House. Pleasant Hall and Upper Wolfsnare retain those same three rooms, but add a fourth room on the first floor, probably originally an office. Pleasant Hall and Upper Wolfsnare locate the stair in the center hall, but unlike at Poplar Hall, where the stair rises along one of the side walls of the hall, the stair at Pleasant Hall and Upper Wolfsnare is a triple-run stair that is located off the side of the hall. The small offices at Pleasant Hall and Upper Wolfsnare are located behind this stair and are only accessible from the center hall. The differences in the detailing on the three staircases, however, are striking. The stair at Poplar Hall is a closed stringer stair with paneling on the wall below the stringer board, turned balusters, and square newels. The handrail is straight. At Pleasant Hall, the stair ascends in a triple-run arrangement off the side of the hall in an open stringer layout with unusual scroll end details on the stairs, turned balusters, a molded, ramped handrail, and a striking massive newel post with a turned middle section with beefy square plinths at the top and bottom. In comparison, the stair at Upper Wolfsnare, is the same triple-run arrangement and features an open-stringer design with scroll end details that are simpler than those found at Pleasant Hall, a straight handrail, simple square balusters, and square newels with molded caps. All three of these houses were built in the 1760s and have a very similar exterior appearance that speaks to the gentry classes affection for the order and symmetry of the Georgian style as a marker of their social status, but on the inside, differences in the detailing, particularly on the staircases, showcase the different skills of the craftsman involved in their construction and, possibly, the tastes of the individual owners. The staircase at Upper Wolfsnare is the simplest of the three of them and one wonders if this is indicative of the fact that the house was finished after the death of Thomas Walke III, who commissioned it, and the level of finish was therefore not subject to the approval of the owner.

In addition to the subtle and not-so-subtle differences on the insides of the houses, it is worth noting that the locations of the houses are also different in significant ways. Now, all are surrounded by the suburban sprawl that characterizes the greater Hampton Roads area, but when they were originally constructed their locations spoke to the different positions of their owners. Poplar Hall was constructed on the water along Broad Creek (which flows to the Elizabeth River) by a wealthy ship’s carpenter who also supposedly had a shipyard on the property, while Pleasant Hall was originally constructed as a town house in the now-erased town of Kemp’s Landing, or Kempsville, by prominent merchant and British Loyalist, George Logan. Upper

⁴⁷ Sadie Hope Kellam and V. Hope Kellam, *Old Houses in Princess Anne County*, Westminster, Md, Heritage Books Inc., 1931, reprint 2005: 195.

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Wolfsnare, on the other hand, was constructed as the classic plantation seat, in the center of hundreds of acres of land under agricultural cultivation. And yet, in spite of the differences in their original settings, all three houses have a very similar exterior architectural vocabulary. Both Pleasant Hall and Poplar Hall are listed on the National Register as significant under Criterion C in the area of Architecture, Pleasant Hall at the statewide level and Poplar Hall at the local level.

Upper Wolfsnare displays many of the important characteristics of the mid-18th-century Georgian mansion that marked an important architectural shift that influenced Virginia builders for generations to come. While the 1 ½-story, two-room box house form continued to be built by members of the middle and lower classes for decades, the finer houses almost universally took the form of the 2-story, three- or five-bay, double-pile, center-hall plan by the mid-18th century. Upper Wolfsnare retains its original floorplan, showcasing the socially important spaces of center hall, drawing room and dining room, each adorned with finely crafted paneling, crown molding, and window trim, the semi-private chamber directly behind the dining room, and the addition of a small private office behind the stair. It also retains many of the original decorative details both inside and out that were hallmarks of the Georgian style, including fully paneled fireplace walls, paneled wainscoting, detailed crown molding, a triple-run stair with scroll details on the stair ends on the interior, plus a modillioned cornice and Flemish bond brickwork on the exterior.

Justification for significance under Criterion A: Conservation

Upper Wolfsnare is also eligible under Criterion A at the local level in the area of Conservation as a historic property saved in the 1960s by the newly formed Princess Anne County Historical Society who restored and interpreted the house under the influence of the 20th century's mythology and ideology of the Colonial past.

The two-story, center-hall, three- or five-bay, double-pile house form epitomized by Upper Wolfsnare persisted in Virginia architecture throughout the 19th century, though the decorative details changed with the tastes, from Georgian to Federal to Greek Revival to Italianate to Victorian. In the late 19th and early 20th century, with the rise in popularity of the Colonial Revival movement, the Georgian brick mansions of the mid-to-late 18th-century Virginia plantations found themselves again in vogue. During this period, there was perhaps no more iconic image of the idealized American past than the southern plantation; Virginia's large brick houses are "one of the most popular and persistent Colonial design idioms" and the "myth of the gracious and genteel Old Dominion assumed a place of importance in the public imagination."⁴⁸ The restoration of Colonial Williamsburg began in 1926 and was an important influencer in spreading this gospel to the American people following its opening as an open-air public museum in 1932. Local and statewide historical societies also played a role in amplifying this messaging with the properties that they chose to restore and interpret to the public. In Virginia, the Association for the Preservation of Virginia Antiquities (APVA) focused on restoring the

⁴⁸ Richard Guy Wilson, *The Colonial Revival House*, New York, Harry N. Abrams, Inc., 2004: 148.

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historic homes of the gentry class through which they could tell the story of Virginia exceptionalism; the Lynnhaven House in Virginia Beach is one local example. The nationwide popularity of the Colonial Revival aesthetic and the early efforts of organizations such as APVA and Colonial Williamsburg to market Colonial history to the masses in the 1920s and 1930s received a boost later in the 20th century with the Bicentennial celebrations in the 1970s when the mythology of the Colonial Virginia plantation house again captured the public's imagination. In the lead-up to the country's 200th birthday, the Bicentennial inspired a groundswell of interest in history. Coming on the heels of the Civil Rights movement, the Vietnam War, and the Watergate scandal, the Bicentennial was a unifying force that brought the country together with patriotism and nostalgia for the past. History and patriotism went mainstream with specials on TV, countless advertising campaigns that invoked the American flag or the founding history of the country, and musical performances. The Bicentennial was everywhere and the American people became curious about their history. Local historical societies were established for the first time in some localities, and local projects that focused on the preservation of a building or group of buildings or the preservation of locally important documents were undertaken all over the country. Sometimes this work was funded by donations but oftentimes groups were able to tap into grant funding established specifically to support local Bicentennial commemoration efforts (federal as well as state or local). And museums opened in these restored buildings could count on this increased interest in history to bring visitors through the door.

The PACVBHS was established in the early 1960s in response to the post-WWII housing and development pressures in the Hampton Roads area that were consuming both the former farm lands of the previously rural county and the historic plantation houses that used to hold dominion over them. As a local historical society, they were both a product of the cultural reverence for the past promoted by Colonial Williamsburg and APVA and an agent of it. In addition to Upper Wolfsnare, PACVBHS also acquired Pembroke Manor in the 1960s, which was gifted to them in 1963 and which they originally intended to restore and use as a museum along with Upper Wolfsnare. During the late 1960s and 1970s, tying in to the historical interest spurred by the Bicentennial, the historical society worked on fundraising for the restoration of both Upper Wolfsnare and Pembroke Manor and in the meantime, they came up with an inventive approach to the stabilization of the buildings. In both cases, PACVBHS installed caretakers at the two houses who signed agreements that they would work on the restoration of the house in exchange for a place to live. None of the caretakers had any professional expertise in the restoration of old buildings, but all were passionate and committed and the arrangement undoubtedly arrested the decline of the houses and bought PACVBHS time to fundraise and seek professional guidance. Ultimately, the society decided that they could not afford to restore both 18th-century houses and they elected to donate a preservation easement on Pembroke Manor to the Virginia Department of Historic Resources and then sell it to a private owner so that they could consolidate their funds for the restoration of Upper Wolfsnare. Upper Wolfsnare remains the only property that the PACVBHS has fully restored and operated as a museum. Once the initial restoration of Upper Wolfsnare was complete and the property was opened to the public in the mid 1970s, the PACVBHS leaned in to the stories associated with the house that tied it into the themes popular during the Bicentennial period, especially the association of the house with Thomas Walke and his vote to ratify the new U.S. Constitution in 1788. Events at the property often highlighted the

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connection between the house and the young Democracy, occasionally using costumed interpreters.

At the same time that the PACVBHS was restoring Upper Wolfsnare in the 1970s with the assistance of A. Edwin Kendrew, former restoration architect with Colonial Williamsburg, the APVA was working on the restoration of the Lynnhaven House in Virginia Beach with the assistance of Paul Buchanan, another Colonial Williamsburg associate. Both men were members of the first generation of Colonial Williamsburg professionals who became part of the CW diaspora in their retirement years as they consulted on preservation and restoration projects across the Commonwealth in the 1970s. In both cases, the men seem to have served as high-level consultants, attending site visits and providing oral guidance, while leaving architectural drawings and documentation to others. Nonetheless, both the PACVBHS and APVA touted Kendrew and Buchanan's involvement in the projects to potential donors and the media in such a way as to borrow the gravitas of the Colonial Williamsburg reputation. Alongside Colonial Williamsburg, the APVA was an important early influencer in the preservation and restoration of historic houses in Virginia, and they continued to do important work in the 1970s. In addition to their work on the Lynnhaven House, they also undertook the restoration of Bacon's Castle in Surry County and the John Marshall House in the City of Richmond during the same decade. The early members of the PACVBHS recognized the significance of Upper Wolfsnare as an architectural touchstone from which much of what is iconic about Virginia domestic architecture evolved, but they were also susceptible to the idealized version of the American past pedaled by the Colonial Revival movement, Colonial Williamsburg, and the APVA. In the choices they made in the restoration and interpretation of Upper Wolfsnare, the PACVBHS continued to promote the ideal of the Georgian plantation and centered that story in the local conscience. Therefore, Upper Wolfsnare is eligible at the local level under Criterion A in the area of Conservation with a period of significance of 1966-1976 because it represents both the mid-18th-century roots of Virginia architecture and the 20th-century vision of a historically significant property.

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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;
Edgar T. Brown Local History Archive, Meyera E. Oberndorf Central Library, Virginia
Beach, Virginia

Historic Resources Survey Number (if assigned): 134-0034

10. Geographical Data

Acreage of Property 2.4

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: 36.840718 Longitude: -76.038741
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

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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 Register-listed boundary encompasses two tax parcels – GPIN 24073419250000 (1.9 acre house parcel owned by the Princess Anne County Virginia Beach Historical Society) and GPIN 24073414130000 (0.5 acre segment of the driveway owned by the U.S. Government). These boundaries are shown on the included parcel map and were obtained on April 20, 2026 from the City of Virginia Beach GIS data. They are identical to the boundaries originally listed on the National Register in 1974.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are unchanged from the original listing in 1974. The property has not suffered any diminishment of integrity and so the boundaries have not been altered. The segment of the driveway closest to the railroad tracks was purchased by the U.S. Government in 1977 due to an expansion of crash zones at NAS Oceana (mostly located across the street on the south side of Potter's Road) but the deed includes an easement in perpetuity for the Historical Society to access Upper Wolfsnare and no changes to the appearance of the driveway have resulted. The nominated boundary includes 2.4 total acres on two adjacent parcels. This represents the remaining intact acreage around the historic building. The property's historic setting and all known associated historic resources have been included within the nominated area's boundary.

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11. Form Prepared By

name/title: Kristin Kirchen, Principal Architectural Historian
organization: Iron Dog Preservation, LLC
street & number: 532 Pantela Drive
city or town: North Chesterfield state: VA zip code: 23235
e-mail: irondogpreservation@gmail.com
telephone: 804-516-8200
date: June 2026

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

City or Vicinity: Virginia Beach

County: Independent City

State: Virginia

Photographer: Kristin H. Kirchen, Iron Dog Preservation, LLC

Date Photographed: November 2025 and March 2026

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

- 1 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0001
Front walkway and front (south) elevation.
- 2 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0002
Driveway, looking north from intersection with railroad tracks.
- 3 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0003
Looking north at front of house and fence from parking area.
- 4 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0004
Southeast oblique.
- 5 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0005
East side elevation.
- 6 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0006
Rear yard and rear (north) elevation.
- 7 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0007
Rear (north) elevation.
- 8 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0008
West side elevation.
- 9 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0009
Southwest oblique.
- 10 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0010
Cornice detail, front elevation, southwest corner.
- 11 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0011
Window detail, east side elevation.
- 12 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0012
Rear entrance.
- 13 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0013
Rear window detail.
- 14 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0014
Detail of cornice and second-story window on rear elevation.
- 15 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0015
First floor, center hall, looking from front door towards rear door, dining room doorway on left and parlor doorway on right.
- 16 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0016
First floor, center hall, looking from rear of hall towards front door, stair on left, doorway to office in alcove below stair.
- 17 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0017
Stair from first floor rising to second floor.
- 18 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0018
Doorway to parlor.
- 19 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0019
Detail of wainscoting in first floor center hall.
- 20 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0020

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- Detail of cornice in first floor center hall.
- 21 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0021
Parlor, looking east from doorway.
- 22 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0022
Parlor fireplace.
- 23 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0023
Parlor window, wainscoting, and cornice.
- 24 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0024
Dining room fireplace wall, doorway to kitchen on left.
- 25 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0025
Dining room, looking south at front wall of house, doorway to kitchen on right.
- 26 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0026
First floor chamber, looking southwest at fireplace wall and open doorway to dining room
- 27 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0027
First floor chamber, fireplace wall.
- 28 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0028
First floor chamber, looking northeast.
- 29 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0029
Office (now bathroom) fireplace.
- 30 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0030
Kitchen, looking southeast, open doorway leads to dining room.
- 31 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0031
Second floor center hall, looking south from stair at window on front of house.
- 32 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0032
Second floor center hall, looking north at stair and window on back of house.
- 33 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0033
Northwest chamber.
- 34 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0034
Detail of northwest chamber mantel.
- 35 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0035
Detail of door in northwest chamber, stair visible in background.
- 36 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0036
Southwest chamber.
- 37 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0037
Stair from second floor to attic.
- 38 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0038
Door to attic.
- 39 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0039
Attic, looking at the west end wall of the house.
- 40 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0041
Attic, looking at the east end wall of the house.
- 41 of 41. VA_VirginiaBeach_Upper_Wolfsnare_0041
Detail of framing in attic, showing carpenter's marks.

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Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

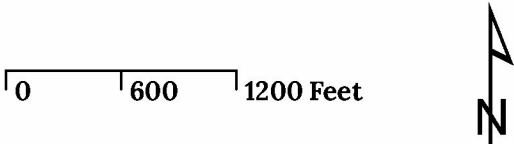
Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



Upper Wolfsnare
City of Virginia Beach, Virginia
DHR ID: 134-0034

Spatial Reference: WGS 1984 Web Mercator Auxiliary Sphere
Software: ArcGIS Pro 3.1.0
Date: 4/24/2026
Created By: D. Bascone, VDHR



Upper Wolfsnare
134-0034
City of Virginia Beach
March 2026
K. Kirchen
NTS
Sketch Map + Photo Key

