

**UNIVERSITY OF
VIRGINIA**

SPRIGG LANE LANDSCAPE STUDY

VOLUME 1: COMPREHENSIVE REPORT

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and the University of Virginia Arboretum and Landscape Committee.

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INTRODUCTION

The study area is located on the northwest corner of Central Grounds and covers 7.5 acres. Surrounding roads include Emmet Street to the east, Ivy Road to the north, Rothery Road to the west and Lewis Mountain Road to the south. Access to the properties, however, are only by way of Rothery Road and Cresap Road, with the most prominent access on Sprigg Lane.

All four parcels are located in the City of Charlottesville. Parcel addresses and identification numbers are as follows:

Morea:	209 Sprigg Lane 080028000 2.6 acres
Sprigg Lane:	214 Sprigg Lane 080040000 + 080041000 2.4 + 0.4 acres
Bemiss:	210 Sprigg Lane 080042000 0.3 acres
Recoleta:	120 Rothery Road 080030000 0.9 acres

Executive Summary

PROJECT DESCRIPTION

Four individual residential parcels sit quietly to the northwest of the University of Virginia's Central Grounds. Tucked discreetly behind the International Residential College and the UVA Alumni Hall, these structures have held the University Press as well as provided residences for prominent University professors, administrators and students. With the recent acquisition of the Recoleta parcel, the University has now prioritized appropriate steps to document the history and better understand the significance of this contiguous land holding.

The University of Virginia Office of the Architect initiated this landscape study on behalf of the Arboretum and Landscape Committee to fully research, document and analyze these four parcels together and, in doing so, give opportunity for a better understanding of early 19th century land development, the importance of site in the development of these homesteads and the social interactions between these adjacent land owners.

The study is guided by underlying assumptions that frame the scope and breadth of the study. First, the physical and social history of these sites and their relationship to each other are relevant and important to document. Their histories should be foundational to any future planning considered for these sites. Second, the plant communities, known generally to be elaborate and extensive, should be fully documented, and cross-referenced with the historical research, to develop horticultural strategies for future planning. Finally, it is assumed that the structures on site will remain residential in use and will require a sensitive balance between maintaining privacy and providing access to the public.

METHODOLOGY

The study consists of four phases:

1. The study first documents the history of the four parcels, as landscapes intrinsically tied to their acclaimed residential structures and their residents, but also uniquely tied to each other. This is the first focused study of these important landscapes as the impetus to their historical importance. Extensive research was conducted to develop a historic narrative and chronology of these properties.

2. Paired with the extensive historical research, the study

documents existing conditions. A comprehensive survey was performed and compared to historic mapping. Photographic inventories and fieldwork provided additional data. Particular attention was given to document the plant collection. That data serves to understand both the historical landscape and provide a framework for planting objectives moving forward.

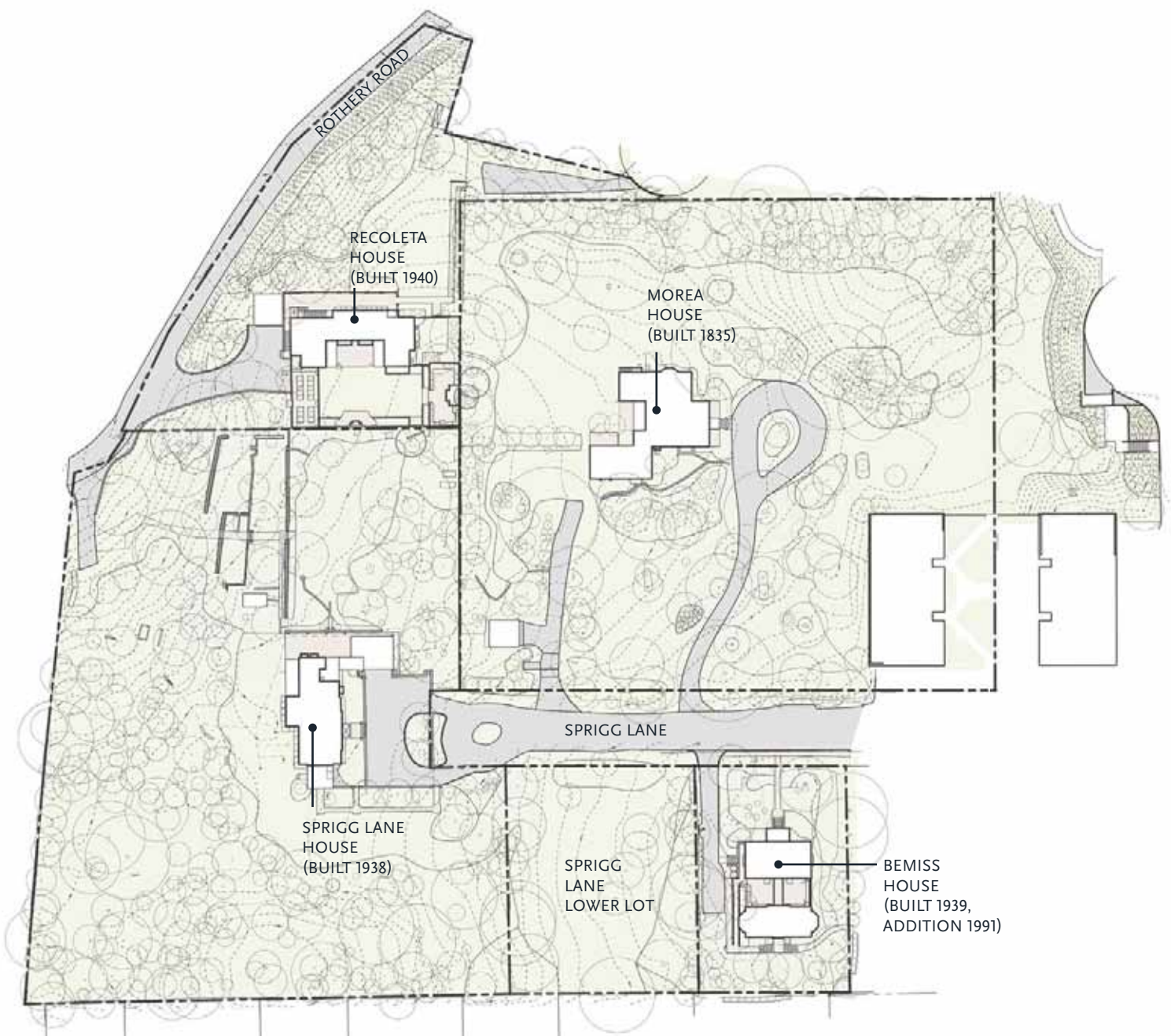
3. Using the historic and existing conditions findings, the study analyzes the four parcels together as an interconnected and inter-related landscape. Mapping of the entire study area exposes and highlights important physical, environmental and spatial characteristics.

4. Finally, the study initiates a conversation about the future of these parcels. It imagines potential opportunities, rooted in an understanding of their history, while offering ways in which the properties can be relevant, relatable and purposeful for the larger University community.

KEY FINDINGS

As is evident in Volume 2 of this study, there is a wealth of historical information about the individual and interconnected nature of these four parcels. Written documents, oral histories and physical evidence communicates the notable individuals who served as professors and administrators for the University. Both the architecture and landscape architecture are deemed significant to their eras of design and construction. And most importantly, the physical constructs of these histories are almost entirely intact. Herein is a rare opportunity to meld a richly preserved history with contemporary use of these properties.

With over 174 different plant species identified among the four parcels, this combined site is a haven for horticultural celebration and education. Furthermore, the site inherently fulfills some of the critical goals of the Landscape Framework Master Plan through its ~5.2 acres of tree canopy and biodiversity of plants. Future planning should seek to

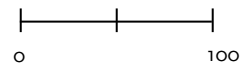


sustain and maintain these resources and integrate their environmental values with the historical landscapes deemed equally important.

As these properties are historically residential and three homes continue this residential use, they will need to maintain some sense of privacy for their residents. Similar to the Lawn Pavilions and their companion gardens that share space between private and community use, the Sprigg Lane sites hold a similar opportunity to expand their access and provide relevant, usable spaces for the larger University community. Providing student access through a variety of

academic research, learning and wellness initiatives, this combined site can take on new meaning and provide new histories.

The site's proximity to the major University intersection of Ivy Road and Emmet Street can enhance and expand pedestrian and multi-modal access to better connect Central and North Grounds. And through this framework of connectivity, Thomas Jefferson's vision for a botanical garden could be realized through greenways, shared streets and linear landscapes.



Planning Context

LANDSCAPE FRAMEWORK PLAN OBJECTIVES & MAPS

Completed in 2019, the University's Landscape Framework Plan outlines a set of goals for the University which positions the landscape as essential to future development and planning. It outlined how natural and cultural systems could be balanced across grounds, highlighting how the three precincts of North, West and Central Grounds pose unique challenges and opportunities for meeting these goals.

The Sprigg Lane Study area sits at the nexus of North and Central Grounds. Just above the Ivy Corridor development on a hill, it was not analyzed as a part of the Framework Plan. Yet, the properties are an integral part of the historic gateway into the University. This study intends to situate the project within the established goals and set forth opportunity for this study area to contribute to the larger goals of the University.

2019 Landscape Framework Plan, pg 10

FRAMEWORK GOALS

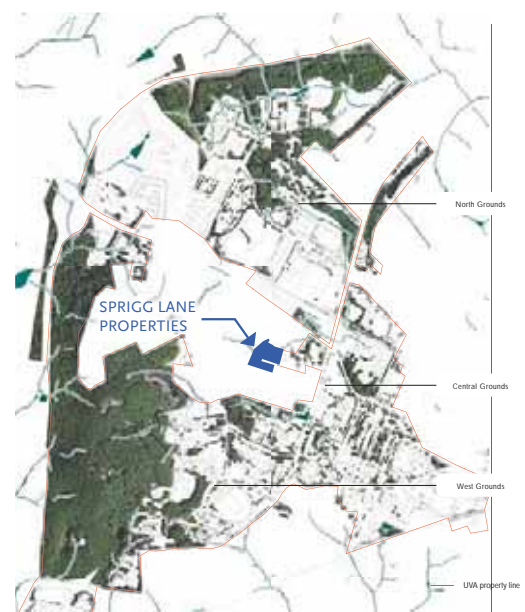
- Reinforce the landscape as essential to the University experience and reputation.
- Preserve and protect historic and cultural landscapes.
- Assimilate pedagogy into outdoor spaces.
- Integrate natural and cultural systems to create engaging places.
- Bolster the University's capacity for resilience, biodiversity, and long-term maintenance.
- Ensure and improve safety, security, and accessibility.

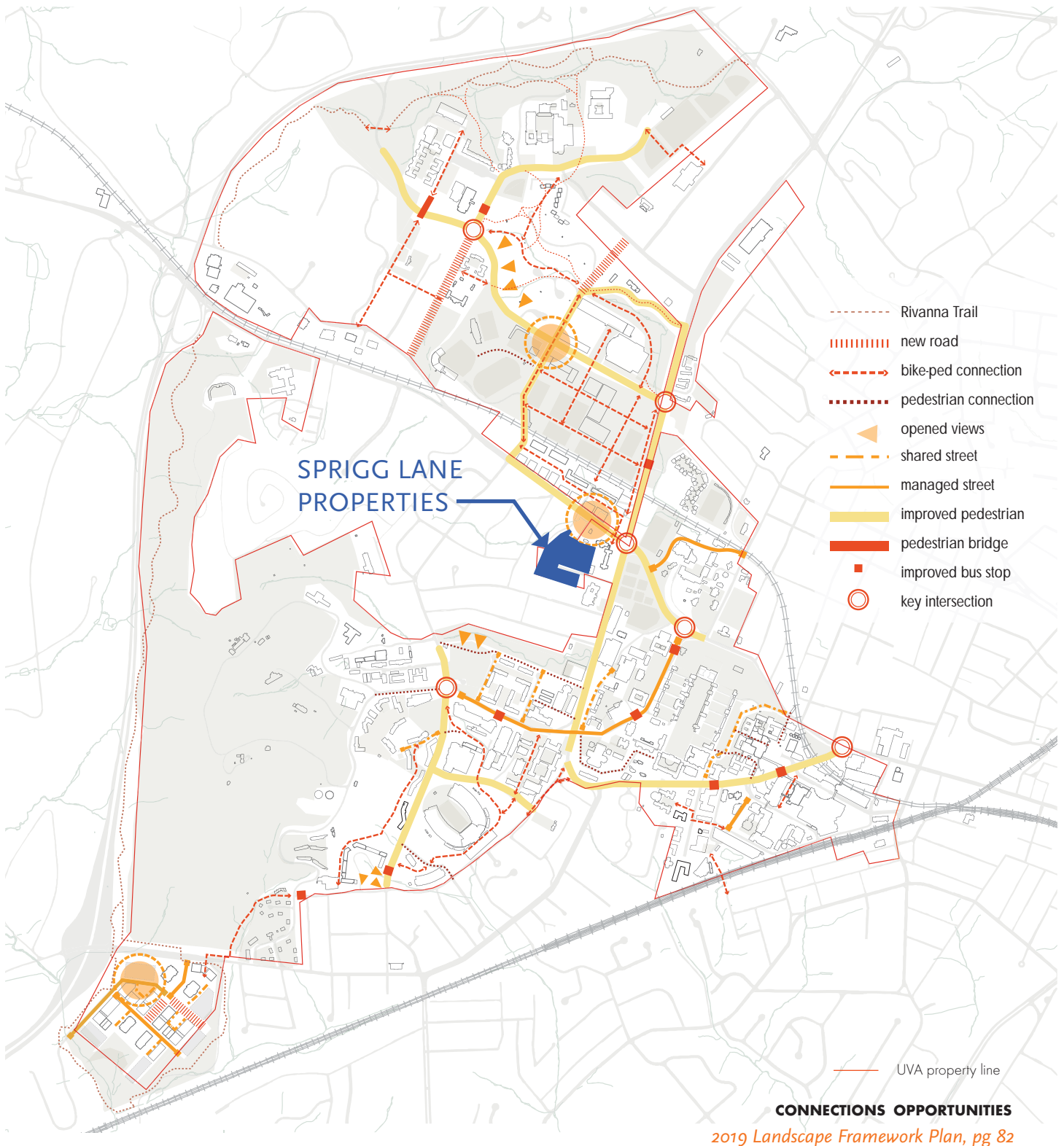
2019 Landscape Framework Plan, pg 45

WOODLAND RECOMMENDATIONS

- **CANOPY.** Increase overall tree canopy coverage in the next ten years on Grounds by expanding tree planting and replacements; study locations for canopy expansion to mitigate the "heat island" effect; focus on exposed corridors such as Alderman and Massie Roads to make a more pleasant pedestrian experience.
- **RESOURCE MANAGEMENT.** Develop resource management plans for both Observatory Hill and North Woods to create strategies for preservation and to incorporate potential academic, recreational, and club programming, to increase their value to the community.
- **WOODLAND MANAGEMENT.** Develop a woodland-management plan to help manage invasive species, improve habitat, and increase stormwater infiltration, reducing the total maximum daily load of pollutants headed for the Chesapeake Bay and to achieve additional carbon reduction.
- **PLANT INVENTORIES.** Document woodland areas to determine forest species, diversity, and problematic invasives. Continue to develop a comprehensive tree survey for developed areas of Grounds as a baseline and enter into the University's GIS database. Tree information to be recorded should be species, overall health rating, and commemorative or historical status.

2019 Landscape Framework Plan, pg 39





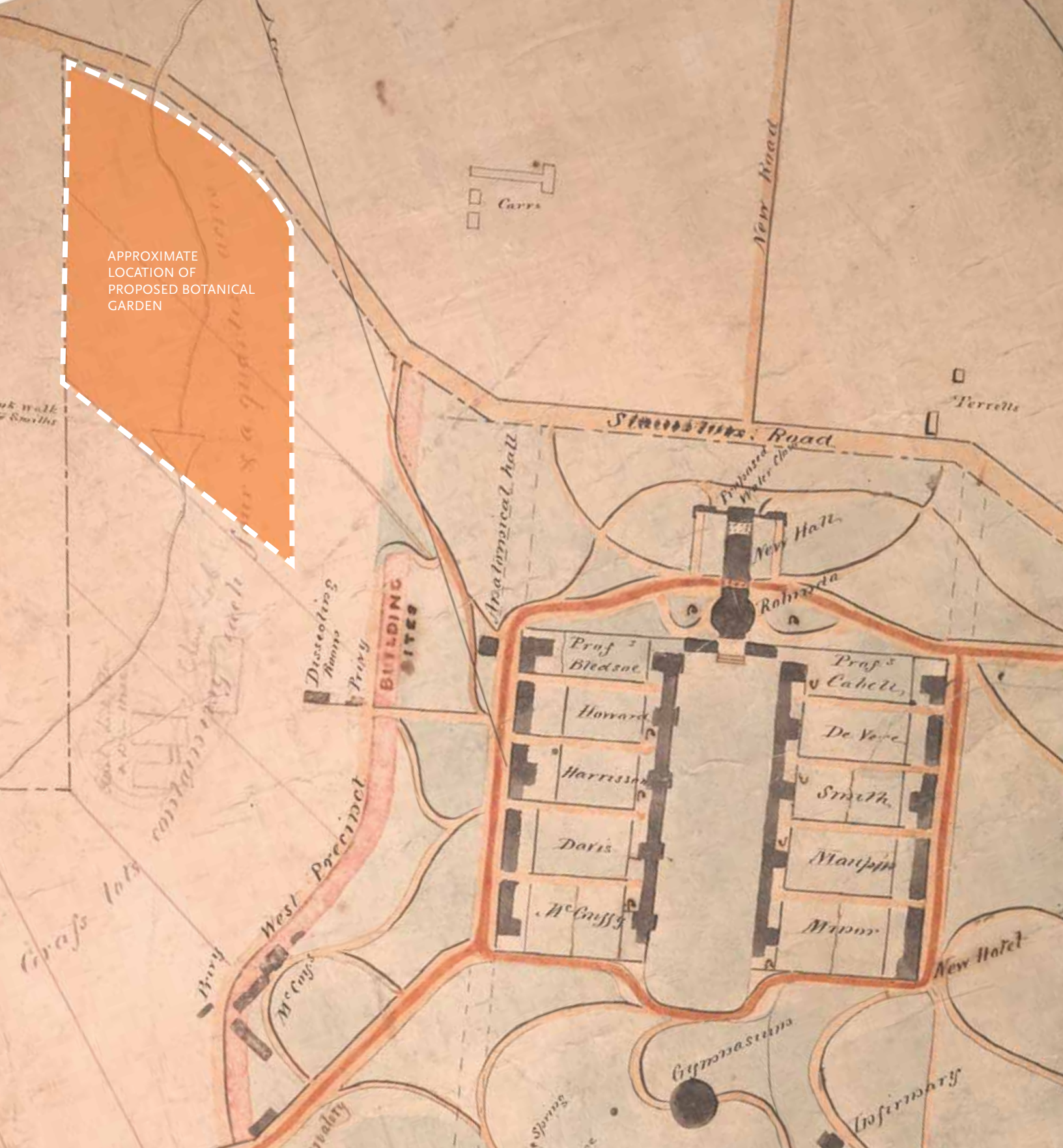


Diagram of the likely location of Jefferson's proposed botanical garden overlaid on 1858 Pratt map. Map photograph by Liz Sargent HLA.

CULTURAL HISTORY

The historical research, summarized in the following chapter, is a brief description of the development of these places, the people who inhabited them and their contributions to the University and larger Charlottesville community. Subsequently, Volume 2 provides the full breadth of historic research materials and findings, including a comprehensive history, property assessments and a significance evaluation.

The graphic to the left illustrates the approximate location described by Thomas Jefferson for a botanical garden at the University of Virginia. Jefferson's request for Emmet to develop a botanical garden in the vicinity of the study area is an important narrative thread, later manifested in the horticultural interests of the property's residents and continued by the Albemarle Garden Club's involvement on the properties.

Historical Summary

Refer to Volume 2 of this report for the full history of the project site, historical assessments and significance evaluation.

Located just a quarter mile northwest of the historic “Academical Village” at the foot of Lewis Mountain, the Sprigg Lane residential enclave today occupies roughly the geographic center of the University campus. The residential district was established in the 1830s with the construction of Morea by Dr. John Patten Emmet, appointed Professor of Natural Science by Thomas Jefferson. The 106-acre property acquired by Emmet was later subdivided at various times. During the 1930s, the other three dwellings that are also the focus of this study were built on the subdivided land. Each of these properties has its own unique history, however when taken collectively, the cluster of residences and the quiet enclave of Sprigg Lane serves as a fascinating microcosm of the influence of the University of Virginia on the Charlottesville community, aspects of its urban form, and the contributions of its faculty and friends to education, philanthropy, architecture and landscape, and the arts.

The period of history this study details begins in 1825, long after the era when Monacan Indians lived and thrived in this region. We must also recognize that the pre-University founding years were marked by regional settlements and agricultural land uses that relied upon enslaved labor, which continued well into the era where this story begins, with impacts that resonate for the University and community today.

John Patten Emmet was invited by Jefferson to join the faculty in 1825. Like Jefferson, Emmet’s interests expressed themselves in many related and overlapping disciplines. As a professor of Botany, Emmet enjoyed gardening, evident in his notebooks which include detailed botanical sketches (see Volume 2 for images). In 1826, the last year of his life, Jefferson charged professor Emmet with the construction of a Botanical Garden for the University, to be located northwest of the Academical Village. Upon Jefferson’s death in July of that year, Emmet was released from his responsibility for the project. However, Jefferson’s intention to create a botanical garden was an idea brought to light later just a short distance away at Morea (see the location for the proposed botanical garden on the prior page).

This chapter uses period plans to illustrate the contiguous periods of occupation within the study area, beginning with John Emmet’s residence through the current era. The proceeding text describes a bit about each era, with a greater level of detail provided in Volume 2 of this report.

1835-1847

In 1831, Dr. John Emmet purchased a 106-acre plot adjacent to the Grounds of the University of Virginia for the location of his home, which he called Morea. Intrigued by the fashionable industry of silk making that was popular at this time, Emmet also had a brick building constructed for the spinning of silk, and planted hedges of *Morus multicaulis*, the leaves of which were used for feeding the silkworm. Beyond the confines of the house and outbuildings, there were also acres of orchards and vineyards on his property. Emmet also appreciated trees as individual specimens, and collected species for display and propagation at Morea. The towering Osage Orange and Kentucky Coffee trees still standing at Morea today are likely his plantings, along with some old and sizable boxwoods.

1847-CIRCA 1900

Richard Duke purchased the 106-acre parcel from the struggling Emmet estate in 1847. Richard Duke didn’t live at Morea long, dying by 1849. After Duke’s wife died in 1852, Morea passed to her daughter, Mary Smith, and in turn to her daughter and later a niece. For the second half of the nineteenth century, Morea was occupied by the Duke family and their descendants.

The most often-quoted accounts of Antebellum Morea come from Richard Duke’s son, R.T.W. Duke Jr. In his journals, R.T.W. Duke, Jr., describes “Morea, my Aunt Mary Smith’s place...the solid brick structure just west of the University, with the large box trees at the front stoop.”¹ In his journals, Duke, Jr., also called Tom, presented a picture of his boyhood at Morea. One entry in his journals describes the burial of Daphne, a woman who was owned by his uncle:

She died before 1859, and I remember her funeral & the peculiar wails of the negroes at her interment--- which took place just back of the garden at Morea. She belonged to Uncle Charlie & he wept very bitterly at the funeral as I recall it.

The start of the Civil War brought about many changes at Morea, just as it sparked changes at the University across Meadow Creek. Designated as a hospital town, Charlottesville was pressed to absorb nearly 23,000 wounded or sick soldiers. The University itself served as a hospital, as did private homes including Morea.

¹ Refer to Volume 2 for source information, figures and photos.

In the years immediately following the war, the University saw a gradual resurgence of the student body that brought about significant growth and revitalization to the Grounds.

By the 1880s, we see the first subdivision of Emmet's original 106 acres into two Duke-owned parcels. By 1889, the three Duke women sold off the southern portion of their land leaving them with a 20 ¼ acre parcel.

CIRCA 1900-1937

From 1900 to 1918 Morea had a series of short-term owners. The 20 ¼ acre property was sold to Julia Duryear Sprigg in 1918, who subdivided the parcel over the next 20+ years, setting the stage for the settlement of Sprigg Lane.

In 1929, 2.77 acres that included the house and outbuildings were purchased from Julia Sprigg (now Cameron) by Elizabeth Echols, wife of Professor William H. Echols who also served as the Superintendent of Buildings and Grounds. By the early 1930s, Emmet Street was formalized and extended south dividing the property from the University. Two aerials from the 1930s (see Volume 2) show routes from Emmet Street into the Morea property were tree lined – the northern route more informally and the southern route with what appears to be an alley of small trees.

1937- CIRCA 1950

It took nearly a hundred years after the original construction of the Morea house for the other three houses in this study to appear on the remaining acres of the original tract. In 1937, Elizabeth and Professor William Weedon purchased a parcel from Julia Sprigg Cameron and built their home (Sprigg Lane House) in the location of the former Morea stables. Within a few years, Mary Stuart Goodwin, the widow of a medical professor, bought a lot from the Camerons and conceived of her house (now known as Bemiss House) and garden. Both hired Marshall Swain Wells, a prolific Charlottesville architect to construct their homes. Meanwhile, in 1938 the Camerons sold acreage to Professor of Fine Arts and Drama, Harry Pratt and his wife Agnes (Rothery) Pratt, who proceeded to build a home, lovingly referred to as Recoleta.

For a period of about four decades, the Sprigg Lane neighbors gardened and socialized together. At Sprigg Lane House, the designers of the gardens were the Weedons themselves. Like John Emmet, Mr. Weedon, an interdisciplinary professor of philosophy and Asian studies, including Asian architecture, was an enthusiastic plantsman and experimenter. He relished cultivating new varieties and species of trees and shrubs in his garden, especially plants unusual to Virginia. In keeping with William Weedon's interests and travels as a scholar, and also a naval officer in Asia, the extensive Weedon gardens contained both native and Asian plants. Mrs. Weedon herself was a gifted flower gardener and kept an extensive herb garden.

East of the Weedon's "lower lot" is the current Bemiss House, former home of Mary Stuart Cocke Goodwin. Described as "Jeffersonian Revival," the Goodwin house was unusual for locating the kitchen downstairs off a "sunken soapstone / flagstone terrace." Like her neighbors, Mrs. Goodwin also kept an extensive, albeit modest, flower garden.

Recoleta, perhaps the most unusual of the four houses in the study, was conceived by Agnes Rothery Pratt and her professor husband based upon a number of homes they had seen and stayed at during their extensive world travels. A prolific writer of more than thirty-five books, Agnes Rothery left behind the detailed story of the conception and evolution of the house and gardens at Recoleta in her memoir, *A Fitting Habitation*, published in 1944. Virginia Stokes and her husband, close friends of Agnes and Harry, moved in with the Pratts in the mid 1950s. After the Pratts passed, the Stokes remained. At 101 years of age, Virginia Stokes still lives at Recoleta today.

1951-1964

After World War II, the University grew rapidly. As a result, the dormitory Mary Munford Hall was constructed in 1951 along Emmet Street on the grounds of the original Morea tract. The building of the dorm severed direct access from Emmet Street to the front of the Morea house due not only to the siting of the building but also as a result of the major earthwork that was required.

A history of Sprigg Lane would not be complete without mention of the Albemarle Garden Club. Over the years many of the neighbors on Sprigg Lane served as members and leaders of the club including Mary Stuart Goodwin, Elizabeth Echols, and Elizabeth Weedon. While not members, both Agnes Rothery and Virginia Stokes had connections there and Mr. Weedon was considered an honorary member. An important development in the life of the neighborhood and the garden club occurred in 1962 when the Albemarle Garden Club members started the Albemarle Botanical Collection at Morea. The members enlisted Meade Palmer, professor of Landscape Architecture at the University at that time, to create a master plan for the property. The garden revisions at Morea were begun in 1963 and continued over the coming years. As noted in the Significance Evaluation included in Volume 2 of this report, the proposed period of significance for the Sprigg Lane landscape extends to 1964, the year in which Meade Palmer completed planting plans for Morea as a botanical garden and Bemiss House was transferred to the University.

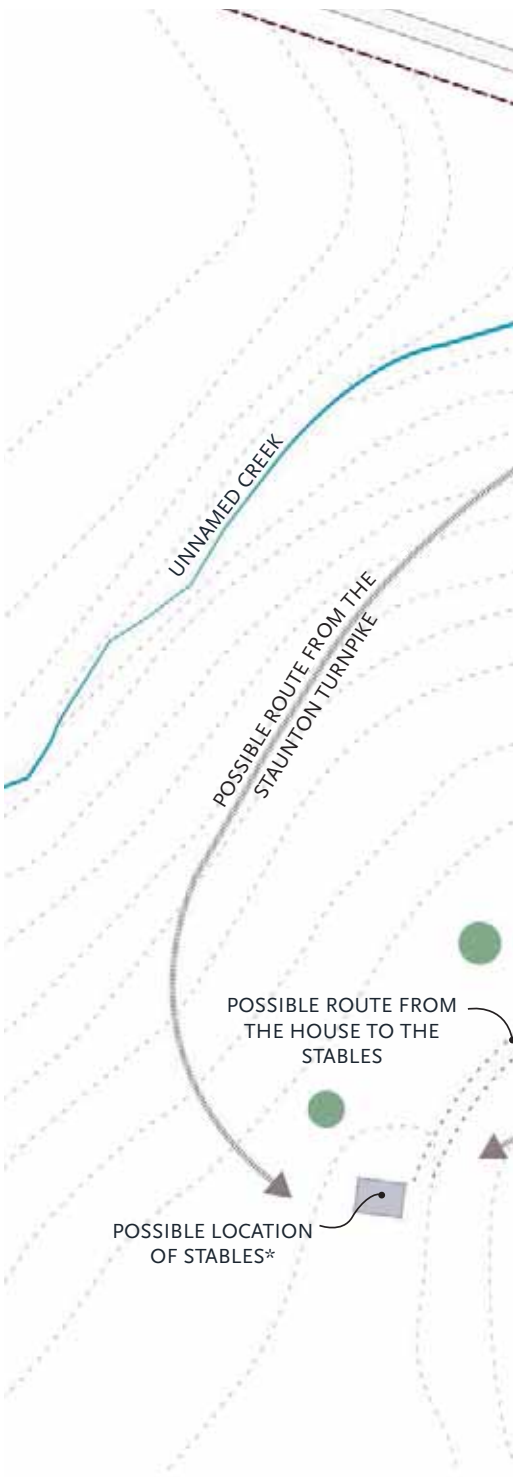
1965-2020

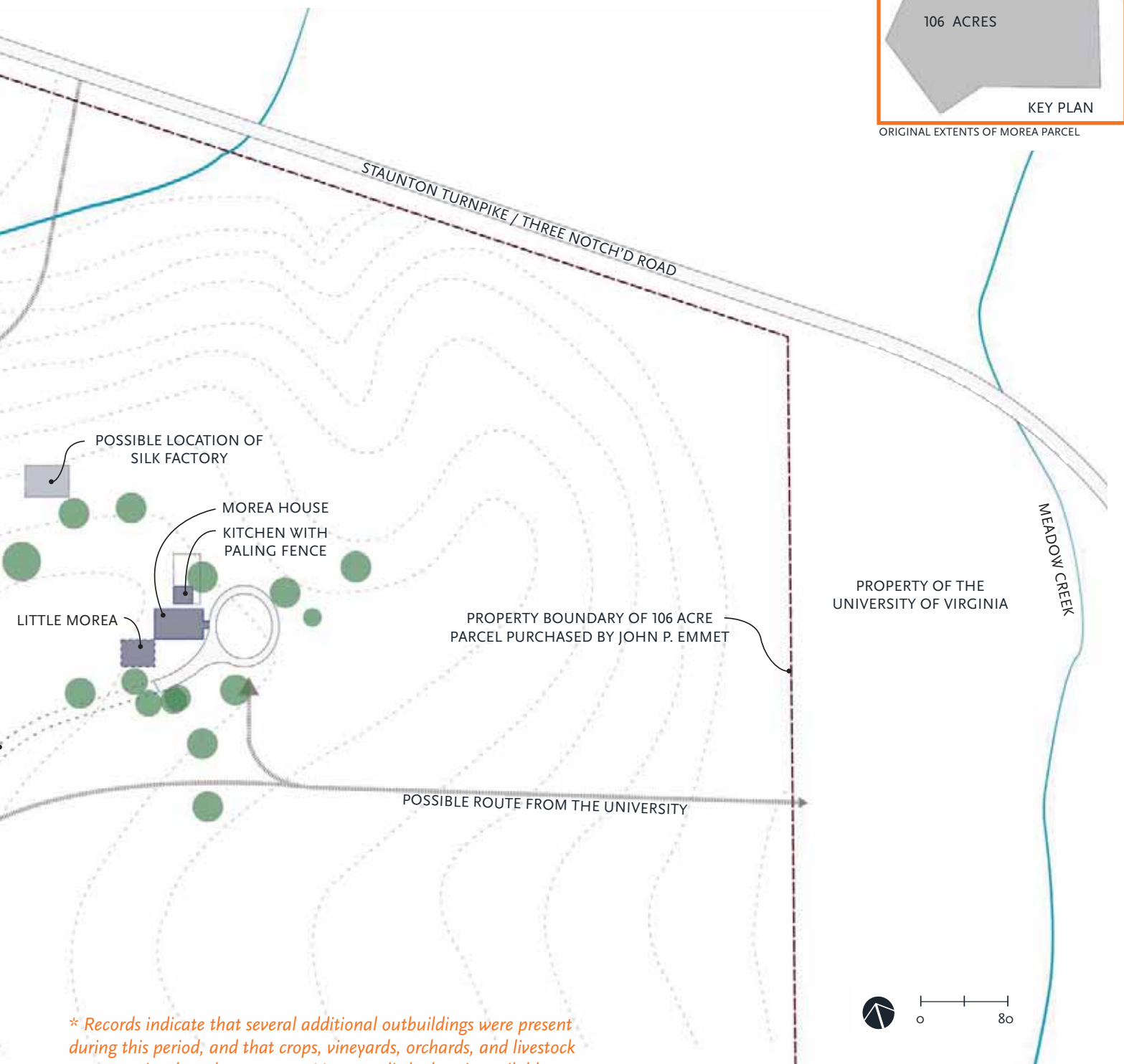
In 1970, The University of Virginia began to admit women as undergraduates. In response, Gwathmey, a dorm addition to Mary Munford, was built that same year. After much controversy, another large dormitory complex was added in the early 1980s originally named Hoxton House and Lewis House, the latter renamed Yen House in 2017. The final substantive change to the Sprigg Lane landscape occurred in 1991 when an addition was built on the rear of the Bemiss House, home to the University of Virginia Press since 1964.

Chronology

1835 - 1847

1835	John P. Emmet and his wife Mary purchase a 106-acre parcel west of the University of Virginia in 1831. In 1835, they relocate from Pavilion I on the University Grounds to a home built on the property that Emmet calls "Morea."
1835-1842	Emmet develops his farmstead "for the purpose of establishing a silk factory," dividing the land "into fields." In addition to the house, outbuildings include a kitchen, brick silk factory, stables, a chicken house, and a corn house. There are orchards, vineyards, flower gardens, and individual specimen trees planted for display and propagation.
1842-1847	Emmet dies in 1842. His wife Mary takes in boarders until she sells the property in 1847. A year later, Mary petitions the court to sell the five enslaved individuals that had been owned by her husband. She dies in New York in 1860.





** Records indicate that several additional outbuildings were present during this period, and that crops, vineyards, orchards, and livestock pasture existed on the property. However, little data is available to record the location of these structures and activities.*

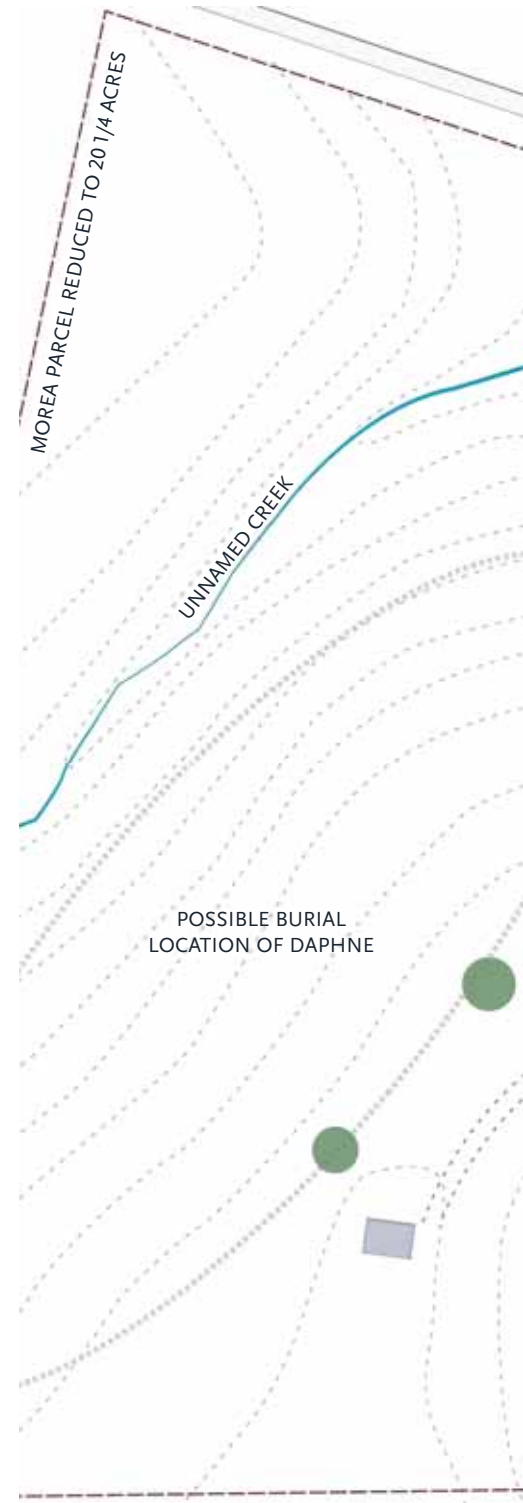
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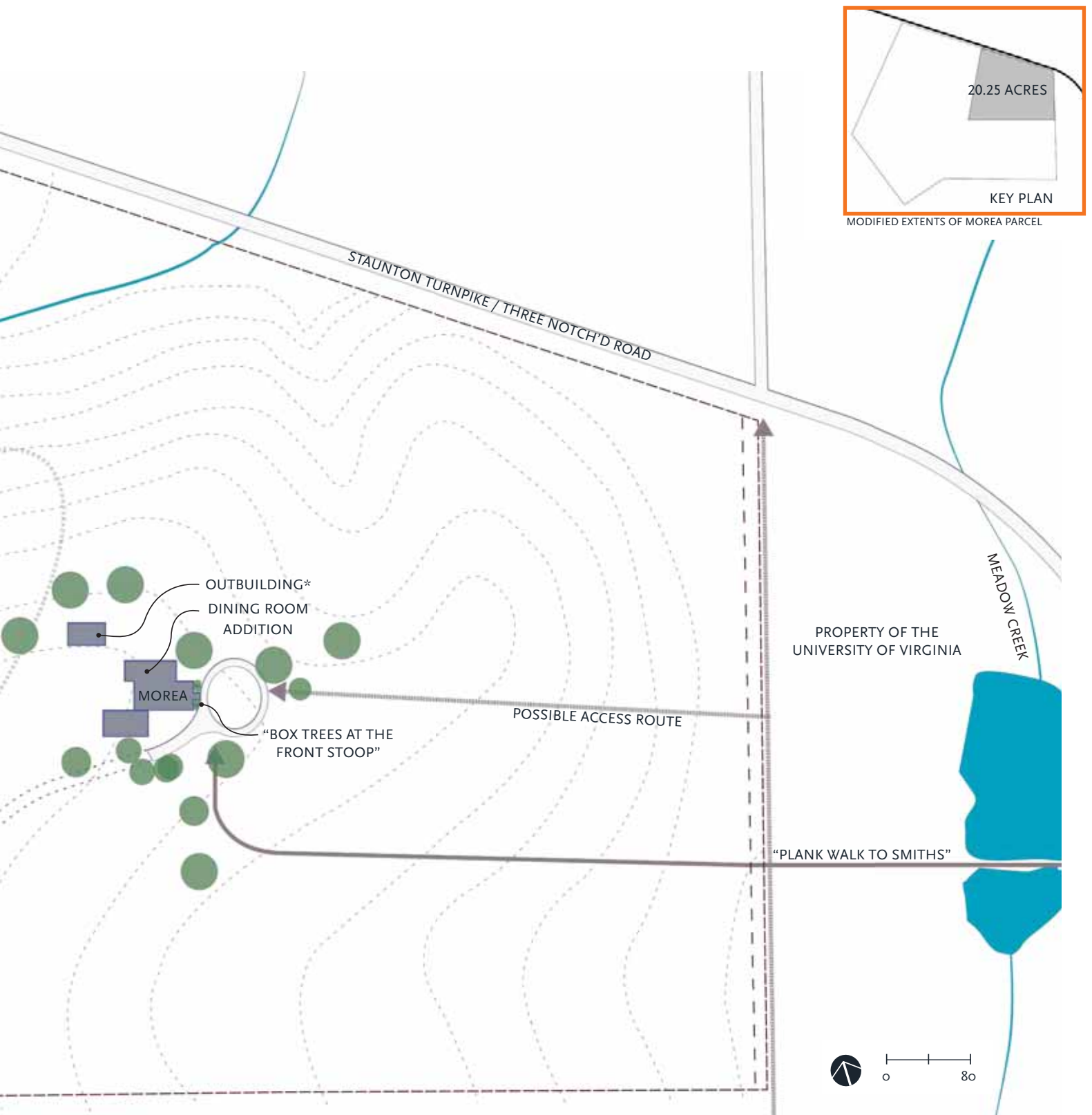
Chronology

1847 - circa 1900

1847	The Morea property is purchased by Richard Duke and his wife Maria.
1849	Richard Duke dies and Morea passes to his wife.
1850	The census records that Maria Duke owns 20 slaves, including 7 men and boys and 13 women and girls.
1850–1895	The Duke family removes the kitchen and breezeway north of the main structure and builds a two-story addition onto the north side of the house. The Dukes build another structure to the northwest of the house to replace a building that was removed.
1852	Mary Smith, daughter of Richard and Maria Duke, acquires Morea. R.T.W. Duke Jr. describes “Morea, my Aunt Mary Smith’s place... with the large box trees at the front stoop.”
Circa 1858	Daphne, an enslaved woman, dies and is buried “just back of the garden at Morea.”
1858	The Pratt map indicates a “plank walk to Smith’s” from the university grounds that crosses a bridge and pond at Meadow Creek.
1860	A total of nine enslaved individuals are listed as residing at Morea in the U.S. Census.

1861–1865	Morea serves as a makeshift convalescent hospital and a home for various family members.
1879	T.A. Emmet, son of John P. Emmet, draws Morea from memory circa 1845.
1880	A total of 24 people are living or boarding at Morea, including both black and white individuals.
1880–1889	Emmet’s 106-acre parcel is subdivided; Colonel Richard Thomas Walker Duke, Jr., acquires the northwestern quadrant containing 48-¼ acres, while 41 acres are sold to William B. Towles. Duke descendants retain the balance containing 20-¼ acres, including the house.
1889	The Towles family secures a 30-foot right-of-way, shared with Morea, that provides access along the edge of university land (the future alignment of Emmet Street).
1895	Duke descendant Nannie H. Deskins sells Morea to Helen Buckmaster.
1895	The Rotunda fire breaks out; Professor William Echols (future owner of Morea) attempts unsuccessfully to prevent the spread of the fire using dynamite.
Circa 1900	The current alignment of Emmet St. is established.





* Records indicate that several additional outbuildings were present during this period, and that crops, vineyards, orchards, and livestock pasture existed on the property. However, little data is available to record the location of these structures and activities.

MAP SOURCES INCLUDE: UNIVERSITY OF VIRGINIA OFFICE OF THE ARCHITECT, RIVANNA ARCHAEOLOGICAL SERVICES, LLC., UNIVERSITY OF VIRGINIA CULTURAL LANDSCAPE REPORT FOR THE ACADEMICAL VILLAGE, UNIVERSITY OF VIRGINIA SPECIAL COLLECTIONS LIBRARY, ALBEMARLE COUNTY COURTHOUSE, CHARLOTTESVILLE CITY COURTHOUSE, UNIVERSITY OF VIRGINIA FACILITIES MANAGEMENT RESOURCE CENTER, CITY OF CHARLOTTESVILLE ASSESSOR'S OFFICE, MARY WEEDON POLLOCK, LUKE POLLOCK, JENNIFER WEEDON PHILLIPS, VIRGINIA STOKES, AND MELINDA FRIERSON.

Chronology

circa 1900 - 1937

1900–1918	Morea has a series of short-term owners.
1913	The Albemarle Garden Club is founded by nine women at Morven.
1915	The Morea garage is built during the ownership of R. W. Huntington and his wife Elizabeth Whipple Huntington.
1918	The 20-¼ acre Morea parcel is sold by widow Elizabeth Huntington to Julia Duryear Sprigg, who later marries Broadnax Cameron in 1921.
1925	The Towles family sells their property to Phi Sigma Kappa Fraternity, which includes a dwelling now known as Alumni Hall.
1929	2.77 acres, including the Morea house, are purchased by Elizabeth Echols and her husband, Professor William Echols. The deed allows for the construction of a new street connecting Emmet Street to the Morea tract (the future Sprigg Lane). Between 1929 and 1944, Julia Sprigg Cameron further subdivides her property and sells eight parcels within the 20-¼-acre parcel.

1931–1933	Julia Sprigg Cameron sells a 33-foot wide, 0.48- acre right-of-way for a road to the Commonwealth. A 1931 construction drawing for Emmet Street notes a 10-foot-wide “macadam” entrance near the current vicinity of Sprigg Lane, as well a narrower “dirt walk” that roughly aligns with the front entry of Morea house. Emmet Street, which formerly ended at Meadow Creek is also extended by the state at the University’s request during this time.
1936	The Alumni Association purchases the Phi Sigma Kappa Fraternity as its headquarters.





MAP SOURCES INCLUDE: UNIVERSITY OF VIRGINIA OFFICE OF THE ARCHITECT, RIVANNA ARCHAEOLOGICAL SERVICES, LLC., UNIVERSITY OF VIRGINIA CULTURAL LANDSCAPE REPORT FOR THE ACADEMICAL VILLAGE, UNIVERSITY OF VIRGINIA SPECIAL COLLECTIONS LIBRARY, ALBEMARLE COUNTY COURTHOUSE, CHARLOTTESVILLE CITY COURTHOUSE, UNIVERSITY OF VIRGINIA FACILITIES MANAGEMENT RESOURCE CENTER, CITY OF CHARLOTTESVILLE ASSESSOR'S OFFICE, MARY WEEDON POLLOCK, LUKE POLLOCK, JENNIFER WEEDON PHILLIPS, VIRGINIA STOKES, AND MELINDA FRIERSON.

Chronology

1937 - circa 1950

1937-1938	William and Elizabeth Weedon purchase a parcel from Julia Sprigg Cameron and hire architect Marshall Wells to build their home (Sprigg Lane House). East Morea Circle (later Rothery Road) marks the northeastern corner of their property.
1938-1940	Agnes Rothery Pratt and Harry Pratt purchase a parcel from Julia Sprigg Cameron to build a home. The site is described as a former dump where the Pratts excavate the "whole top of a hill" to build the house and garage (Recoleta).
1938	A 1938 plat first indicates the right-of-way for Sprigg Lane. The same plat shows three lots of approximate equal size subdivided by Julia Sprigg Cameron south of the road. The lots are purchased by the University of Virginia Endowment Fund, Mary Stuart Goodwin, and William and Elizabeth Weedon.
by 1939	Cresap Road is built; several dwellings are built on the land north of Recoleta along the road between the late 1930s and the 1950s.
1939	Mary Stuart Goodwin works with architect Marshall Wells to build a home on her property.

1939	Mary Stuart Goodwin, Elizabeth Echols, and Elizabeth Weedon are active members of the Albemarle Garden Club, while William Weedon is considered an honorary member due to his interest in and expertise with plants.
1939	Charlottesville annexes land to the west of a boundary that extended north-south through Morea and Sprigg Lane.
1941-1945	During World War II, neighbors at Sprigg Lane enlarge their gardens and raise chickens. The Pratts are forced to put plans for the completion of their garden, notably a wall to enclose a space to the south of the house, on hold due to war shortages.
1945-1946	An Albemarle Garden Club events booklet advertises a tour of the Sprigg Lane gardens with hostesses Mrs. Echols, Mrs. Weedon, and Mrs. Goodwin.
1946	The Pratts are able to complete work at Recoleta, including construction of the perimeter wall and gardens south of the house.
1947	Virginia Stokes marries William E. Stokes, Jr. in front of the fireplace at Recoleta.





MAP SOURCES INCLUDE: UNIVERSITY OF VIRGINIA OFFICE OF THE ARCHITECT, RIVANNA ARCHAEOLOGICAL SERVICES, LLC., UNIVERSITY OF VIRGINIA CULTURAL LANDSCAPE REPORT FOR THE ACADEMICAL VILLAGE, UNIVERSITY OF VIRGINIA SPECIAL COLLECTIONS LIBRARY, ALBEMARLE COUNTY COURTHOUSE, CHARLOTTESVILLE CITY COURTHOUSE, UNIVERSITY OF VIRGINIA FACILITIES MANAGEMENT RESOURCE CENTER, CITY OF CHARLOTTESVILLE ASSESSOR'S OFFICE, MARY WEEDON POLLOCK, LUKE POLLOCK, JENNIFER WEEDON PHILLIPS, VIRGINIA STOKES, AND MELINDA FRIERSON.

Chronology

1951 - 1964

1951-1952	Mary Munford Hall dormitory is built east of Morea on a knoll overlooking Emmet Street.
1954-1956	Agnes Rothery Pratt dies in 1954. Virginia and William Stokes move into Recoleta to care for Harry Pratt, who dies in 1956. Before he dies, Mr. Pratt sells Recoleta to the Stokes.
1957	An Echols heir sells the 2.77-acre Morea property to Samuel and Elise Vest who intend to subdivide the land into lots for “bungalows.”
1958	A 1958 plat indicates a parcel acquired by William Stokes north of their original parcel and west of Cresap Road, establishing a connection between their property and Cresap Road.
1960	To protect against the proposed development of Morea, the Weedons and their neighbors help the University of Virginia Alumni Fund acquire the property, which in turn donates the property to the Rector and Board of Visitors of the University, with the understanding that it will remain undeveloped. Prior to transferring the property, the Weedons subdivide a 20-foot-wide strip from the western end, adding acreage to both the Sprigg Lane and Recoleta properties.

Circa 1960	A brick outbuilding located northwest of Morea is demolished.
Early 1960s	Virginia Stokes establishes a rose garden and begins to make changes to the gardens, enlisting the help of her student tenants.
1962	The Albemarle Garden Club, in collaboration with the University of Virginia, founds the Albemarle Botanical Collection at Morea. The club discovers a landscape that has been neglected and become overgrown.
1962	The University implements several changes at the Morea house to accommodate visiting faculty.
1963	Changes to the Morea landscape, including a new access road for Little Morea, fence to separate the rear yard, boxwood plantings along Sprigg Lane, and new tree and shrub plantings are initiated based on Meade Palmer's design and plans.
1964	Mary Stuart Goodwin dies. Her heirs sell her house to the University of Virginia.





MAP SOURCES INCLUDE: UNIVERSITY OF VIRGINIA OFFICE OF THE ARCHITECT, RIVANNA ARCHAEOLOGICAL SERVICES, LLC., UNIVERSITY OF VIRGINIA CULTURAL LANDSCAPE REPORT FOR THE ACADEMICAL VILLAGE, UNIVERSITY OF VIRGINIA SPECIAL COLLECTIONS LIBRARY, ALBEMARLE COUNTY COURTHOUSE, CHARLOTTESVILLE CITY COURTHOUSE, UNIVERSITY OF VIRGINIA FACILITIES MANAGEMENT RESOURCE CENTER, CITY OF CHARLOTTESVILLE ASSESSOR'S OFFICE, MARY WEEDON POLLOCK, LUKE POLLOCK, JENNIFER WEEDON PHILLIPS, VIRGINIA STOKES, AND MELINDA FRIERSON.

Chronology

1965 - 2020

1968	Mary Goodwin's house becomes home to the University of Virginia Press and is named Bemiss House.
1970	The University begins to admit women as full time undergraduates. Gwathmey House is built as a 100-bed addition to Munford Hall.
1972	Three Sprigg Lane homes and gardens—Morea, Sprigg Lane House, and Recoleta—are featured on the Historic Garden Week tour sponsored by the Garden Club of Virginia.
Early 1980s	A proposal to build a large dormitory complex north of Sprigg Lane and east of Morea upsets those living on Sprigg Lane. Neighbors and friends of Morea bring suit against the University in March of 1983 to prevent the project, citing failure of the administration to honor an agreement to keep Morea undeveloped.
1983-1984	After much controversy, Lewis and Hoxton Houses (renamed Yen House in 2017), are built. These become part of the International Residential College.
1983	Alumni Hall is expanded and the lot east of Bemiss House is developed for parking.

1983-1984	Morea is listed in the Virginia Landmarks Register (1983) and National Register of Historic Places (1984).
1984	William Weedon dies.
1991	Bemiss House is expanded through construction of a new addition to the south to accommodate the space needs of the University Press.
2003-2004	Recoleta is listed in the Virginia Landmarks Register (2003) and National Register of Historic Places (2004).
2004	Virginia Stokes donates a conservation easement to the Virginia Department of Historic Resources for Recoleta.
2006	Sprigg Lane House is acquired by the University of Virginia Foundation.
2015	Recoleta is acquired by the University of Virginia Foundation. Virginia Stokes maintains a life tenancy under the terms of the property transfer.
2019	Virginia Stokes celebrates her 100th birthday with a party in her garden in May.
2020	The University moves classes online amid the COVID-19 outbreak.





MAP SOURCES INCLUDE: UNIVERSITY OF VIRGINIA OFFICE OF THE ARCHITECT, RIVANNA ARCHAEOLOGICAL SERVICES, LLC., UNIVERSITY OF VIRGINIA CULTURAL LANDSCAPE REPORT FOR THE ACADEMICAL VILLAGE, UNIVERSITY OF VIRGINIA SPECIAL COLLECTIONS LIBRARY, ALBEMARLE COUNTY COURTHOUSE, CHARLOTTESVILLE CITY COURTHOUSE, UNIVERSITY OF VIRGINIA FACILITIES MANAGEMENT RESOURCE CENTER, CITY OF CHARLOTTESVILLE ASSESSOR'S OFFICE, MARY WEEDON POLLOCK, LUKE POLLOCK, JENNIFER WEEDON PHILLIPS, VIRGINIA STOKES, AND MELINDA FRIERSON.

Historical Significance

Refer to Volume 2 of this report for the full history of the project site, historical assessments and significance evaluation.

The quiet enclave of Sprigg Lane and the four residential properties that comprise the project area offer a rare glimpse at life just beyond the University of Virginia during the nineteenth and twentieth centuries. Since 1835, residents along Sprigg Lane have maintained close ties with the University of Virginia as professors, administrators, health workers, and students. These same residents have made important contributions to the University as well as the Charlottesville community in the arenas of education, philanthropy, agriculture, science, architecture, landscape architecture, and gardening.

Based on research and investigation into the history of the Sprigg Lane landscape (provided in Volume 2 of this report) and the contributions of the various residents to University and community life, as well as the surviving evidence of nineteenth and twentieth century lifeways, the Sprigg Lane landscape could be considered to form a single historic district eligible for listing in the National Register of Historic Places. The proposed period of significance for the historic district would extend between circa 1835, with the construction of Morea, and 1964, the year in which Meade Palmer, a prominent landscape architect and University professor, completed planting plans for Morea as a botanical garden and Bemiss House was transferred to the University¹. A majority of the features located on all four properties were established during the period of significance, and have been little altered since. Furthermore, there have been few additions or losses of historic resources on any of the properties since the end of the proposed period of significance.

As detailed in the property assessments and significance evaluation provided in Volume 2 of this report, the properties at Sprigg Lane are significant for many reasons, including their associations with several individuals who served as professors and administrators at the University of Virginia. The first of these, John Patton Emmet, was appointed Professor of Natural Science by Thomas Jefferson in 1825 and was one of the first faculty hired to teach when the University opened. Emmet moved from Pavilion I at the University to the Sprigg Lane property after building Morea in 1835. A professor of various science courses, including

botany, Emmet is known to have conducted experiments in agriculture on the property. Other notable professors known to have lived at Sprigg Lane include William Stone Weedon, interdisciplinary professor of philosophy and Asian studies, and William Echols, professor of mathematics and Superintendent of Buildings and Grounds.

Sprigg Lane is also significant for its contributions to architecture and landscape architecture. Each of the four dwellings exhibit notable qualities of design or craftsmanship, or are associated with a recognized architect. Morea is unique in being “the only surviving dwelling built by one of the original university faculty members approved by Jefferson.”² The National Register of Historic Places nomination for Recoleta, designed in the Spanish Revival style by local architect Benjamin Charles Baker, highlights the dwelling’s “architectural refinement, novelty, sophistication, and imagination.”³ Both Sprigg Lane House and Bemiss House were designed by notable local architect Marshall Swain Wells, whose other local projects are currently listed in the National Register of Historic Places.

Landscape architectural significance is derived from the guiding hand of Meade Palmer in the reimagining of the botanical collection and landscape design at Morea during the early 1960s, as well as the contributions of William and Elizabeth Weedon at the Sprigg Lane House, and Agnes Rothery and Virginia Stokes in the design and implementation of their gardens and grounds at Recoleta.

Further studies of the Sprigg Lane landscape are likely to yield important new information from the nineteenth century about the development of the Morea property and the community surrounding the University of Virginia. Archaeological investigations may provide information about the locations of buildings and other support structures as well as evidence of Emmet’s botanical experiments and agricultural activities. Additional inquiries may contribute knowledge regarding the enslaved individuals who lived and worked on the property, and may expand our understanding of life at Morea and the University during the antebellum and later periods.

¹ Alternatively, consideration could be paid to extending the end date of the period of significance to the 50-year age consideration indicated in National Register of Historic Places guidance documents, currently 2020.

² Virginia Historic Landmarks Commission Staff, National Register of Historic Places (NRHP) nomination: Morea. Virginia Landmarks Register (VLR) Listing Date: March 20, 1984; NRHP Listing Date: May 3, 1984.

³ J. Daniel Pezzoni, National Register of Historic Places Nomination: Recoleta. VLR Date Listed: September 10, 2003; NRHP Date Listed: August 11, 2004,” 5.



Clockwise from top left: Sketch of late 1840s Morea, as remembered by the son of John Patten Emmet, 1879 (University of Virginia Special Collections Library); tree planting at Morea with Meade Palmer (Charlottesville Daily Progress); the "Cocktail Apple Tree" in the south yard at Sprigg Lane House, date unknown (Mary Weedon Pollock and Luke Pollock); earthwork equipment on the Morea property, 1983 (Special Collections Library); Bemiss House, 1988 (Virginia Department of Historic Resources); Agnes Rothery Pratt and Harry Pratt in the south yard, circa 1950s (Virginia Stokes).

EXISTING CONDITIONS

The four parcels were professionally surveyed in the fall/winter of 2019. The official survey of the property included all hardscape features such as building structures, walkways, patios and site walls, as well as topography and surface utilities. It delineated vegetated areas and identified trees of a significant caliper, generally above 6" diameter at breast height.

The project team performed additional site survey visits to document all vegetative material not included in the official survey including trees with a caliper less than 6" diameter at breast height, unidentified tree species, shrubs, groundcover and in the Spring of 2020 ephemeral plant species. The data was gathered from direct observation, analysis of photo documentation and historical map research. Eight site visits were performed and over 3,000 photographs taken.

To document the data, all species were entered into Computer Aided Design and Geographic Information System (GIS) software. In the GIS data, additional qualitative and quantitative data was logged for each plant, including its genus/species, plant characteristics, seasonal colors and historical significance. The data collected informed the site analysis presented in the following chapter.

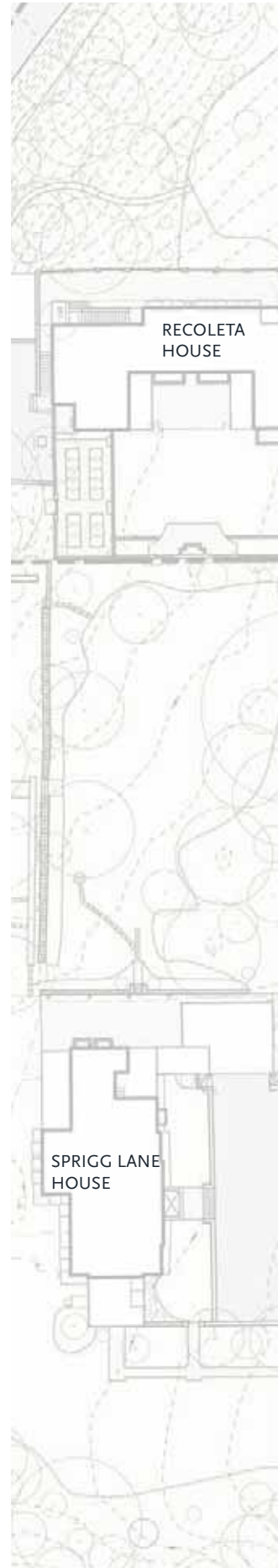
All materials collected and recorded are itemized in the appendix and have been digitally submitted for University of Virginia records.

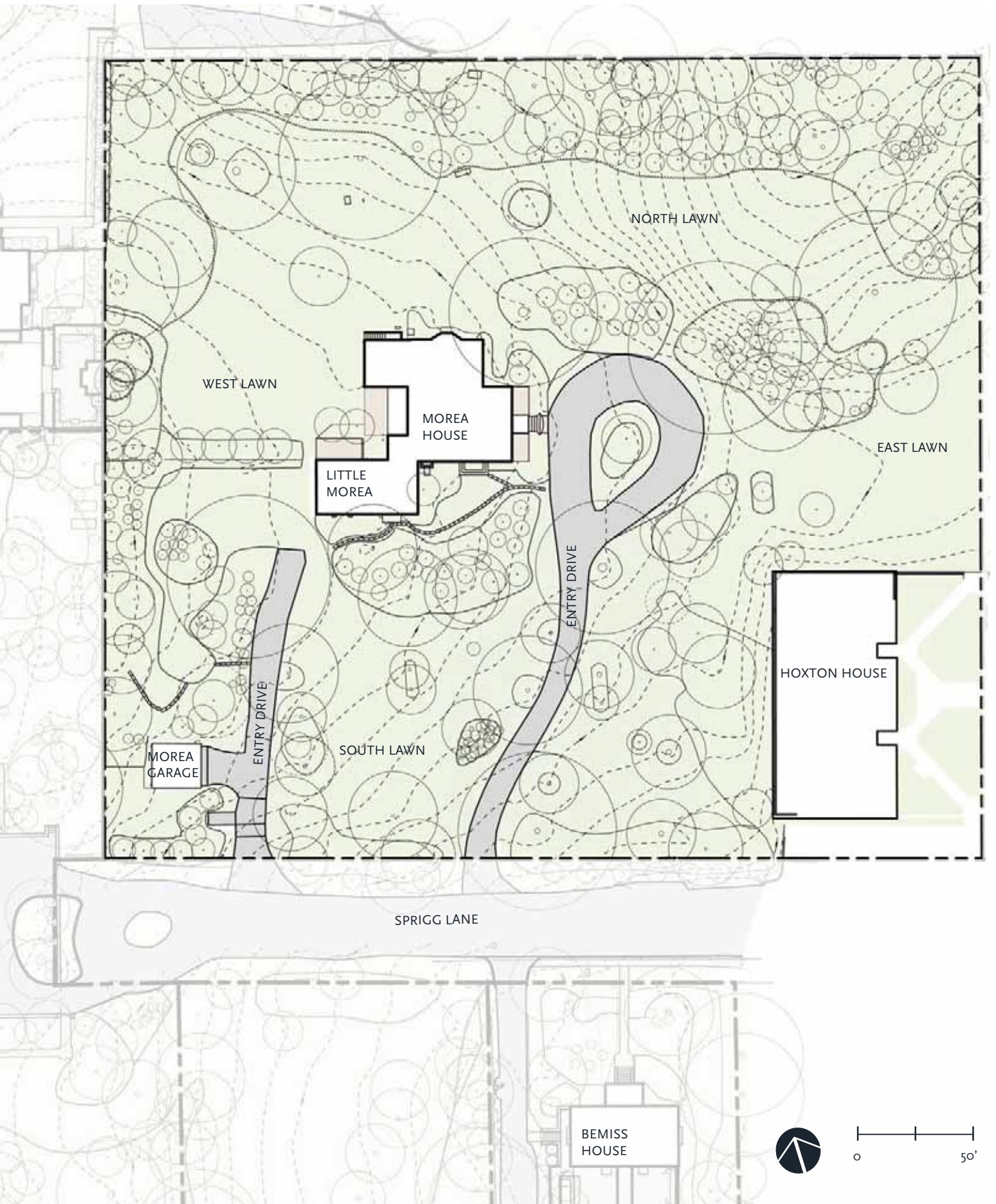
EXISTING CONDITIONS

Morea

Morea has two existing structures, Morea House, which includes Little Morea, a separate faculty residence, and a garage in the southwest corner. The landscape is largely defined by large canopy trees, many dating back to the Emmet Era including Osage Orange trees, Kentucky Coffee trees and Black Walnut. The canopies line a series of lawns; as the house sits on the high point of the site, one can imagine the long views once provided across these lawns. The southern facade of Morea has old growth American Boxwood shrubs under a grove of Kentucky Coffee trees. The Hoxton House, constructed in 1983 sits in the south-east corner of the Morea parcel and is the more conspicuous of the modern structures constructed to the east of Morea. Morea is home to three UVA memorial trees, two lindens and one dove tree.

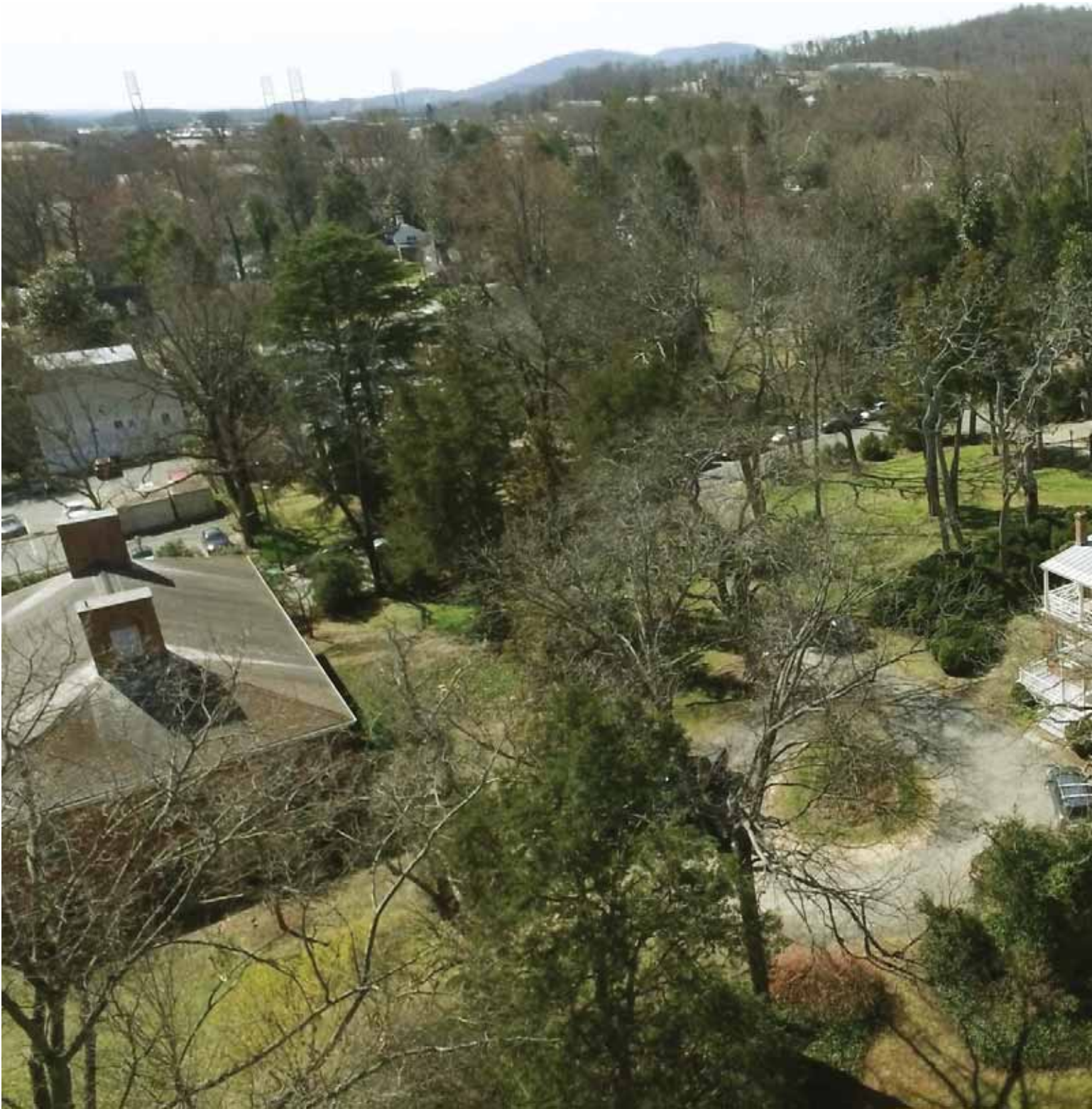
Prior to this study, Morea's landscape was the most well documented of the four properties. Due to interest and involvement from the Albemarle Garden Club, the property has been documented in a series of plans starting in 1962, with the most recent plan drawn in 2016. The data collected for the study included and made reference to these previous mappings and plant lists.





EXISTING CONDITIONS

Morea Aerial View





EXISTING CONDITIONS

Morea Site Images



View of front facade



View from Sprigg Lane, looking north to Morea



View of north lawn



View from west lawn, looking toward Morea



Lawn east of Morea, looking toward International Residential College and University Ave.



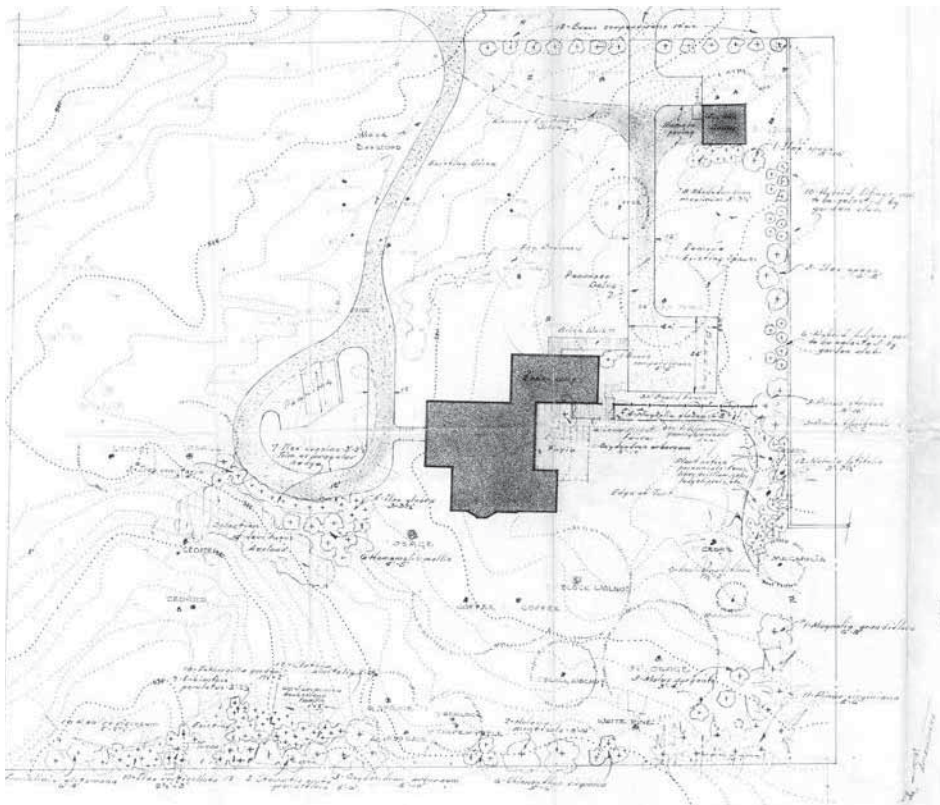
View of west garden, looking toward Little Morea

EXISTING CONDITIONS

Eras of Influence

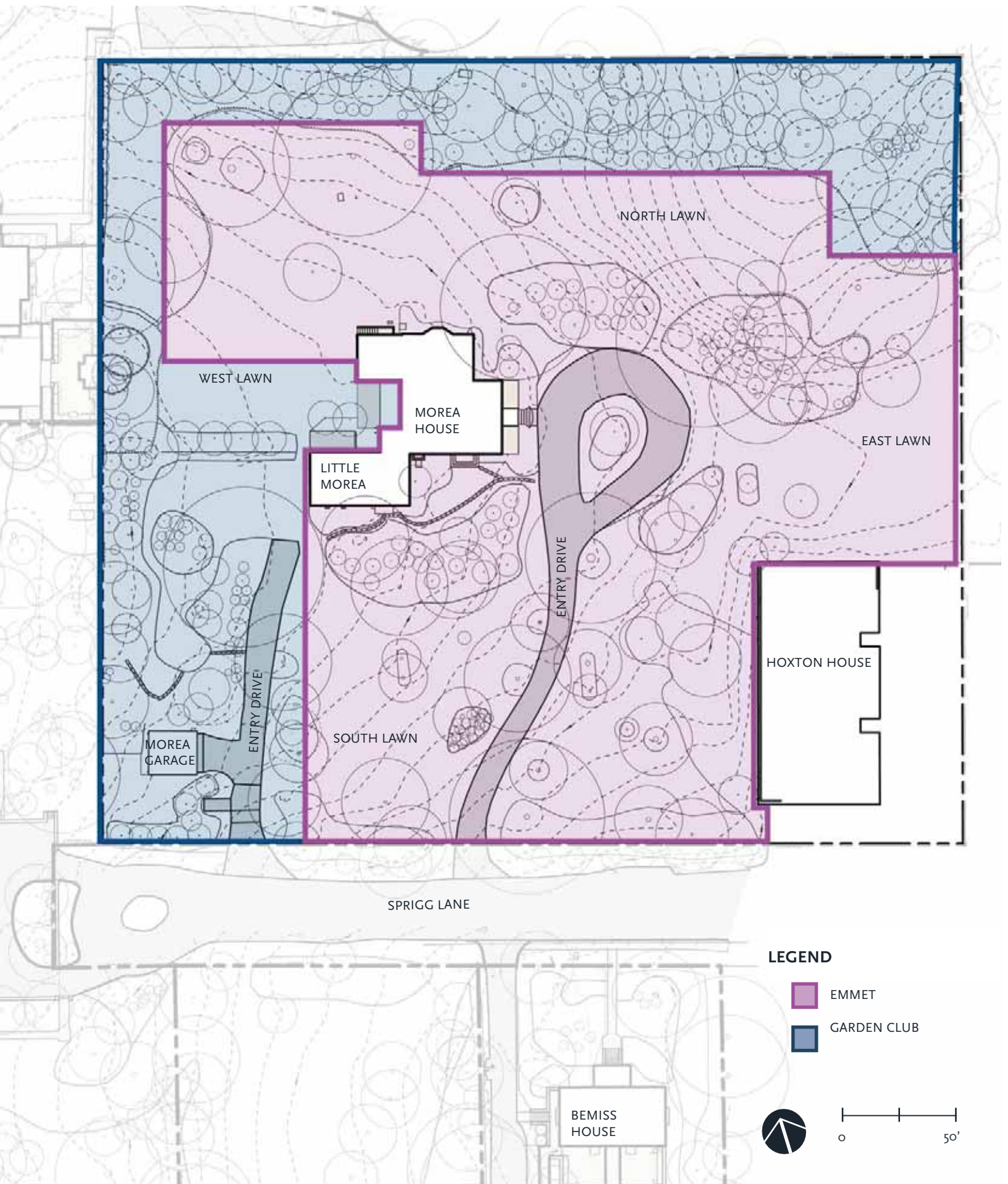
The previous mappings of Morea can be distilled to two major eras of influence on the landscape: Emmet, the original owner of Morea, and the Albemarle Garden Club. Emmet's influence is most evident along the entry drive to the front facade of Morea. Here, the Osage Orange, Kentucky Coffee trees and American Boxwoods define the 19th century homestead of a professor with a botanical interest. Other large caliper trees on the east and north lawn, including a Southern Oak and Pecan contribute to the old growth tree canopy of the entry drive.

Around the periphery and the rear patio, the Albemarle Garden Club's hand can be seen in improvements to the west garden and woodland edge. Here, hollies, magnolias, lilacs and peonies provide ornament and variety to the understory planting. The Albemarle Garden Club hired Meade Palmer, Landscape Architect, to provide a master planting plan for the property as documented in the 1963 proposed plan below. Additional plant species of interest are highlighted on the following pages.



1963 Meade Palmer Planting Plan



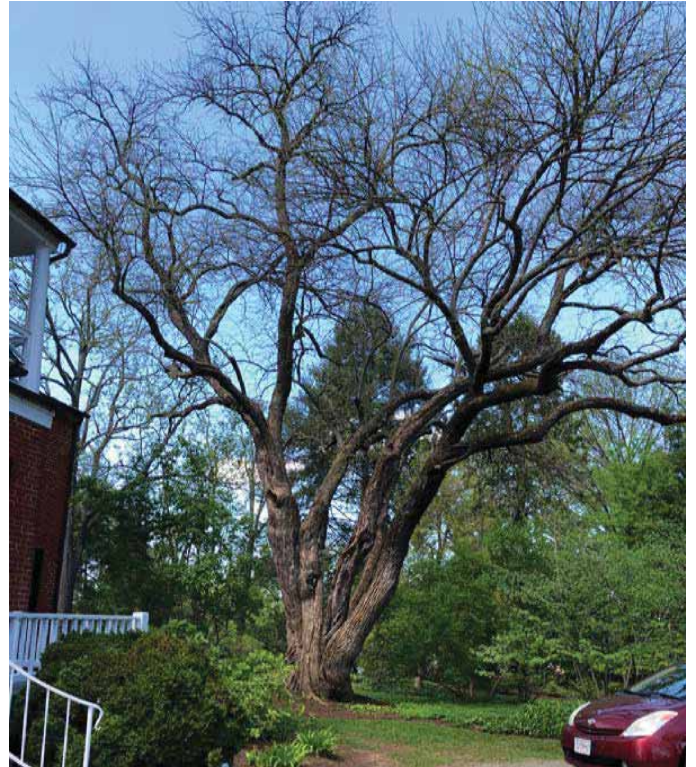


EXISTING CONDITIONS

Morea - Emmet Era Plants



Kentucky Coffee & Boxwood



Osage Orange



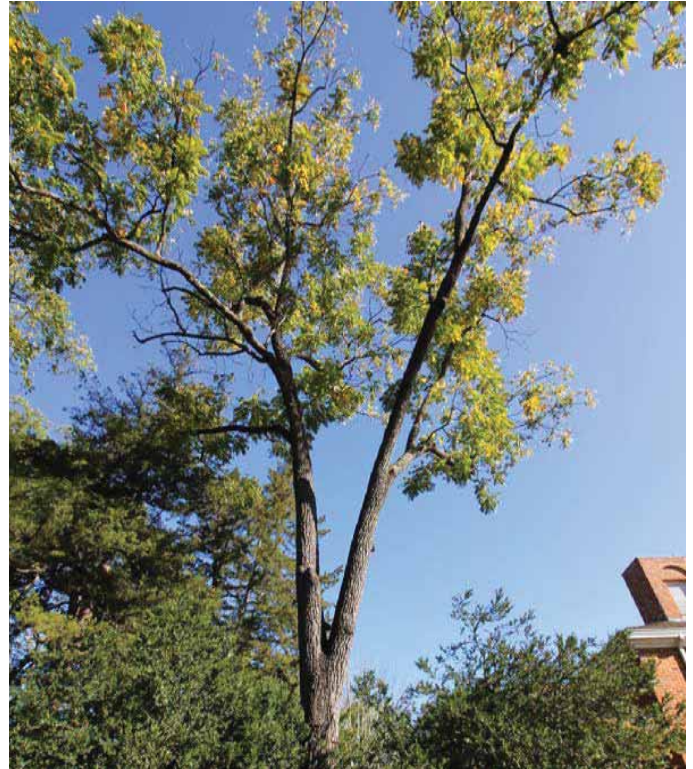
White Mulberry (representative image)



Black Locust (representative image)



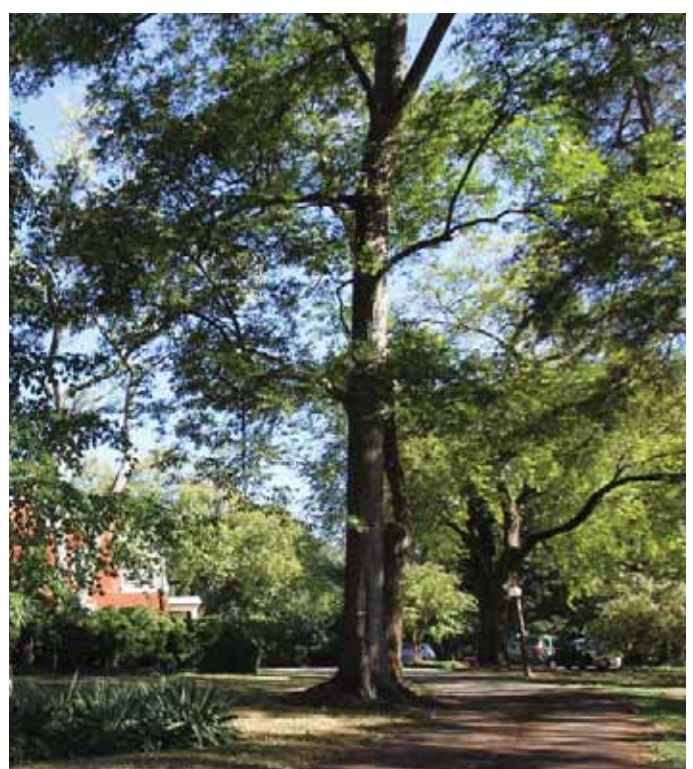
Eastern Red Cedar



Black Walnut



Basswood/Linden (replanted NW of Morea House)



Pecan

EXISTING CONDITIONS

Morea - Garden Club Era Plants



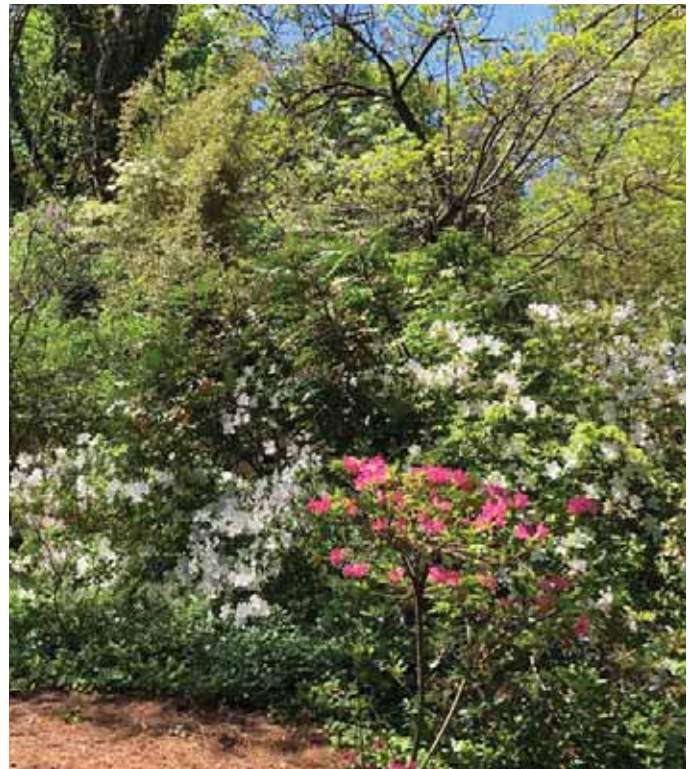
American Holly



Sweetbay Magnolia



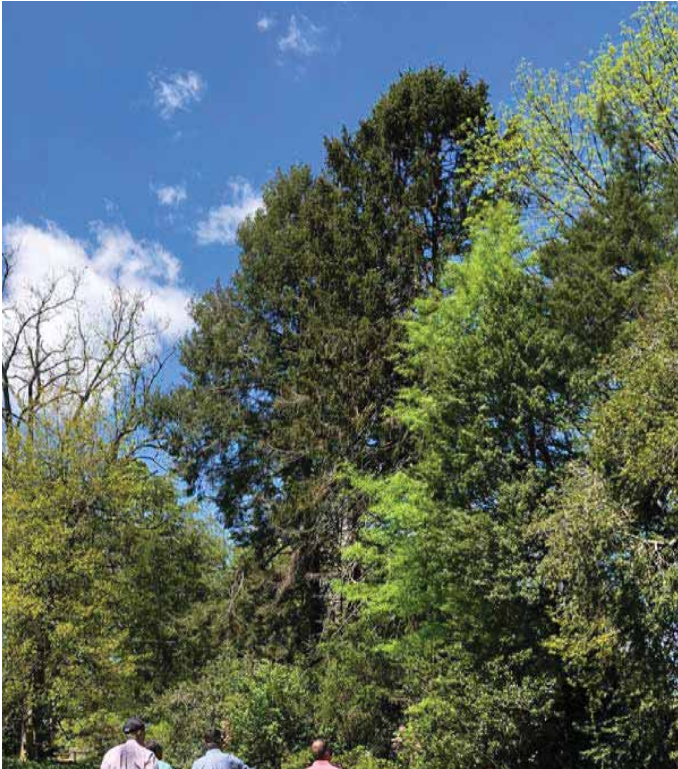
Peony



Azalea



Sourwood



Norway Spruce



Himalayan Sweetbox



Lilac

Morea - Historically Significant Plant Species

Genus species	Common Name	Documented by UVA July 1962	Documented by UVA March 1963	D M E
Trees				
Albizia julibrissin	Mimosa	x		
Carya illinoensis	Pecan	x	x	x
Cercis canadensis	Eastern Redbud	x		
Cornus florida	Flowering Dogwood		x	
Cotinus coggygria	Smoke Tree	x	x	
Cydonia oblonga	Quince		x	
Diospyros virginiana	Persimmon	x	x	x
Gymnocladus dioica	Kentucky Coffeetree	x	x	x
Ilex opaca	American Holly			
Juglans nigra	Black Walnut	x	x	x
Juniperus virginiana	Eastern Red Cedar	x	x	x
Lagerstroemia indica	Crape Myrtle		x	x
Maclura pomifera	Osage Orange	x	x	x
Magnolia grandiflora	Southern Magnolia			
Morus rubra	Red Mulberry	x	x	x
Oxydendrum arboreum	Sourwood		x	
Picea abies	Norway Spruce		x	x
Pinus strobus	Eastern White Pine	x	x	
Prunus serotina	Black Cherry	x	x	
Robinia pseudoacacia	Black Locust	x	x	x
Tilia americana	Basswood (Linden)	x	x	x
Tsuga canadensis	Hemlock		x	x

Shrubs

Buxus sempervirens	Common Boxwood	x	x	
Fothergilla gardenii	Dwarf Fothergilla			
Ilex verticillata	Winterberry			
Ligustrum	Privet	x	x	x
Lonicera fragrantissima	Winter Honeysuckle		x	
Osmanthus heterophyllus	Holly Olive		x	
Rhododendron Azalea	Azalea			
Syringa reticulata	Tree Lilac		x	

Groundcover

Sarcococca hookeriana var. humilis	Sweetbox			
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Documented by Meade Palmer as existing in Oct 1963	Proposed by Meade Palmer in March 1964	Plant List / Plan 1978	Planting Plan 2007	2016 Plant List	Existing in 2020
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				x	x
		x	x	x	x
		x	x	x	x
		x	x	x	x
		x	x	x	x
					x
		x	x	x	x
		x	x	x	x
	x	x	x	x	x
		x	x	x	x
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EXISTING CONDITIONS

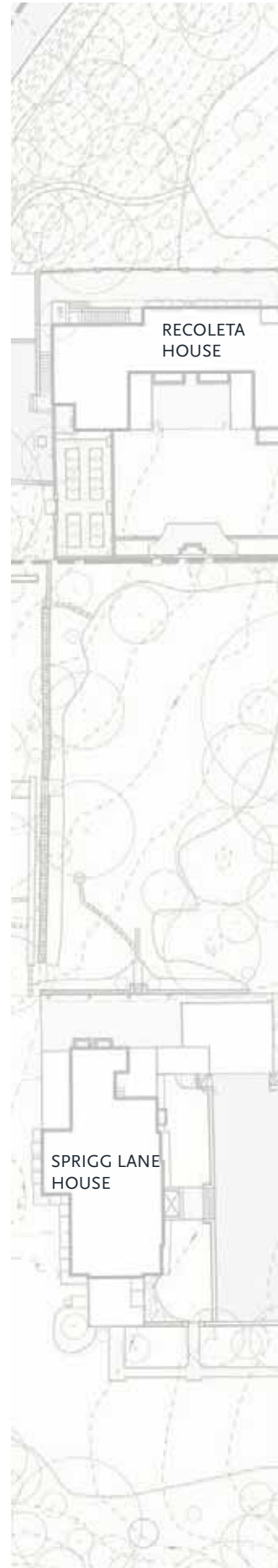
Morea - Partial Map of Historical Features

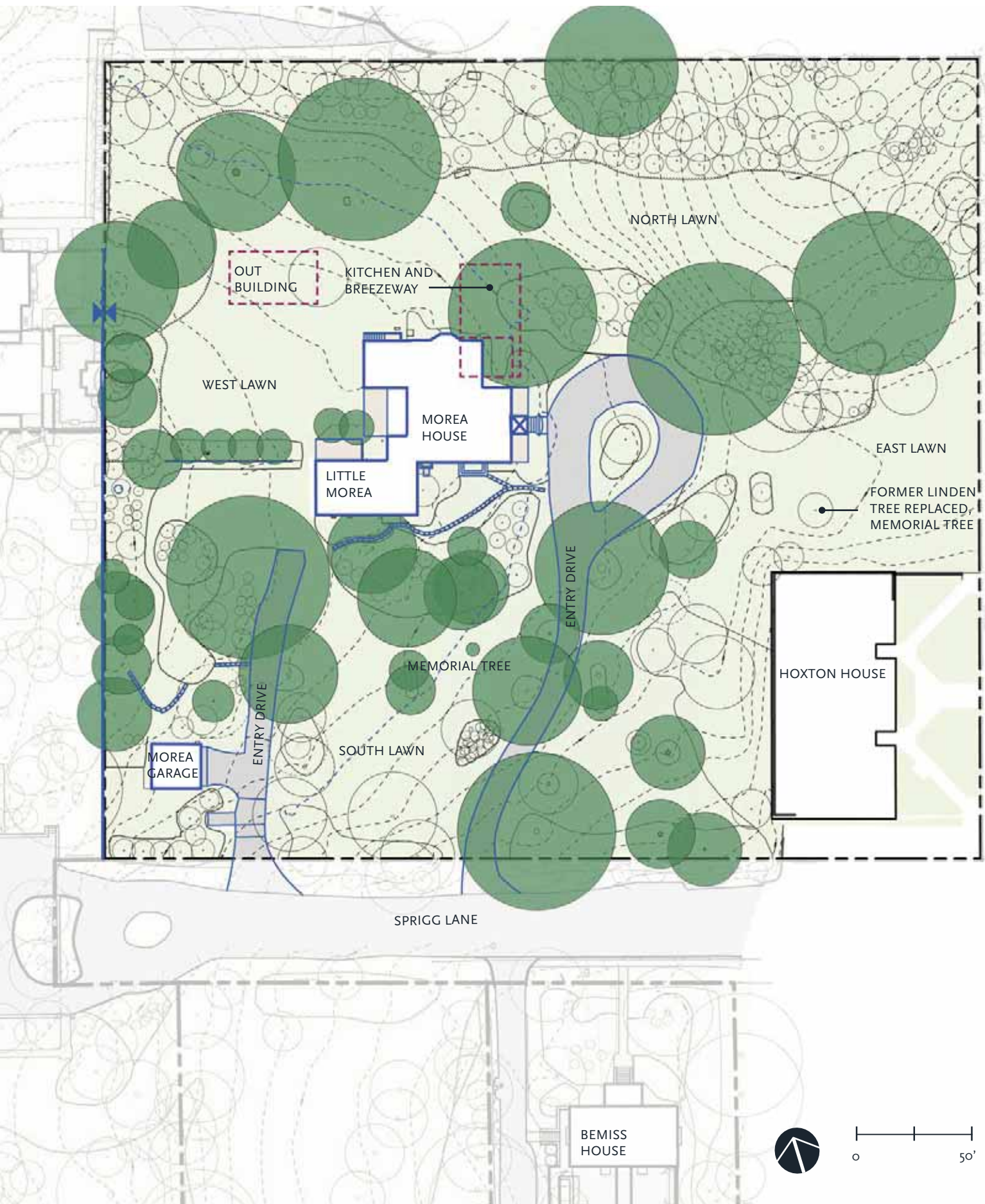
This mapping exercise highlights the elements of the property that contribute to its historic narrative and appeal. From the mature canopy trees to the built structures, these features retain a sense of the historic context that weaves these properties together. Generally, these features are older than 50 years.

Although Morea's property has been partitioned and developed as separate parcels since the construction of Morea house, the house proper remains intact to its historical landscape. Both the Emmet era constructions and the later Albemarle Garden Club's involvement are still evident. Only the earliest structures of the Morea homestead, as found in the historical research have been lost. Additionally, there is record of a Linden tree that has been lost to the east of the house.

LEGEND

-  HISTORICAL STRUCTURES, WALLS AND HARDSCAPE
-  TREES > 20" CALIPER OR HISTORICALLY REFERENCED
-  MISSING HISTORICAL STRUCTURES





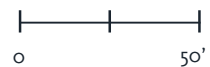
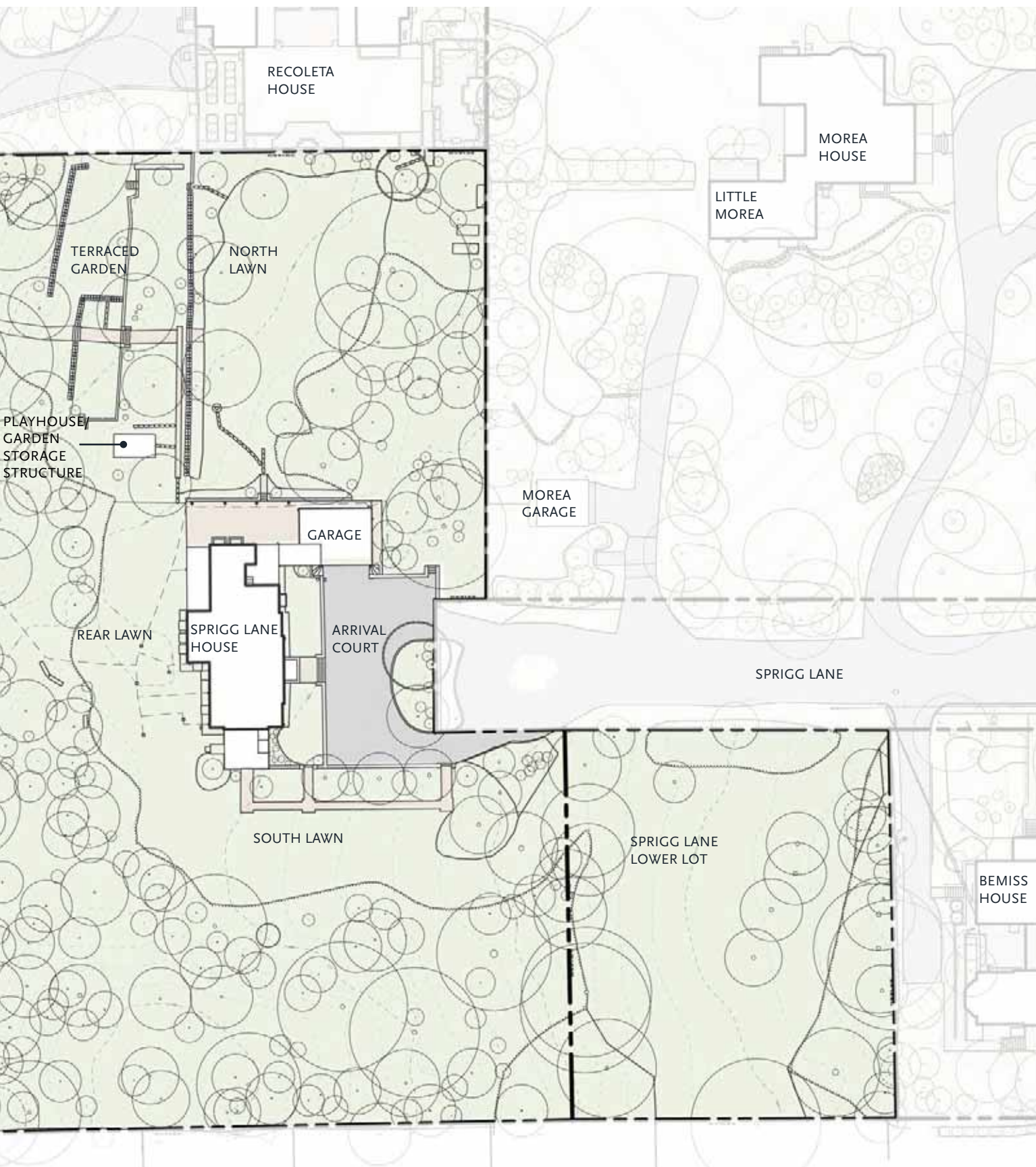
EXISTING CONDITIONS

Sprigg Lane (Weedon)

Sprigg Lane's landscape includes two contiguous parcels, the secondary parcel in the southeast corner being referred to in historic interviews as "the lower lot." A densely wooded area surrounds the home to the south and west. The significant trees include a dense grove of Hemlocks and Hollies with a few large canopy trees scattered throughout, including two Horse Chestnuts bordering the lower lot, a large Ginkgo, Sycamore, Tulip Poplars and Maples. The northern portion of the wooded area hosts a significant grove of highly invasive bamboo.

The northern portion of the property has two distinct areas: a terraced garden that sits in shade and slopes to meet Rothery Road to the west and the northern lawn which borders the walls of Recoleta. Around the house itself is a manicured lawn and foundation plantings at the base of the house with a small bluestone patio to the north.





EXISTING CONDITIONS

Sprigg Lane - Aerial View





EXISTING CONDITIONS

Sprigg Lane



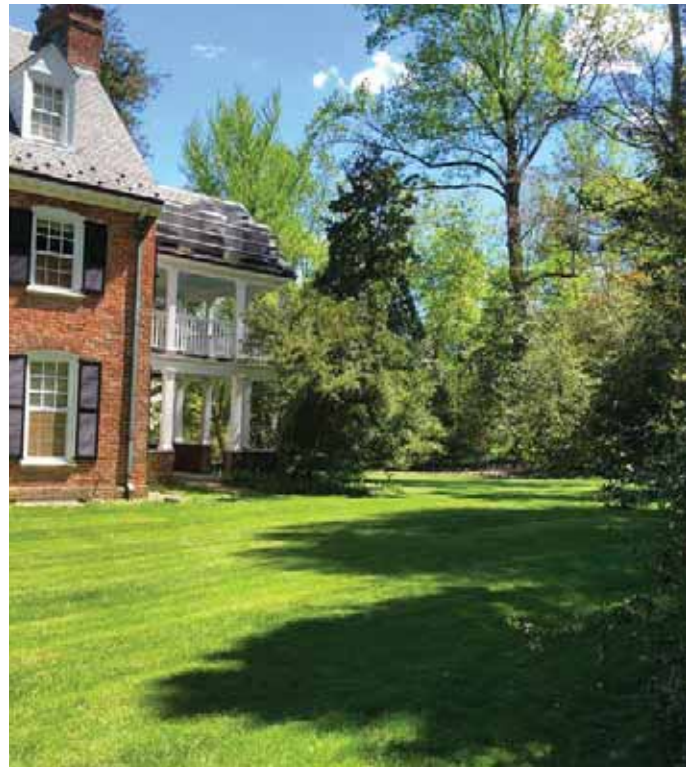
View of front facade which faces east toward the University



Bluestone patio to north of house



View of play shed and lawn west of house



Rear (west lawn) of house



View of north lawn, looking toward Recoleta



Terrace garden, looking west toward Rothery Road



View of wooded area west of house



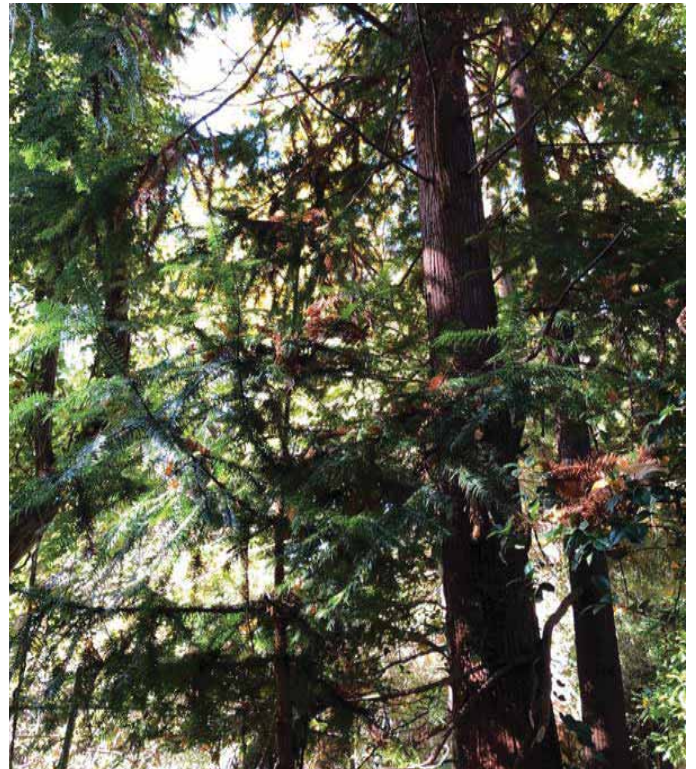
View of Sprigg Lane Lower Lot

EXISTING CONDITIONS

Sprigg Lane - Significant Plants



Canadian Hemlock



Japanese Cryptomeria



Yellow Buckeye



Perennial Border Garden at Garage



Holly



Yellow Buckeye (Detail)



Giant Bamboo



Apple Tree (historic photo)

EXISTING CONDITIONS

Sprigg Lane - Partial Map of Historical Features

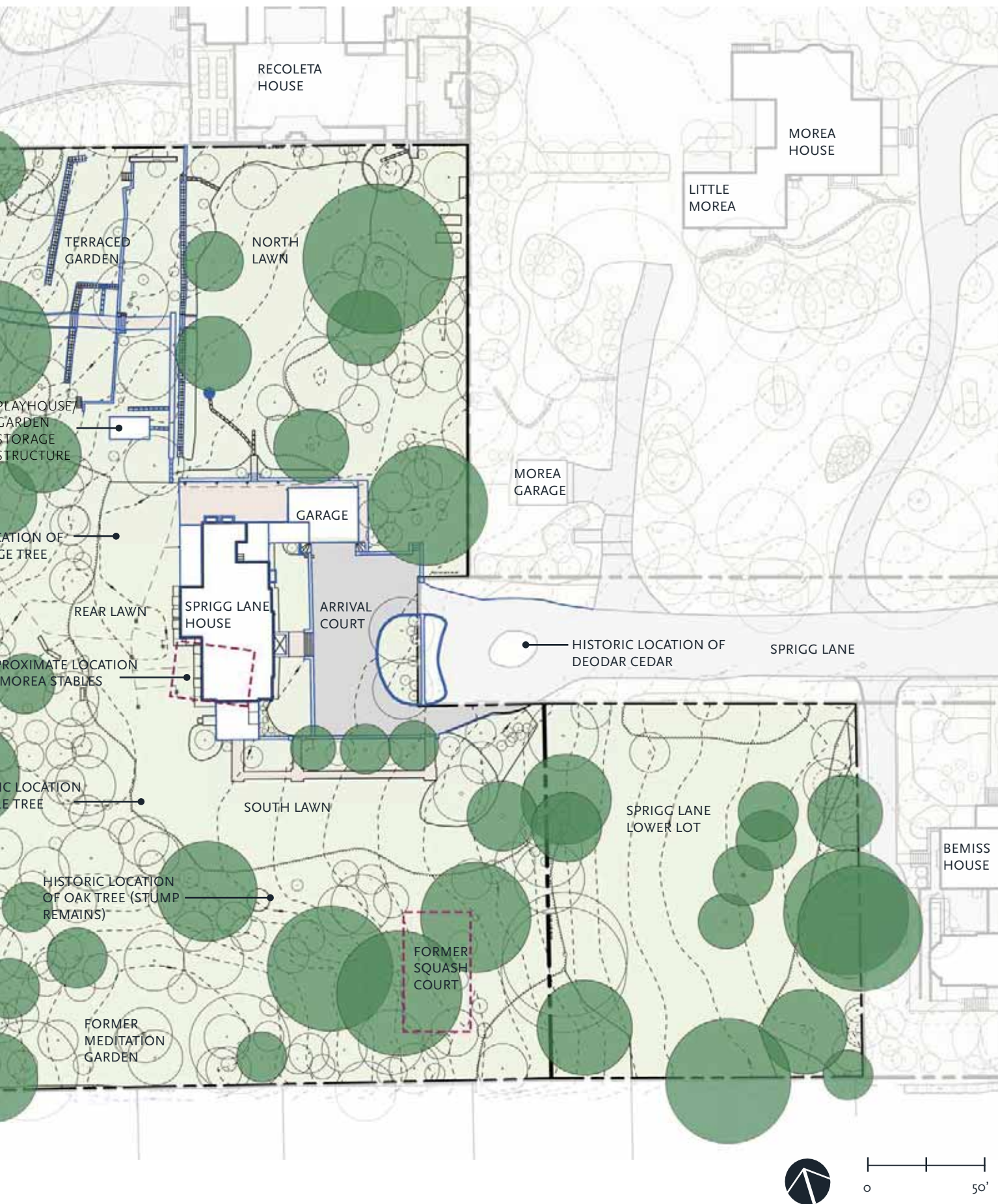
This mapping exercise highlights the elements of the property that contribute to its historic narrative. From the mature canopy trees to the built structures, these features retain a sense of the historic context that weaves these properties together.

With the exception of the newly renovated bluestone patio on the north side of the house, the property retains many of the site features installed during the Weedon era. Professor Weedon’s meditation garden has been dismantled over time, but remnant stones and plants remain that give clues to its location and size. The former squash court is only evident through landform analysis. Sprigg Lane is unique in that it is also the location of the demolished Morea stables giving clues to the larger landscape that was once a part of the original Morea tract.



LEGEND

-  HISTORICAL STRUCTURES, WALLS AND HARDSCAPE
-  TREES > 20" CALIPER OR HISTORICALLY REFERENCED
-  MISSING HISTORICAL STRUCTURES

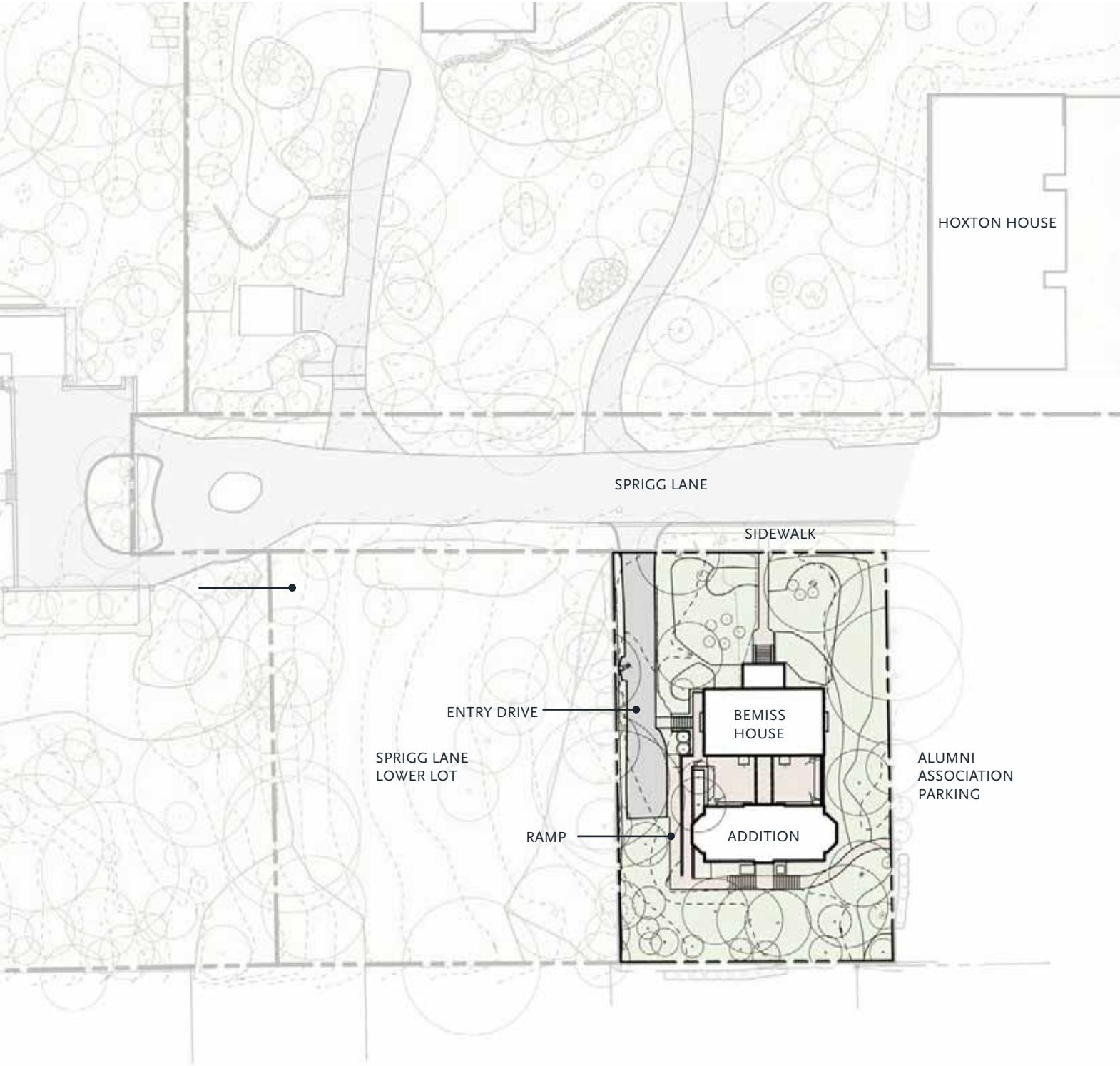


EXISTING CONDITIONS

Bemiss (Goodwin)

Bemiss property is the smallest property in the study at 0.3 acres and has been occupied by the University of Virginia Press since 1968. Bemiss House underwent a transformation in 1991 with the construction of a significant addition to the rear of the structure. However, elements of the original sunken terrace remain. The front yard has old growth trees including an American Elm and Deodar Cedar flanking the front walk. The Southern Magnolia tree on the west front of the building is included in UVA's memorial tree database.

In the rear of the property an informal path connects the adjacent Alumni Hall parking with the property walkways. Japanese maples, redbuds and magnolias create a low, dense canopy along the southern property line. Trees, likely volunteer species, including mulberry, black locust and eastern red cedar line the property boundary of the lower lot of Sprigg Lane House bordering Bemiss House.



EXISTING CONDITIONS

Bemiss - Aerial View





EXISTING CONDITIONS

Bemiss



Front facade as viewed from Sprigg Lane



View of building addition with sunken garden



View of rear garden

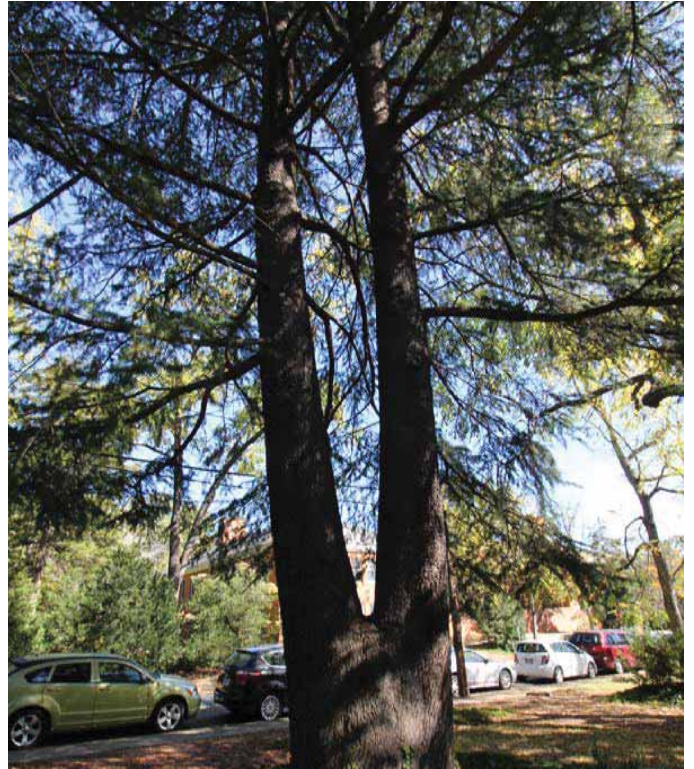


View of side of building from Alumni Hall parking lot

EXISTING CONDITIONS

Bemiss - Significant Plants

In late fall of 2019, the old growth Boxwoods at the front of Bemiss House were removed. The Boxwoods shown in the lower right corner are no longer present on site but the azaleas and spring bulbs remain in the plant beds.



Deodar Cedar



Japanese Maple



American Elm



Southern Magnolia



Rhododendron



American Boxwood (no longer on site)




EXISTING CONDITIONS

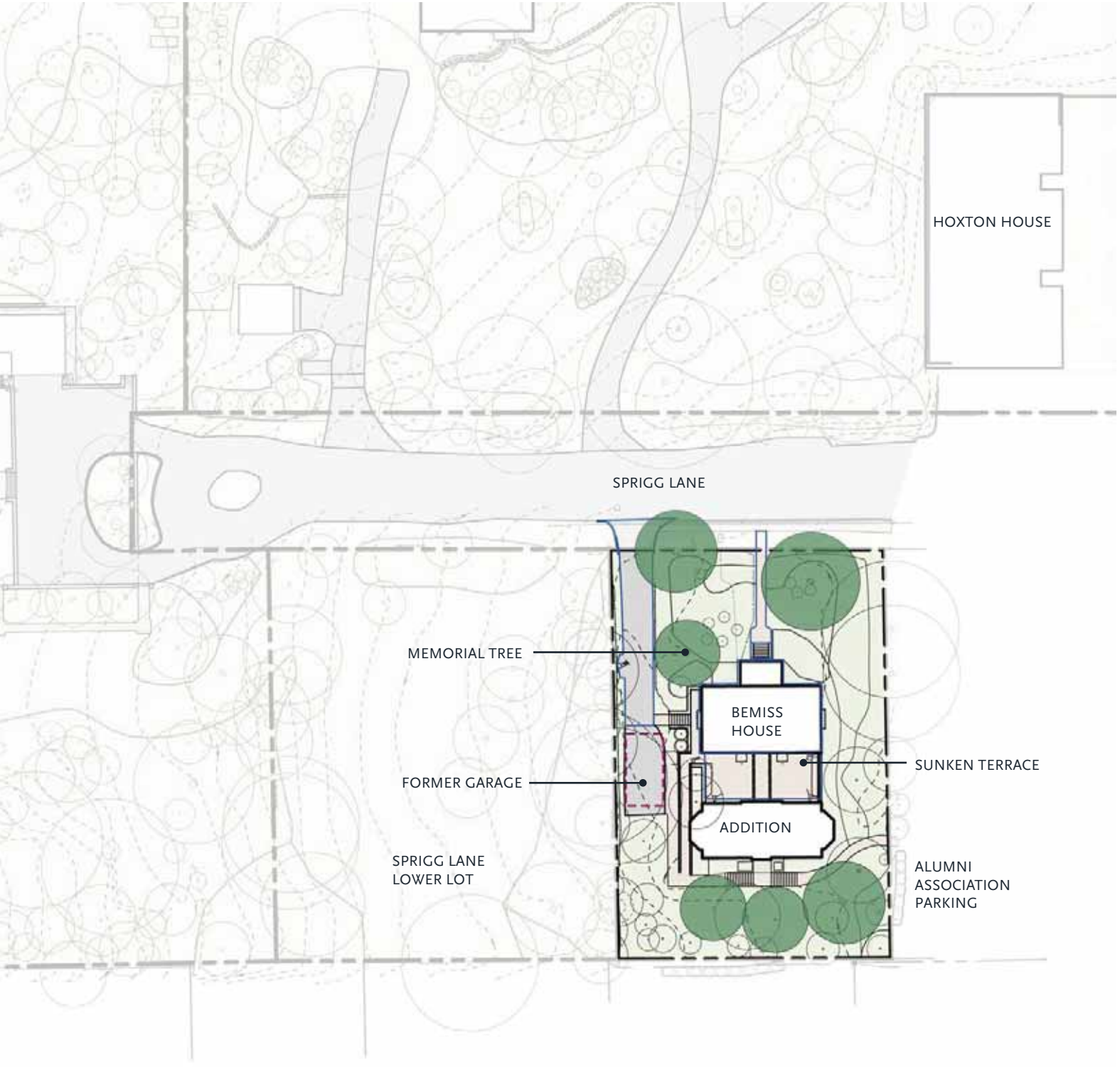
Bemiss - Partial Map of Historical Features

This mapping exercise highlights the elements of the property that contribute to its historic narrative and appeal. From the mature canopy trees to the built structures, these features retain a sense of the historic context that weaves these properties together. Generally, these features are older than 50 years.

At Bemiss House, the front yard and relationship to the street retains its historic character. A garage was removed and additional building entrances were added, along with a ramp to provide an accessible route to the structure.

LEGEND

-  HISTORICAL STRUCTURES, WALLS AND HARDSCAPE
-  TREES > 20" CALIPER OR HISTORICALLY REFERENCED
-  MISSING HISTORICAL STRUCTURES



Recoleta

Recoleta, recently endowed to the University, is a Spanish Colonial Revival house which differs from the Colonial style of the other four properties. The landscape of Recoleta is defined by a series of rectangular garden rooms. The landscape is divided with garden walls, and embellished with acquired ornaments from the property owners' travels.

The garden rooms are lined with plant beds and fountains along the east and south walls. Gates and thresholds allow access between the rooms, as well as to the adjacent Morea and Sprigg Lane properties. The north side of the property has a lawn stretching to the back gate for tenant access to the house.

The driveway off of Rothery Road allows access to a garage and house entrance. The drive is lined with large canopy trees including tulip poplars and a chestnut oak. Magnolia trees provide an understory tree canopy. Azaleas are found throughout the property especially along the drive and at the north patio and walkway.



EXISTING CONDITIONS

Recoleta - Aerial View





EXISTING CONDITIONS

Recoleta



View of garage from Rothery Road driveway



View of lawn to the north of the house



Garden and gate looking northeast



Garden fountain looking east



Cedar and azalea walkway connecting to Cresap Road



Garden room looking east toward Morea



Garden wall looking south



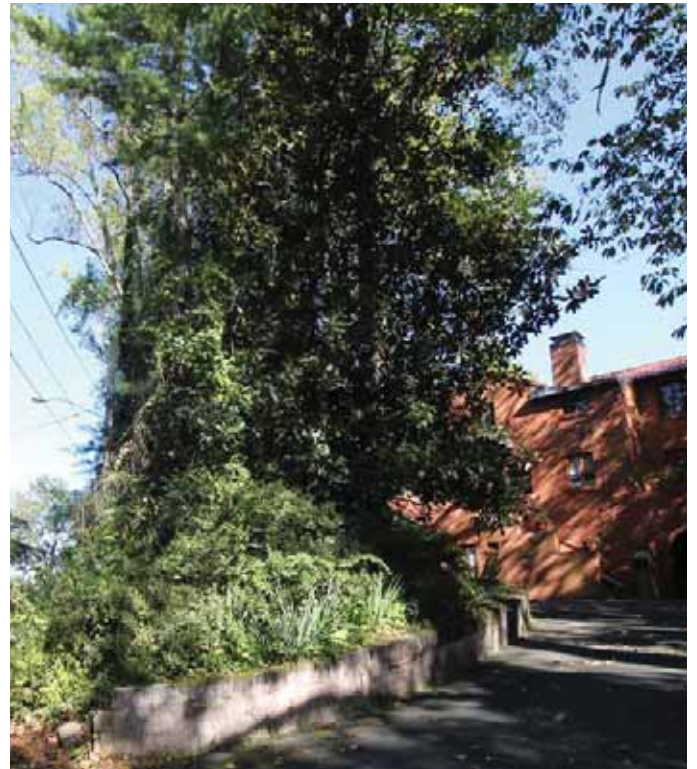
Rose garden, looking west toward Rothery Road

EXISTING CONDITIONS

Recoleta - Significant Plants



Tulip Poplar



Southern Magnolia



Eastern Red Cedar



Azaleas



White Pine



Dogwood



Roses



Perennial Beds

EXISTING CONDITIONS

Recoleta - Partial Map of Historical Features

This mapping exercise highlights the elements of the property that contribute to its historic narrative and appeal. From the mature canopy trees to the built structures, these features retain a sense of the historic context that weaves these properties together. Generally, these features are older than 50 years.

At Recoleta, the gardens surrounding the house remain intact and continue to reflect the interests of Virginia Stokes, the owner of Recoleta. The wooded grove of trees to the northwest of the building help to create the sense of privacy and reclusé that was recorded to be important to the Pratt family.

LEGEND



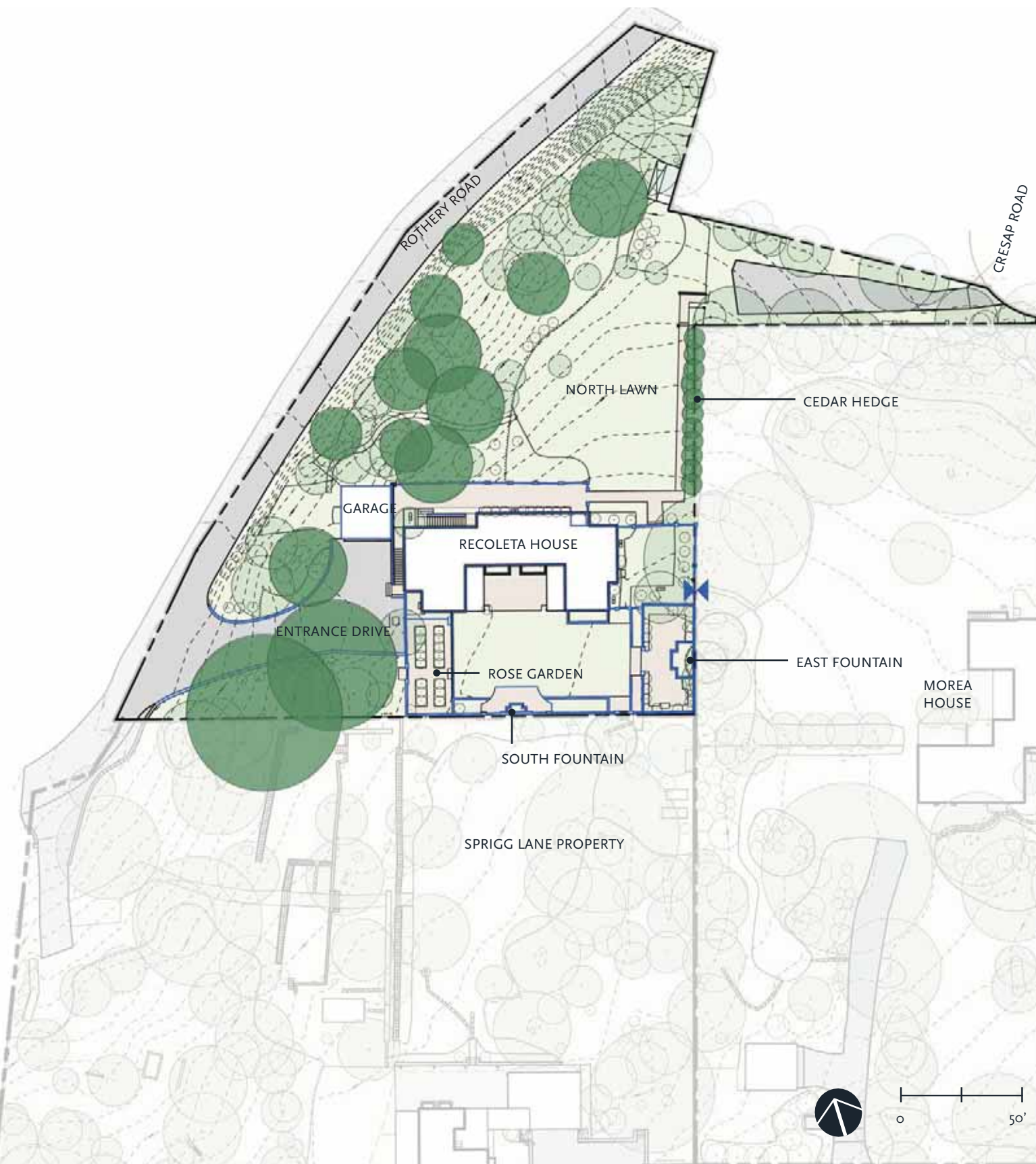
HISTORICAL STRUCTURES, WALLS AND
HARDSCAPE



TREES > 20" CALIPER OR HISTORICALLY
REFERENCED



MISSING HISTORICAL STRUCTURES



SITE ANALYSIS

The site analysis that follows illustrates the multiple layers and complexities of the built environment. By exploring the characteristics individually, the existing conditions further reveal the unique qualities of the site and offer clues to future uses that can resonate with both environmental and cultural conditions. The comprehensive survey of the property, as well as University and City of Charlottesville GIS data, were used for developing the analytical bases. The plant data was collected in subsequent field surveys conducted by the project team and research based on in-field plant identification.

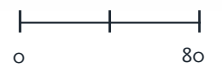
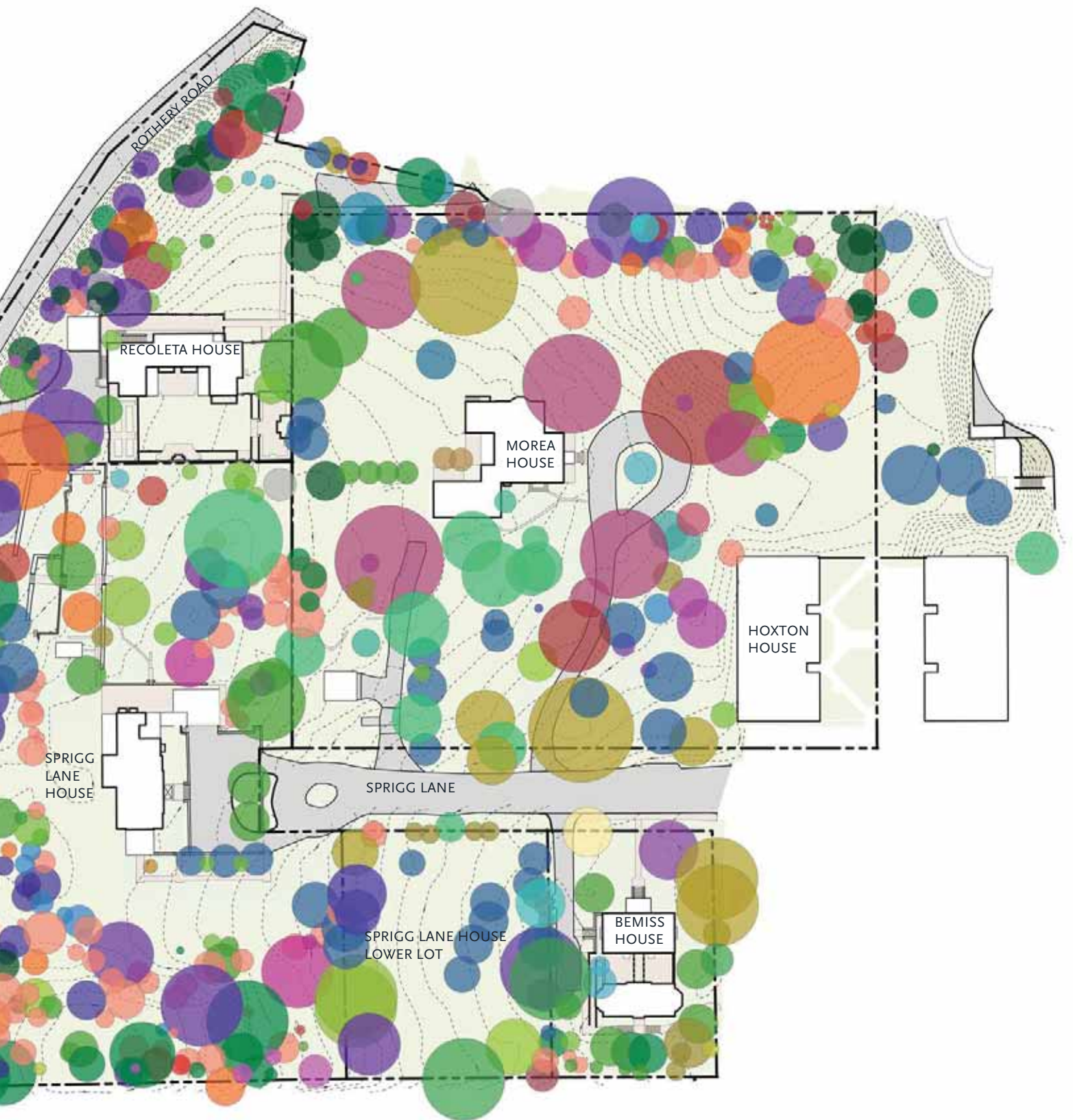
Tree Diversity

The study area showcases a significant level of biodiversity, with 562 trees and 560 shrubs on the four house sites. Over ninety different tree species were inventoried, 62 different shrub species were inventoried and 22 different groundcovers were identified. The plant diversity map shows tree by genus with 54 different genera within the study area. The trees provide over 5.2 acres of tree canopy.

LEGEND - TREE GENUS

Acer	Ilex
Aesculus	Juglans
Ailanthus	Juniperus
Albizia	Koelreuteria
Betula	Lagerstroemia
Buxus	Ligustrum
Carpinus	Liquidambar
Carya	Liriodendron
Castanea	Maclura
Cedrus	Magnolia
Celtis	Malus
Cercis	Morus
Chamaecyparis	Nyssa
Cornus	Oxydendrum
Cotinus	Picea
Cryptomeria	Pinus
Cunninghamia	Platanus
Cydonia	Prunus
Cyrilla	Pyrus
Davidia	Quercus
Dead	Robinia
Diospyros	Sassafras
Fagus	Syringa
Ficus	Tilia
Fraxinus	Tsuga
Ginkgo	Ulmus
Gymnocladus	Viburnum



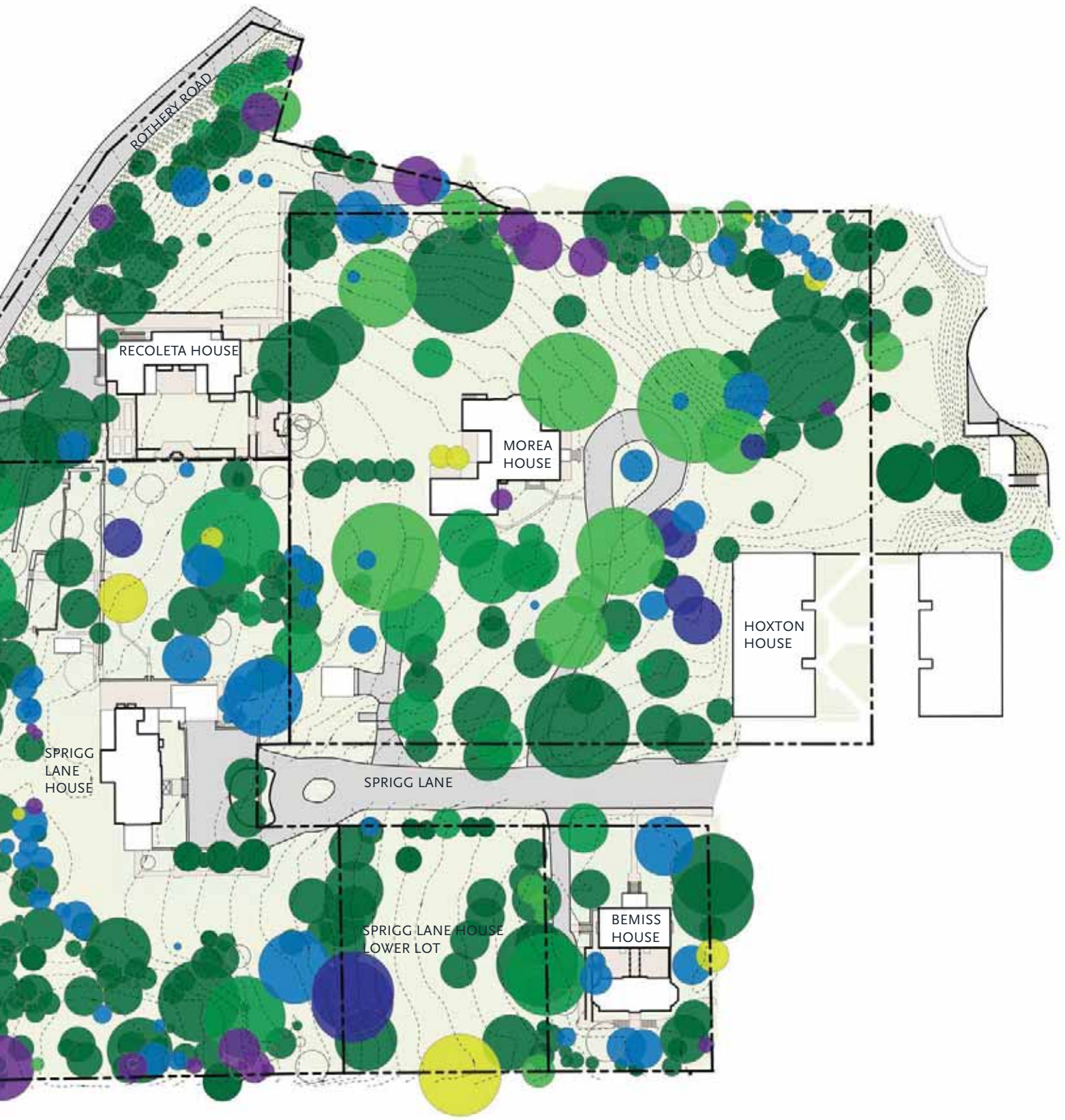


Tree Origin

As shown in the existing conditions and noted in the history of the properties, residents of the homes had a rich interest in botany and horticulture, with noteworthy connections to Asian culture. To test the impact of this cultural connection on the landscape, the Plant of Origin map documents the native place of origin of all trees. While many of the trees are native to the southeast region of the United States, an interesting pattern of Asian and European species can be seen on the woodland edges and along more cultivated areas of the properties.

LEGEND

- ASIA
- ASIA- EUROPE
- EUROPE
- AMERICA -
- EAST
- EASTERN - CENTRAL
- MIDWESTERN
- SOUTHERN



Mature Tree Origin (Trees Over 20" Caliper)








To further the primary research that made reference to specific trees as significant to the physical and social history of these sites, the Mature Plants of Origin maps trees that likely existed during the time of historical significance. While tree growth rates vary by species and environmental conditions, trees larger than 20" DBH (diameter at breast height) are likely have existed more than 50 years. These trees include many of the large canopy trees at Morea, likely planted by the Emmets, as well as the native wooded areas to the west that have provided privacy to both Sprigg Lane and Recoleta. Approximately 20% of the trees surveyed are over 20" DBH and hold significant impact on the overall tree canopy.

Tree Caliper:

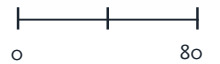
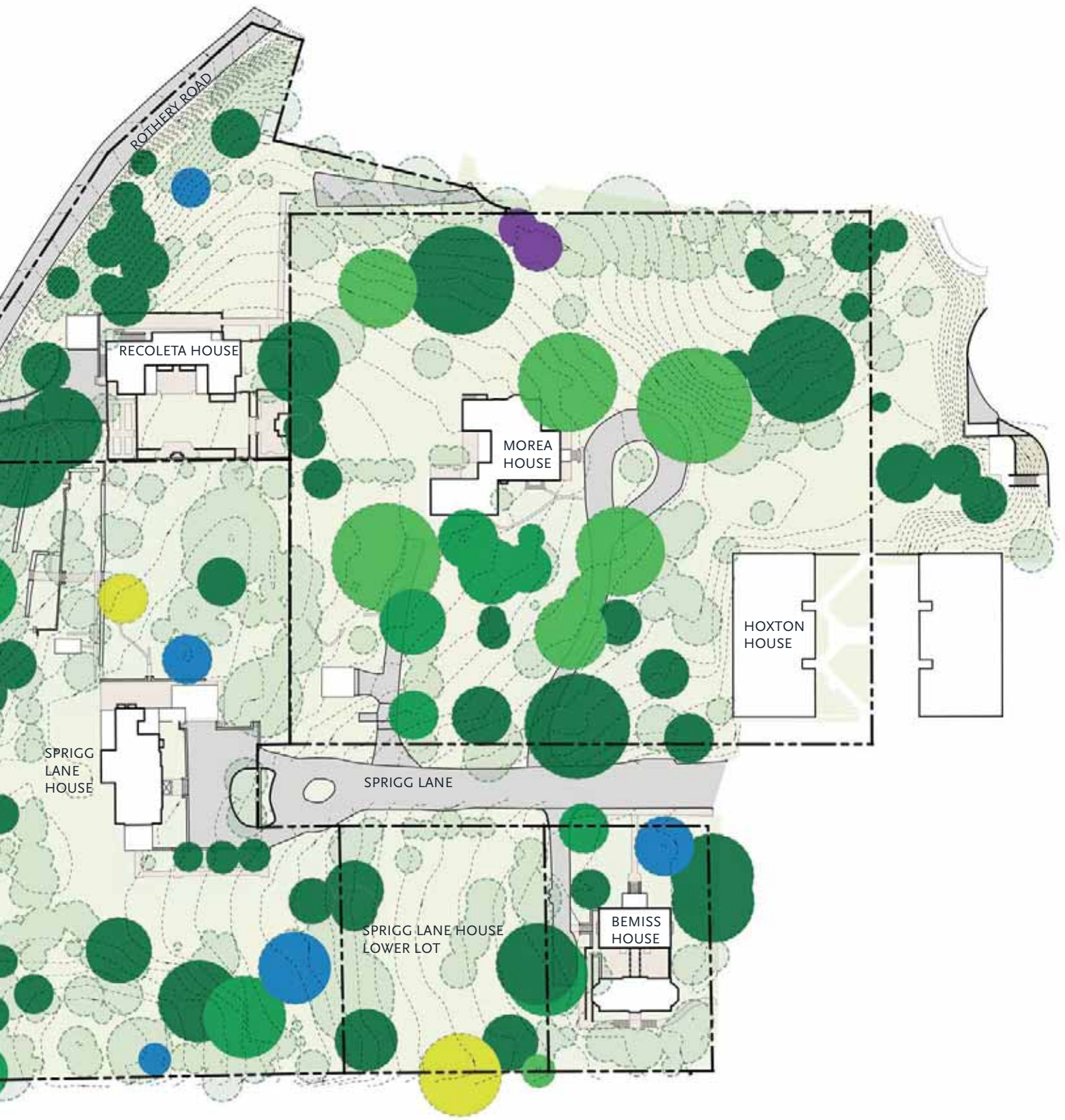
- 110 trees greater than or equal to 20" DBH
- 133 trees greater than 10", less than 20" DBH
- 207 less than or equal to 10" DBH
- 112 not surveyed, less than 6" DBH

Many of the trees within the study area are significant to the distinct sense of place. These mature trees provide the feeling of a mature tree canopy with a complex variety as you might find in an arboretum. The pages that follow show a further analysis of this tree diversity, highlighting tree species with native and unique qualities to the landscape.

LEGEND

	ASIA
	ASIA- EUROPE
	EUROPE
AMERICA -	
	EAST
	EASTERN - CENTRAL
	MIDWESTERN
	SOUTHERN

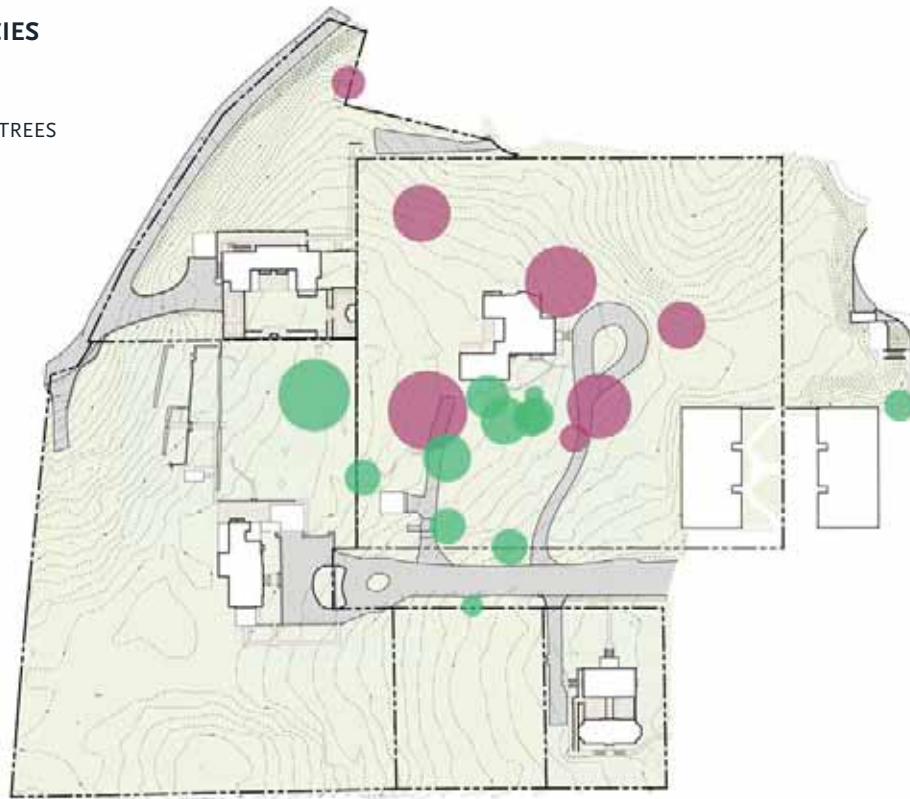




Defining Tree Species

MOREA'S ICONIC SPECIES

- OSAGE ORANGE
- KENTUCKY COFFEE TREES



SELECT NATIVE HIGH CANOPY TREES

- OAKS
- WALNUTS



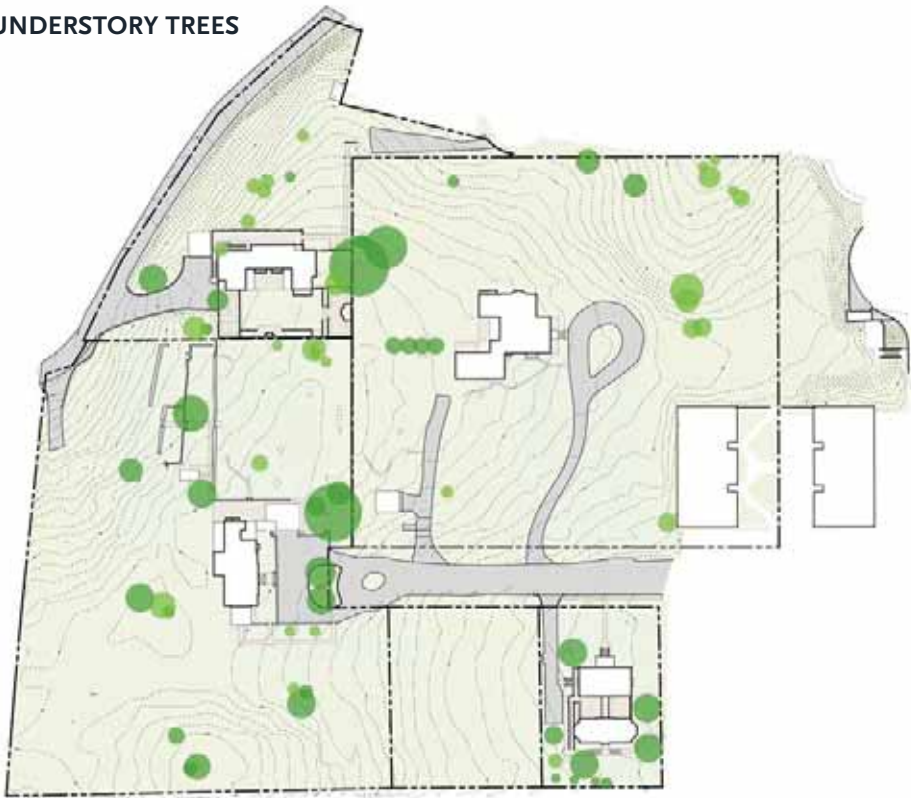
SELECT EVERGREENS

- HOLLIES
- HEMLOCKS
- CRYPTOMERIA



SOUTHERN ORNAMENTAL UNDERSTORY TREES

- MAGNOLIAS
- DOGWOODS






Invasive Species

INVASIVE SPECIES IDENTIFIED

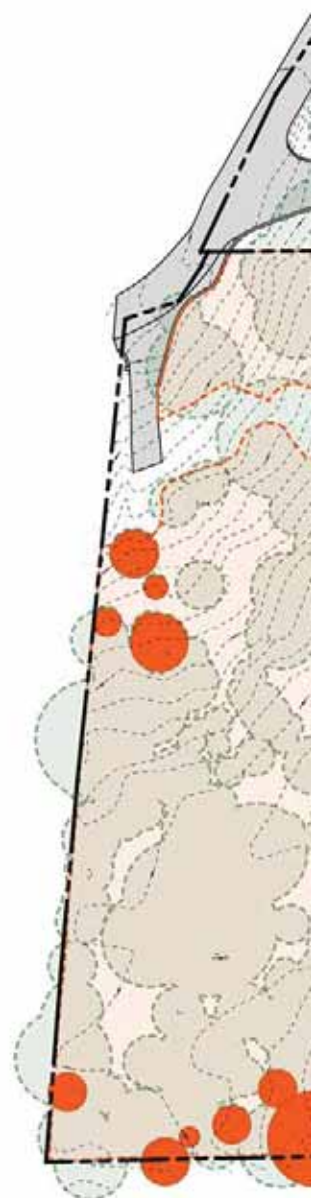
- *Acer platanoides*
- *Ailanthus altissima*
- *Albizia julibrissin*
- *Hedera helix*
- *Ligustrum sinense*
- *Lonicera fragrantissima*
- *Phyllostachys*
- *Vinca minor*
- *Vinca major*

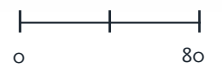
As an important agenda for on-going maintenance of the properties, it is helpful to document the invasive species on site. Many of these species were likely planted at a time when their negative impact to the local plant community and ecosystem was unknown. These areas will require on-going maintenance and/or eradication to avoid future spread throughout the sites.

LEGEND

-  INVASIVE TREES AND SHRUBS
-  INVASIVE GROUNDCOVER
-  EXISTING TREE CANOPY

Source: <https://www.dcr.virginia.gov/natural-heritage/document/nh-invasive-plant-list-2014.pdf>












Slope

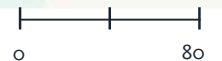
Slope analysis highlights significant features of landform, both natural and constructed, and can offer further reading of the landscape that may not be evident in the field. The slope analysis for this study, in particular, has made evident some forgotten components to the gardens, as indicated in written and oral histories. The constructed flat area of the squash court and the mound of the meditation garden are both distinctly revealed through this analysis. The more severe slopes around Recoleta and the International Residence College are marks of the later development and encroachment of these structures on the natural topography. Additional analysis outside the boundary of study shows how these slopes tie into the adjacent properties.

The analysis also highlights opportunities and limitations of access and accessibility within the study area as universal access is an important criteria for today's use.

LEGEND

	MIN.	MAX SLOPE
	0%	2%
	2%	5%
	5%	8%
	8%	15%
	15%	20%
	20%	30%
	30%	4000%+







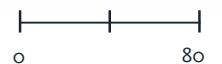
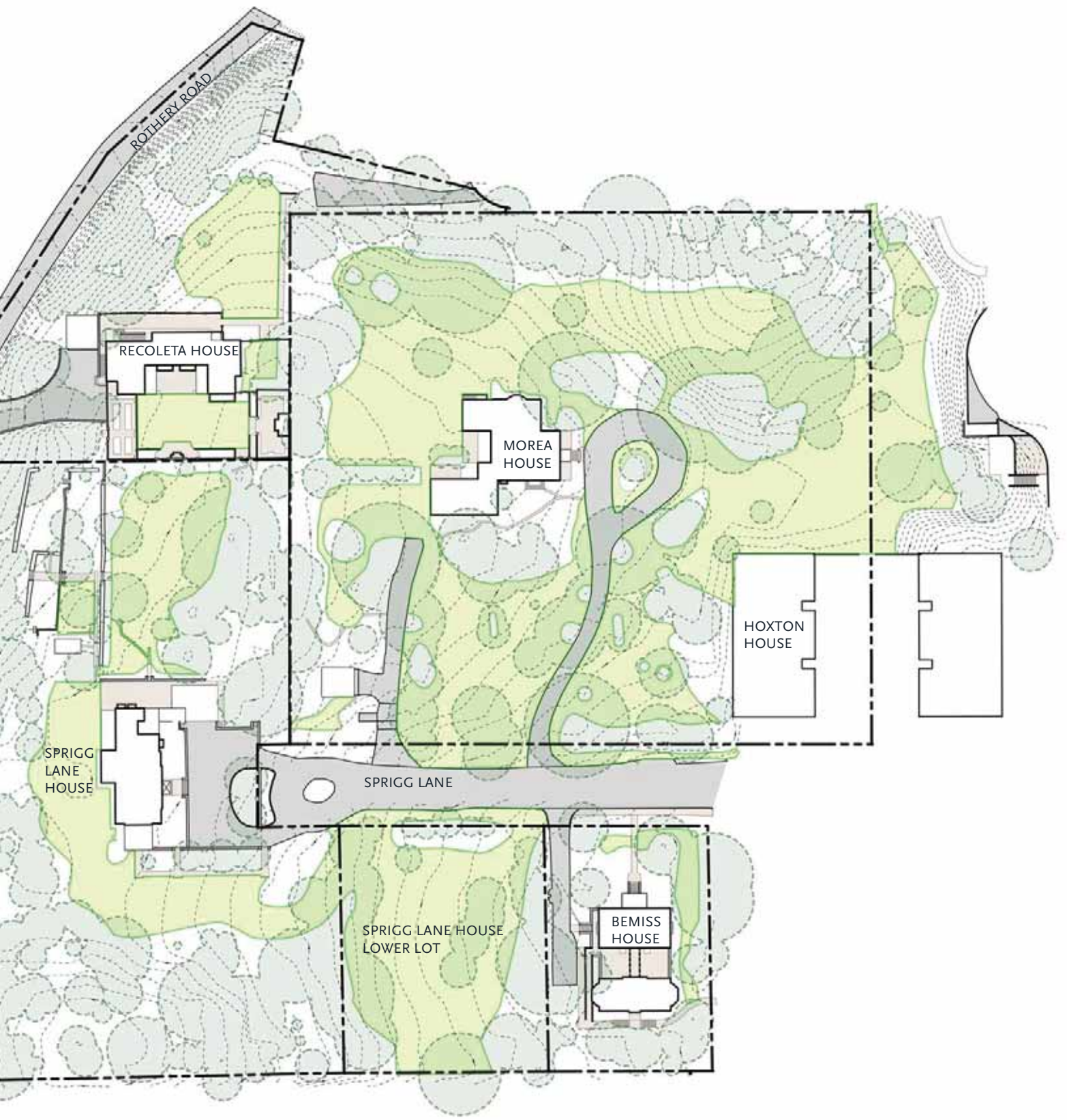
Open Space

Although much of the study area is under tree canopy, the properties all have lawn spaces indicated here as open space. These areas directly tied to the order and organization of the house, with lawns extending from and providing views between each parcel. By overlaying the topography, it is evident that many of the open spaces are generally flat, making them conducive to a variety of uses by both the residents and the larger University community with ease of access to and between them.

LEGEND

-  EXISTING LAWN SPACES
-  EXISTING TREE CANOPY





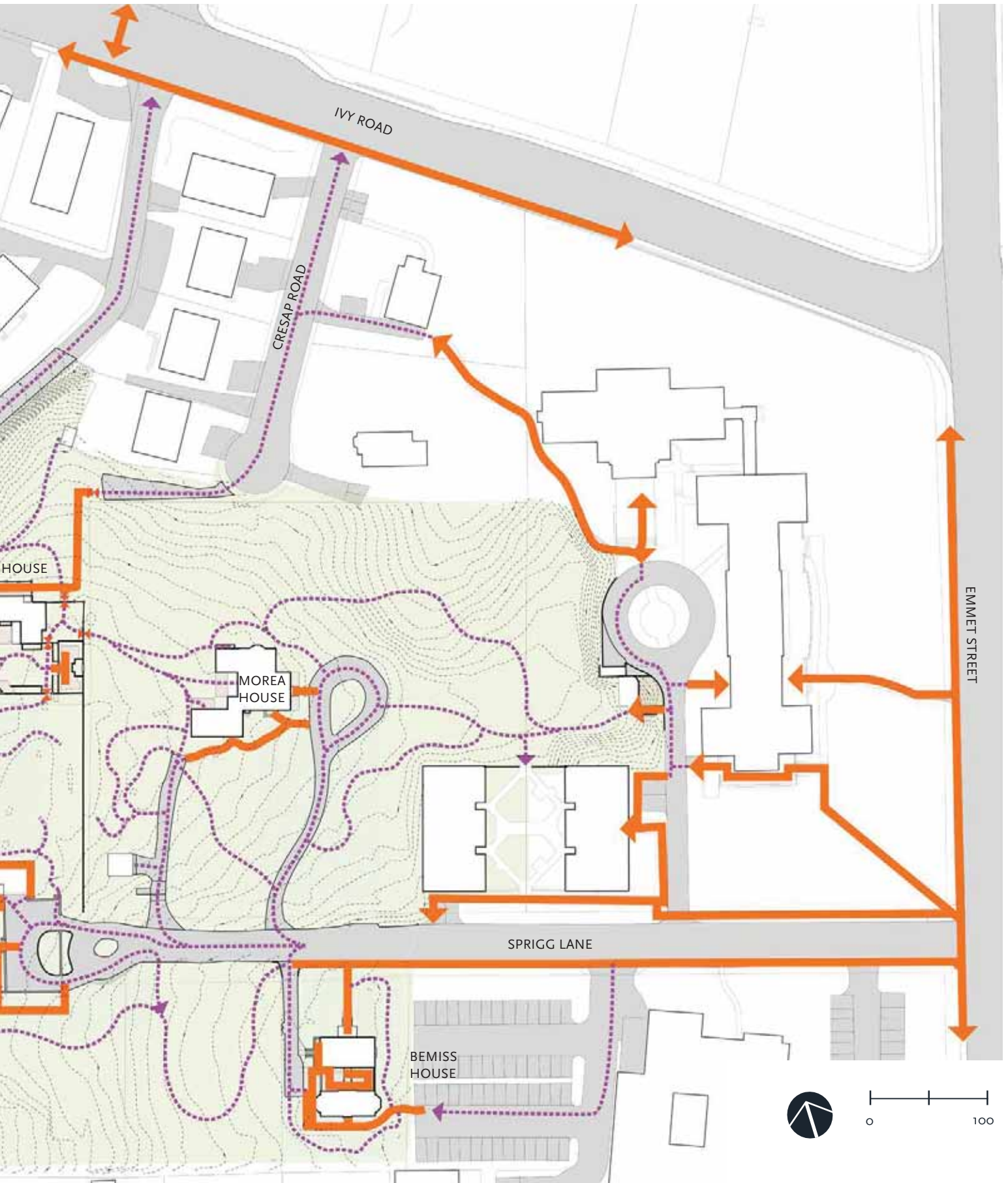
Pedestrian Circulation

While the study area sits at the crossroads of North and Central Grounds, very little pedestrian infrastructure exists that allows access to or through the properties. In fact, there are no sidewalks on Sprigg Lane (beyond Bemiss House), Cresap Road or Rothery Road. Internal to the properties, a network of informal routes and paths extend through the gardens, connecting the parcels through thresholds in the gardens and gates in perimeter site walls.

LEGEND

- FORMAL PEDESTRIAN PATHS
- INFORMAL PEDESTRIAN PATHS
- ✕ GATES





Vehicular Access and Parking

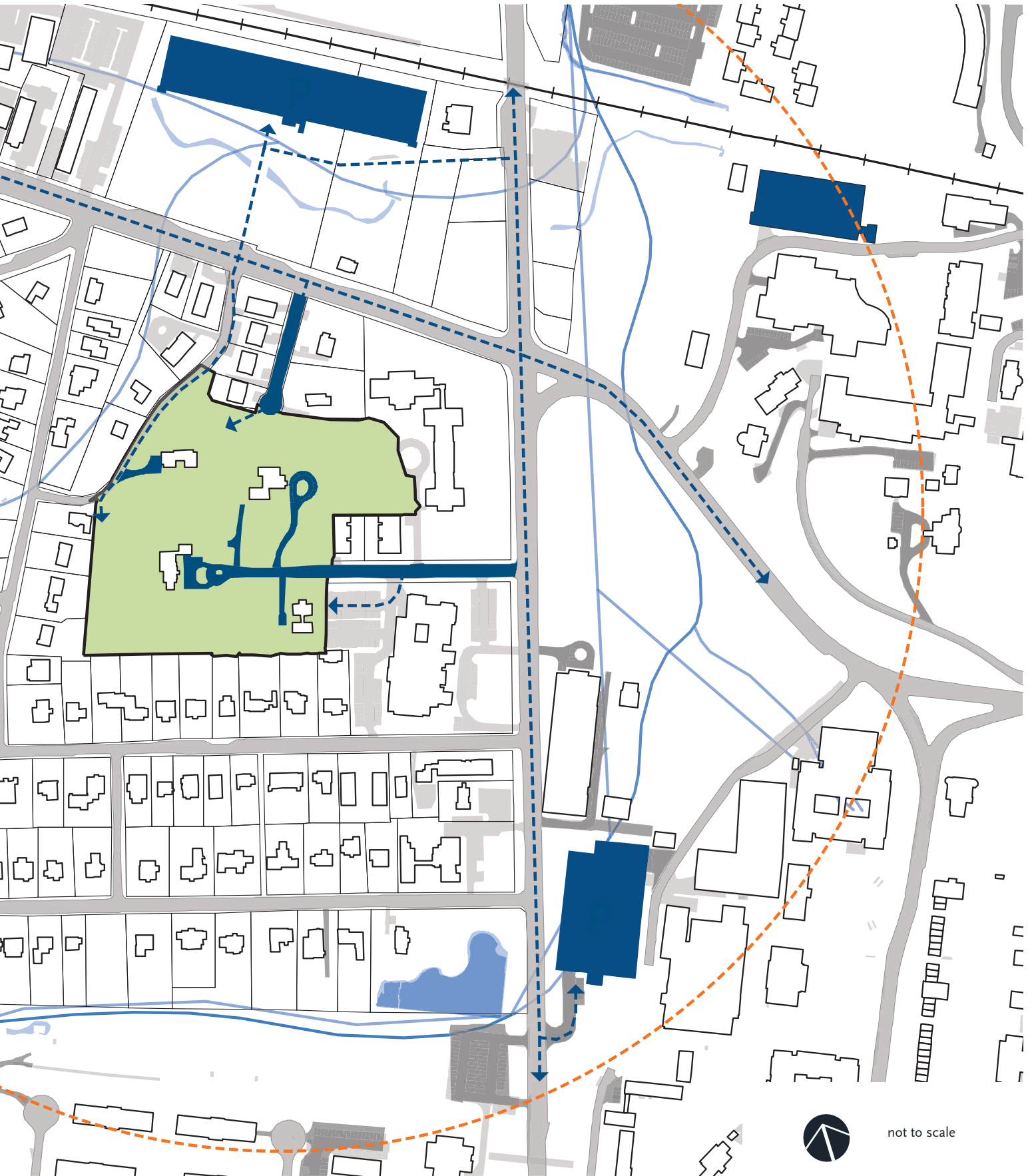
The study area has three points of vehicular access to the parcels. Sprigg Lane connects to driveways and on-site parking for Morea, Sprigg Lane and Bemiss houses. Rothery Road connects to the driveway and parking for Recoleta, with a short vehicular drive to the western edge of Sprigg Lane. Cresap Road provides a gravel drive and a couple of parking spaces for Recoleta, intended for use by Recoleta's student tenants. Parking is provided on all properties but is limited to residents only, with very little extra space for guests. Parallel parking is available for parts of Sprigg Lane and Cresap Road, but is controlled by permit only.

There are several University parking structures within a short walk of the properties. The Ivy Road parking deck is the closest in proximity, although there is no easy route to access the properties. Emmet Street parking deck is the most direct for access to Morea, Sprigg Lane and Bemiss Houses.

LEGEND

- VEHICULAR ACCESS
- EXISTING PARKING
- STUDY AREA
- 1/4 MILE WALKING DISTANCE





Cultural Opportunities

Protect and preserve the historic landscape

Create opportunities for continued research

Explore program synergies with adjacent residential and academic uses

Provide safe, engaging and accessible spaces for use by University community

Incorporate site into pedestrian connectivity between North and Central Grounds

Environmental Opportunities

Reinforce botany and horticulture as essential to the houses and their histories

Create opportunities for learning and engagement of plant collections

Strengthen the biodiversity of the site and the University's commitment to resiliency

Develop a management plan to minimize invasives and preserve legacy plants

Integrate natural systems with new site uses

OPPORTUNITIES FOR THE FUTURE

The pages that follow outline a series of gestational ideas for how these four parcels might communicate their historical significance while becoming relevant to contemporary agendas by the University and surrounding community. Each of the opportunities herein is a starting point for further study, investigations and design and could be explored separately or as a unified long-term plan.

Preserve Historic Landscape

Given the intriguing social and physical history of these parcels and its direct ties to the larger history of the University and Charlottesville community, it is paramount that future planning honors and communicates these important relationships. Volume 2 of this study outlines the approach to establish these parcels for listing on the National Register of Historic Places.

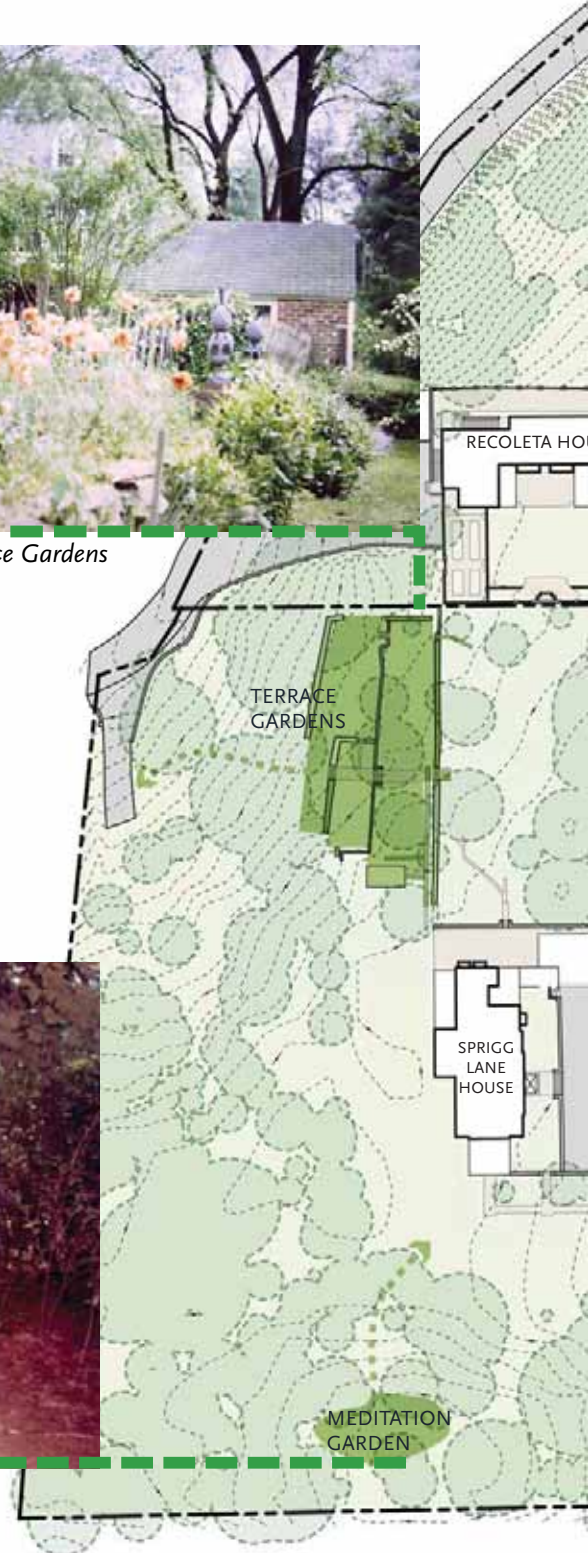
More specifically, the historical research and documentation herein has created a foundation of understanding for some of the specific gardens to be re-established through interpretative restoration. These gardens include the Morea South Lawn, where many of the Kentucky Coffee trees, Osage Orange trees and Boxwoods are believed to be planted during the Emmet era. A successional plan for maintenance and on-going planting can sustain this landscape and communicate its connections to the early establishment of the University and the importance of plant knowledge in early 19th century landscapes. The Terrace Gardens, as established by the Weedon family, can help showcase the family's interest in gardening and their contributions to science, agriculture and education. Finally, the renovation of the Meditation Garden, created by Professor Weedon, can both reflect his contribution to Asian Studies at the University while also making a relevant contemporary landscape for contemplative practices.



Sprigg Lane Terrace Gardens

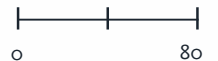


Mr. Weedon in the Meditation Garden





Morea South Lawn



OPPORTUNITIES

Promote Research on Site

The historical research of this study has opened opportunities for further site investigations, providing relevant, hands-on access for class research and education. Areas of continued research include:

- Expanded research on the enslaved workers, housekeepers and gardeners who developed and sustained these properties
- Soil/seed research in garden areas to learn more about plant cultivation
- Phase 1 archaeology investigations for evidence of early buildings such as Emmet's silk factory, kitchen and burial sites on the property
- Plant walks and field investigations showcasing the diverse plant communities and wide variety of cultivars



Example of seed research that could occur at the Sprigg Lane terrace gardens.



Example image of archaeological investigation that could occur at Morea and Sprigg Lane.



Historical photograph of gardener at Weedon who had close ties to the family.



Example image of how students could interact with site through soil and horticultural investigations

OPPORTUNITIES

Sustain and Advance Plant Diversity

Aligning with the Landscape Framework Plan's goal to increase tree canopy coverage in the next ten years, the study area can expand this agenda to increase its tree canopy by replanting trees recently lost and planting a successional population of tree species throughout the property. Selective removal of invasive species and intentional cultivation of the understory will also help increase plant diversity. These efforts can be coordinated with renovation and restoration projects for specific garden spaces.

The incredible plant diversity on these sites will aid in its long-term resiliency and provides an incredible opportunity for public engagement with the plant communities. Whether it is a renewed relationship with the Albemarle Garden Club or programming through the University, an agenda for public access will share the treasure of this plant community.



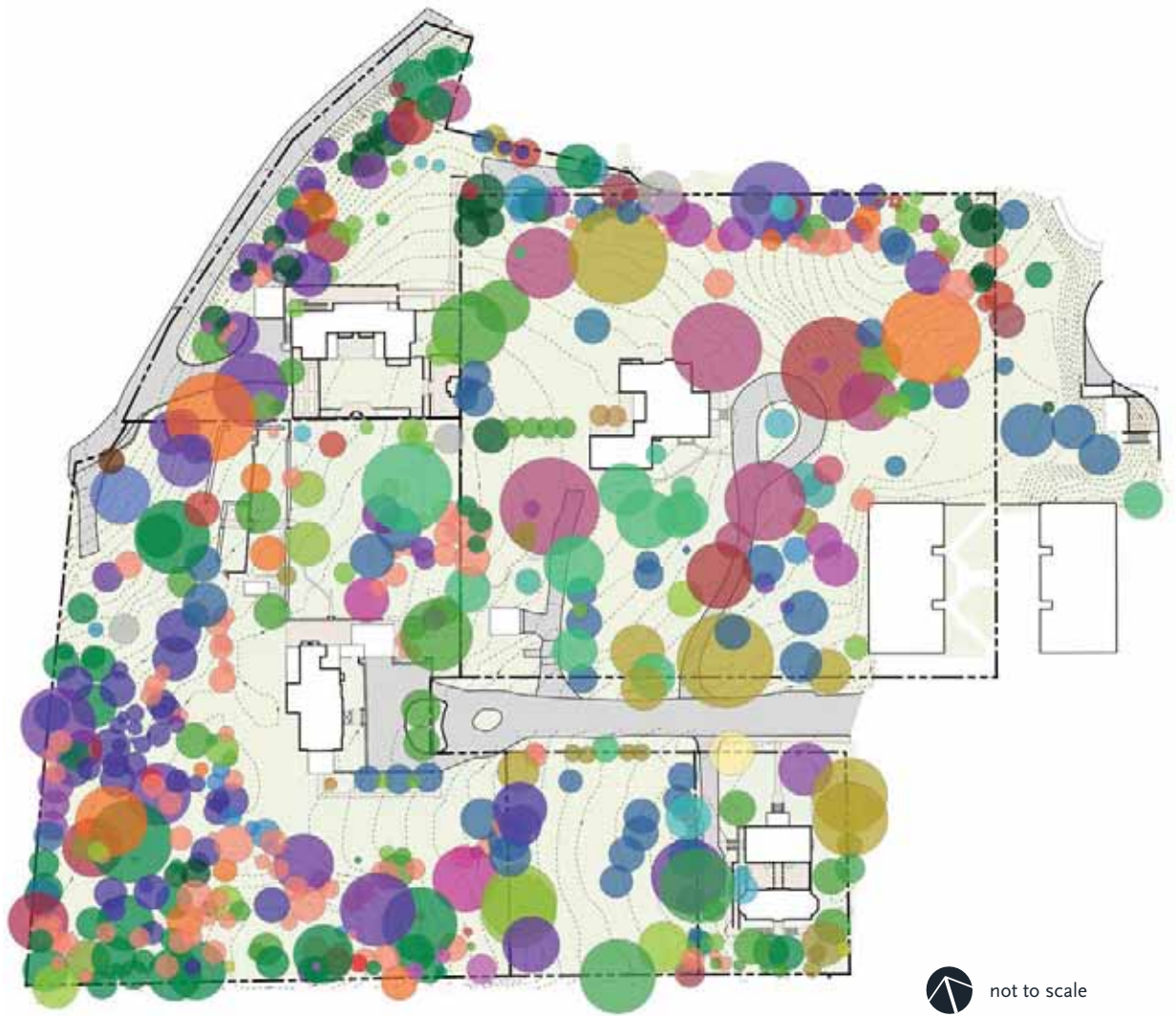
Existing identification tree tag at Morea.



Example of potential program walks through the sites



Rose garden at Recoleta



Tree Diversity Map (2020)

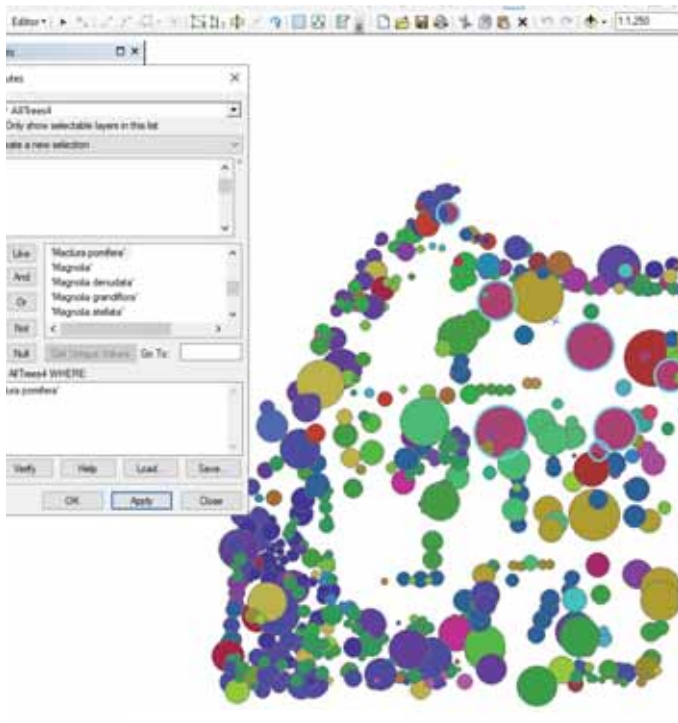


View of existing tree canopy behind Sprigg Lane House

OPPORTUNITIES

Advance Plant Tracking Technology

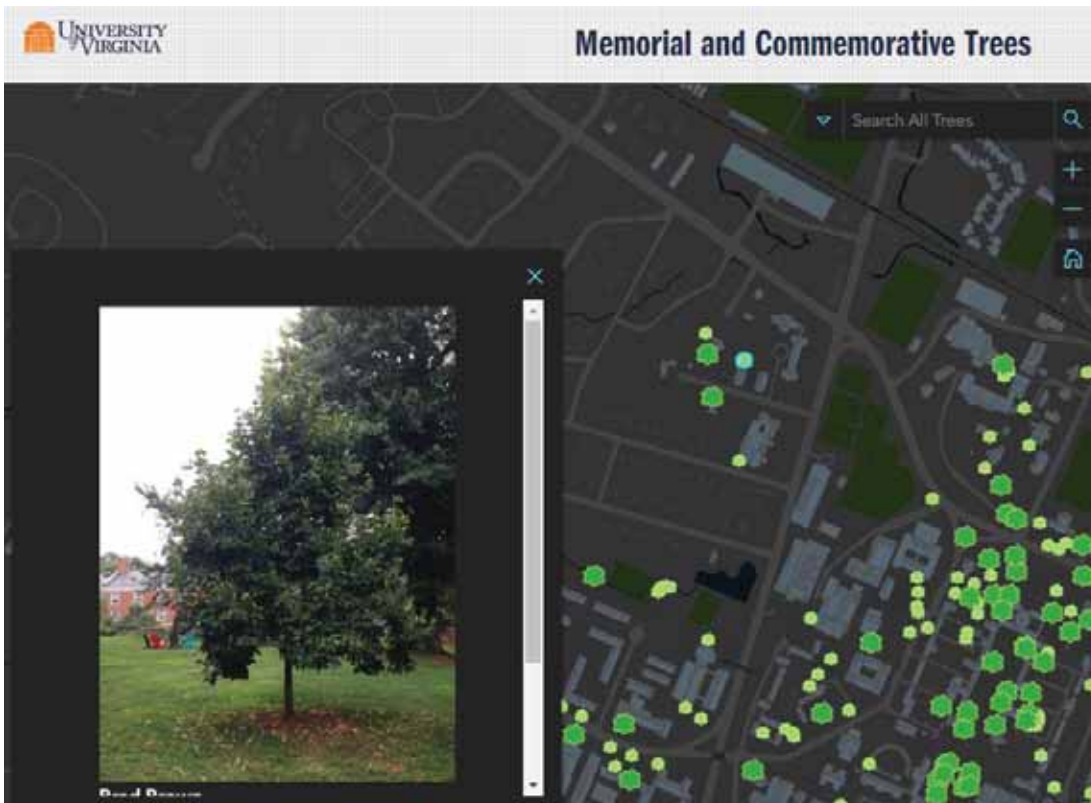
This study's GIS data provides for some interesting and efficient collaborations with other areas of the University. Shared with UVA Facilities and the GIS department, the University can use the plant data to track long-term maintenance, reduce invasives and plan for seasonal projects. Furthermore, the University can use the data to expand their digital interactive tree guide, expanding beyond memorial trees to track tree growth, seasonality and diversity throughout Grounds, bolstering the University's capacity for resilience and biodiversity. Finally, the GIS platform provides an opportunity to develop a Storymap, a digital book of sorts that shares the rich history and contemporary plant inventories on these properties.



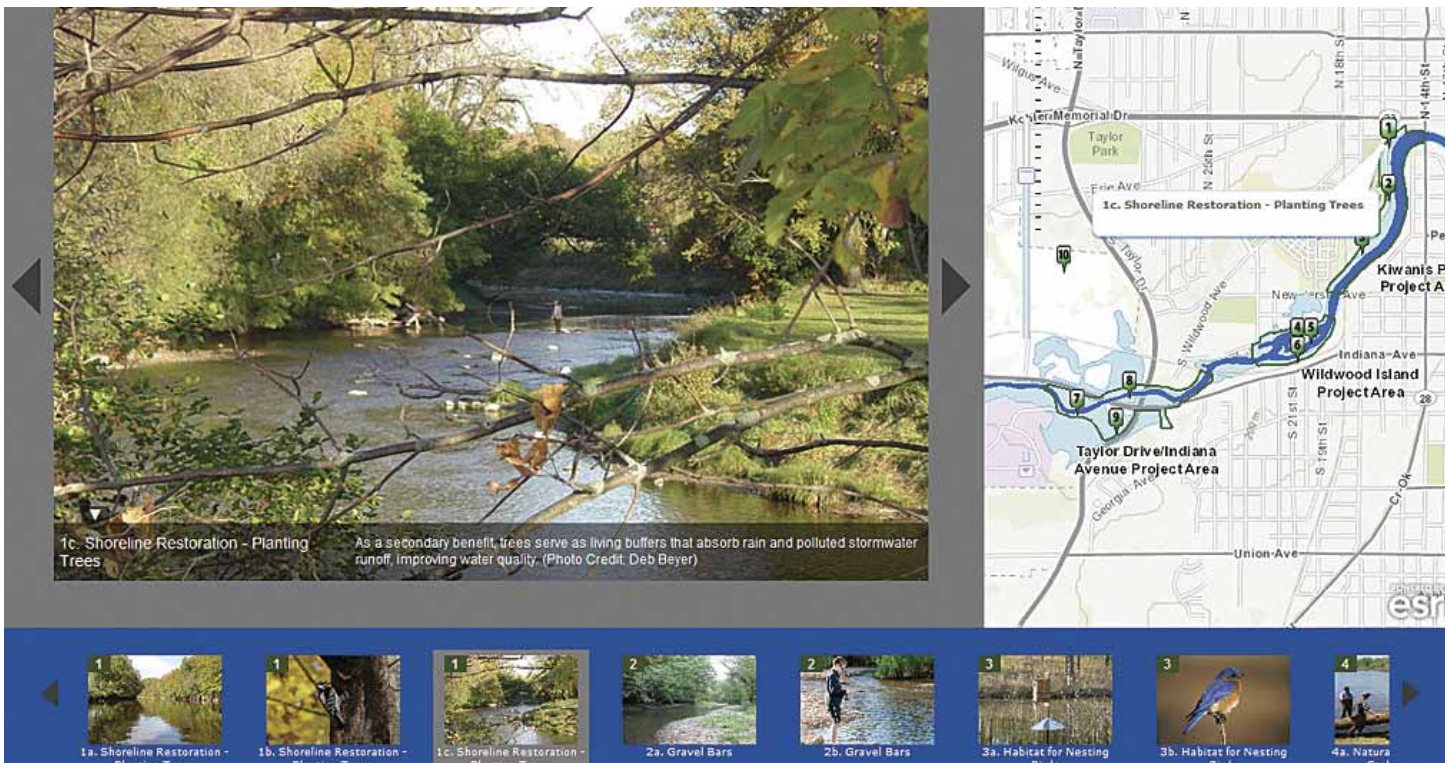
All plants have been geolocated and inventoried in GIS.



Engagement with UVA facilities to assist in maintenance



Expand interactive maps of UVA's tree inventory



Example of a Storymap that blends history and existing site features

OPPORTUNITIES

Explore Expanded Use by University Community

Originally developed as private residences and currently housing esteemed professors of the University, these parcels may always hold a residential feel and need to maintain some element of privacy. However, and not dissimilar to the Pavilion gardens, these landscape spaces will also need to allow for some public use to be relevant to the larger University community. Documenting the intrinsic spaces that are already (casually) used by the public, have high visibility and are easily accessed offers insight into how these important parcels can be shared.



Historical photograph of Sprigg Lane picnic



Example of potential events that could be held on site (image of UVA pavilion garden as precedent)



Example image of community engagement and learning



LEGEND

- PRIVATE SPACES
- COMMUNITY SPACES
- PEDESTRIAN CONNECTIONS



not to scale

OPPORTUNITIES

Create a Meditative Landscape

With remnants of a meditation garden evident in the physical landscape paired with the existing introspective spaces of a residential site, these parcels are suitable for the creation of a meditative landscape. An overlay focus on health and wellness can make these gardens relevant and useful to the larger University community and to the adjacent International Residential College in particular. A variety of spaces could be crafted to provide space for individual reflection as well as group meditation. A meditative stroll could meander through the site, linking the variety of spaces in a prescriptive sequence. This overlay could further connect with other wellness initiatives on Grounds such as the Contemplative Commons project planned just south of this site, creating a wider network of wellness and meditative spaces.



Ethnobotanical garden at Bastyr University



Example image of meditative garden



Example image of group wellness

LEGEND

- RESTORATIVE WALK
- MEDITATIVE PLACES
- PEDESTRIAN CONNECTIONS



not to scale

OPPORTUNITIES

Strengthen Pedestrian Connections

Access and integration of these parcels into the University network can be strengthened by focusing design initiatives on the two main circulation connections: Cresap Road and Sprigg Lane. These streets could become shared by both cars and pedestrians, with a focus on creating engaging and pedestrian-friendly botanical greenways, extending the botanical qualities of the site along these connectors. Formalizing a pedestrian walk to the east side of Morea House will create a connection through the site, strengthening the connections through and beyond the site.



Example of shared street at University of West Georgia



Example of a botanical garden allée as precedent for botanical greenway



UVA Brandon Ave. "Green Street"



LEGEND

- PEDESTRIAN ROUTE
- - - SHARED STREETS
- BOTANICAL GREENWAY
- POTENTIAL RESIDENTIAL DEVELOPMENT



not to scale

OPPORTUNITIES

Create Precinct Program Synergies

Beyond the immediate adjacencies of these parcels, these four properties can play a larger role in the precinct between Central Grounds and North Grounds. Expanding the botanical focus outward and integrating it with greenway initiatives along the Ivy Road entry corridor, the Sprigg Lane properties can begin to realize the vision that Thomas Jefferson had for this area as a botanical garden. Organized in a contemporary way, the botanical garden could become a series of networks, pathways and spaces that impact and influence the variety of existing and future program uses at this important University entry.



Swarthmore College example of campus as arboretum

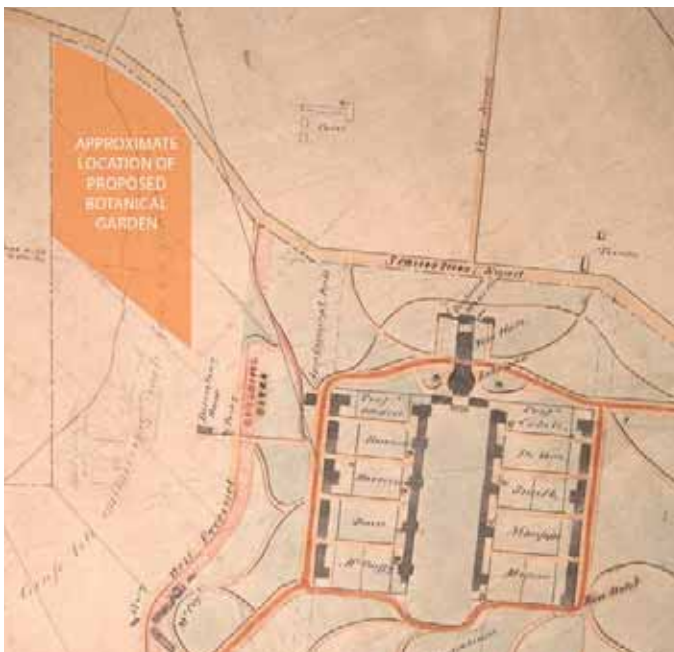


Diagram of Jefferson's proposed botanical garden





Acknowledgments

The Sprigg Lane Landscape Study is a result of collaborations with the Sprigg Lane Study committee participants and the Arboretum and Landscape (A&L) Committee. These members include University Landscape Architect, Mary Hughes, University Senior Landscape Architect, Helen Wilson; Landscape Superintendent, Rich Hopkins; Chair of the Arboretum and Landscape Committee, Worthy Martin; Senior Historic Preservation Planner, Brian Hogg; Fiscal Administrator and Associate Director of Work Management, Mark Webb.

Design Project Team Included:

Waterstreet Studio

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- Todd Shallenberger
- Jill Nolt, Project Manager
- Carlin Tacey

Liz Sargent Historical Landscape Architects

- Liz Sargent
- Jen Trompetter
- Heather Warren

Other Contributors:

Roger W. Ray & Association Inc., Land Surveyors

Ben Ford, Archaeologist

A special thanks to John Sauer, gardener of the properties, for his contributions and assistance in the field research and interview process.

APPENDIX

DIGITAL SUBMISSIONS LIST

1. Site Photographs
2. Comprehensive Surveys
3. GIS Geodatabase
4. Historic Comparison Plant Lists for Each Parcel

Plant List by Property

MOREA TREES:

Scientific	Common
Acer griseum	Paperbark Maple
Acer palmatum	Cutleaf Japanese Maple
Acer saccharum	Sugar Maple
Ailanthus altissima	Tree of Heaven
Albizia julibrissin	Mimosa
Buxus sempervirens	Boxwood
Carpinus betulus	European Hornbeam
Carya illinoensis	Pecan
Carya sp.	Hickory
Cedrus deodara	Deodar Cedar
Cercis canadensis	Eastern Redbud
Cercis canadensis f. alba 'Royal White'	White Redbud
Chamaecyparis pisifera	Japanese False Cypress
Cornus florida	Flowering Dogwood
Cornus kousa	Kousa Dogwood
Cornus mas	Cornealian Cherry Dogwood
Cotinus coggygria	Smoke Tree
Cryptomeria japonica	Japanese Cedar
Cydonia oblonga	Quince
Cyrilla racemiflora	Swamp Cyrilla
Davidia involucrata	Dove Tree
Diospyros virginiana	Persimmon
Fraxinus americana	White Ash
Gymnocladus dioica	Kentucky Coffee
Ilex x attenuata 'Fosteri'	Fosters Holly
Ilex cornuta	Chinese Holly
Ilex cornuta 'Burfordii'	Burford Holly
Ilex opaca	American Holly
Ilex opaca 'Aurea'	Yellow Berried Holly
Juglans nigra	Black Walnut
Juniperus virginiana	Eastern Red Cedar
Lagerstroemia sp.	Crepe Myrtle
Ligustrum ovalifolium	Privet
Liriodendron tulipifera	Tulip Poplar
Maclura pomifera	Osage Orange
Magnolia grandiflora	Southern Magnolia
Magnolia virginiana	Sweetbay Magnolia
Malus x Arnoldiana	Arnold Crabapple
Morus alba	White Mulberry
Morus rubra	Red Mulberry
Nyssa sylvatica	Black Gum
Oxydendrum arboreum	Sourwood
Picea abies	Norway Spruce
Pinus echinata	Shortleaf Pine
Pinus strobus	White Pine
Prunus serotina	Black Cherry
Quercus falcata	Southern Red Oak
Quercus phellos	Willow Oak
Quercus rubra	Red Oak
Robinia pseudoacacia	Black Locust
Sorbus aucuparia	European mountain ash
Stewartia pseudocamellia	Japanese stewartia
Syringa reticulata	Japanese Tree Lilac
Tilia americana	Basswood
Tsuga canadensis	Canadian Hemlock
Viburnum opulus	Guelder-rose

MOREA SHRUBS:

Scientific	Common
<i>Aronia arbutifolia</i>	Red Chokeberry
<i>Buxus sempervirens</i>	Boxwood
<i>Chimonanthus praecox</i>	Wintersweet
<i>Cydonia oblonga</i>	Quince
<i>Enkianthus campanulus</i>	Redvein Enkianthus
<i>Exochorda racemosa</i>	Common Pearlbrush
<i>Fothergilla gardenii</i>	Witch alder
<i>Hamamelis vernalis</i>	Ozark witch hazel
<i>Hydrangea quercifolia</i>	Oakleaf Hydrangea
<i>Ilex</i> × <i>meserveae</i>	Blue Holly
<i>Ilex aquifolium</i>	Common Holly
<i>Ilex cornuta</i>	Chinese holly
<i>Ilex opaca</i>	American Holly
<i>Ilex opaca</i> 'Canary'	Yellow Berried Holly
<i>Ilex verticillata</i>	Winterberry Holly
<i>Itea virginica</i>	Virginia sweetspire
<i>Leucothoe fontanesiana</i>	Drooping Laurel
<i>Ligustrum japonicum</i>	Japanese Privet
<i>Ligustrum sinense</i>	Chinese Privet
<i>Ligustrum</i> sp.	Privet
<i>Lindera benzoin</i>	Spicebush
<i>Lonicera fragrantissima</i>	Winter Honeysuckle
<i>Mahonia aquifolium</i>	Oregon Grape
<i>Osmanthus heterophyllus</i>	Holly Olive
<i>Paeonia suffruticosa</i>	Japanese Tree Peony
<i>Philadelphus coronarius</i>	Mock Orange
<i>Rhododendron austrinum</i>	Orange Azalea
<i>Rhododendron azalea</i>	Azalea
<i>Syringa pubescens</i>	Lilac
<i>Syringa reticulata</i>	Tree Lilac
<i>Taxus baccata</i>	English Yew
<i>Viburnum carlesii</i>	Arrowwood Viburnum
<i>Viburnum plicatum</i>	Japanese snowball
<i>Viburnum</i> 'Pragense'	Prague viburnum
<i>Viburnum setigerum</i>	Tea viburnum
<i>Yucca filamentosa</i>	Adam's needle

GROUNDCOVER:

Scientific	Common
<i>Arum italicum</i>	Arum
<i>Catharanthus roseus</i>	Vinca
<i>Ceratostigma plumbaginoides</i>	Lead Wort
<i>Galanthus nivalis</i>	Snowdrop
<i>Hedera helix</i>	English Ivy
<i>Helleborus foetidus</i>	Stinking Hellebore
<i>Helleborus</i> sp.	Hellebore
<i>Hemerocallis</i> sp.	Daylily
<i>Hypericum anagalloides</i>	Creeping St. Johns Wort
<i>Iris</i> sp.	Iris
<i>Jasminum nudiflorum</i>	Winter Jassmine
<i>Lilium</i> sp.	Lily
<i>Liriope muscari</i>	Lilyturf
<i>Mentha</i> sp.	Mint
<i>Narcissus</i> sp.	Daffodil
<i>Pachysandra terminalis</i>	Pachysandra
<i>Paeonia</i> sp.	Peony
<i>Salvia rosmarinus</i>	Rosemary
<i>Sarcococca hookeriana</i> var.	Sweet box
<i>Tradescantia</i> sp.	Spiderwort
<i>Tulipa</i> sp.	Tulip
<i>Vinca minor</i>	Lesser periwinkle

Plant List by Property

SPRIGG LANE TREES:

Scientific	Common
Acer griseum	Paperbark Maple
Acer palmatum	Cutleaf Japanese Maple
Acer platanoides	Norway Maple
Acer rubrum	Red Maple
Acer saccharinum	Silver Maple
Aesculus flava	Smooth Buckeye
Aesculus hippocastanum	Horse Chestnut
Ailanthus altissima	Tree of Heaven
Betula alleghaniensis	Yellow Birch
Castanea sativa	European Chestnut
Cedrus deodara	Deodar Cedar
Celtis laevigata	Sugarberry
Celtis occidentalis	Hackberry
Cercis canadensis	Eastern Redbud
Cornus florida	Flowering Dogwood
Cornus kousa	Kousa Dogwood
Cotinus coggygria	Smoketree
Cryptomeria japonica	Japanese Cedar
Cunninghamia lanceolata	China Fir
Cydonia oblonga	Quince
Diospyros virginiana	Persimmon
Fagus grandifolia	American Beech
Ficus carica	Ficus
Fraxinus americana	White Ash
Fraxinus pennsylvanica	Green Ash
Ginkgo biloba	Ginkgo
Gymnocladus dioica	Kentucky Coffee
Ilex aquifolium	Weeping English Holly
Ilex aquifolium	English Holly
Ilex cornuta 'Burfordii'	Burford Holly
Ilex latifolia	Lusterleaf Holly
Ilex opaca	American Holly
Ilex rotunda	Kurogane Holly
Ilex vomitoria	Weeping Youpon Holly
Ilex x 'Nellie R. Stevens'	Nellie Stevens Holly
Juglans nigra	Black Walnut
Juniperus virginiana	Eastern Red Cedar
Koeleria paniculata	Golden Rain Tree
Lagerstroemia x 'Natchez'	Crepe Myrtle
Liquidambar styraciflua	Sweetgum
Liriodendron tulipifera	Tulip Poplar
Magnolia denudata	Yulan Magnolia
Magnolia grandiflora	Southern Magnolia
Magnolia tripetala	Umbrella Magnolia
Magnolia virginiana	Sweetbay Magnolia
Magnolia X soulangeana	Saucer Magnolia
Morus rubra	Red Mulberry
Nyssa sylvatica	Black Gum
Pinus strobus	White Pine
Platanus occidentalis	Sycamore
Prunus avium	Sweet Cherry
Prunus serotina	Black Cherry
Pyrus sp.	Pear
Quercus acutissima	Sawtooth Oak
Quercus alba	White Oak
Quercus montana	Chestnut Oak
Quercus palustris	Pin Oak
Quercus phellos	Willow Oak
Quercus rubra	Red Oak

SPRIGG LANE TREES CONTINUED:

Scientific	Common
<i>Robinia pseudoacacia</i>	Black Locust
<i>Sassafras albidum</i>	Sassafras
<i>Tilia americana</i>	Basswood
<i>Tsuga canadensis</i>	Canadian Hemlock

SPRIGG LANE SHRUBS:

Scientific	Common
<i>Aronia arbutifolia</i>	Red Chokeberry
<i>Aronia melanocarpa</i>	Black Chokeberry
<i>Aucuba</i>	Spotted Laurel
<i>Berberis thunbergii</i>	Japanese Barberry
<i>Buxus sempervirens</i>	Boxwood
<i>Callicarpa americana</i>	Beautyberry
<i>Elaeagnus pungens</i>	Silverthorn
<i>Euonymus alatus</i>	Burning Bush
<i>Hosta</i> sp.	Plantain Lily
<i>Hydrangea arborescens</i>	Hydrangea
<i>Hydrangea petiolaris</i>	Hydrangea
<i>Ilex cornuta</i>	Burford Holly
<i>Ilex opaca</i>	American Holly
<i>Ilex</i> sp.	Holly
<i>Ilex</i> x 'Nellie R. Stevens'	Nelly Stevens Holly
<i>Leucothoe fontanesiana</i>	Drooping Laurel
<i>Ligustrum</i> sp.	Privet
<i>Mahonia aquifolium</i>	Oregon Grape
<i>Miscanthus sinensis</i>	Miscanthus
<i>Nandina domestica</i>	Nandina
<i>Osmanthus heterophyllus</i>	Holly Olive
<i>Paeonia</i> sp.	Peony
<i>Photinia</i> sp.	Photinia
<i>Pieris japonica</i>	Japanese pieris
<i>Polystichum acrostichoides</i>	Christmas Fern
<i>Poncirus trifoliata</i>	Hardy Orange
<i>Prunus</i> sp.	Bush Cherry
<i>Rhododendron austrinum</i>	Orange Azalea
<i>Rhododendron azalea</i>	Azalea
<i>Ricinus communis</i>	Castor Bean
<i>Rosa</i> sp.	Rose
<i>Thuja occidentalis</i>	Arborvitae
<i>Tracheophyta</i> sp.	Fern
<i>Yucca filamentosa</i>	Adam's needle

SPRIGG LANE GROUNDCOVER:

Scientific	Common
<i>Ajuga reptans</i>	Bugleweed
<i>Allium vineale</i>	Garlic
<i>Arum italicum</i>	Arum
<i>Catharanthus roseus</i>	Vinca
<i>Celastrus</i> sp.	Bittersweet
<i>Convallaria majalis</i>	Lily of the Valley
<i>Eranthis</i> sp.	Winter aconite
<i>Erigeron philadelphicus</i>	Philadelphia fleabane
<i>Gladiolus communis</i> var. <i>byzantinus</i>	Byzantine gladiolus
<i>Hedera helix</i>	English Ivy
<i>Helleborus</i> sp.	Hellebore
<i>Hemerocallis fulva</i>	Daylily
<i>Hemerocallis</i> sp.	Daylily
<i>Heuchera</i> sp.	Coral Bells
<i>Hyacinthoides hispanica</i>	Spanish Bluebell
<i>Hyacinthus</i> sp.	Hyacinth
<i>Hydrangea petiolaris</i>	Climbing Hydrangea

Plant List by Property

SPRIGG LANE GROUNDCOVER CONTINUED:

Scientific	Common
Iris sp.	Iris
Jasminum nudiflorum	Winter Jassmine
Lamium amplexicaule	Henbit Deadnettle
Lilium sp.	Lily
Liriope muscari	Lilyturf
Liriope sp.	Lilyturf
Liriope spicata	Lilyturf
Lunaria annua	Annual Honesty
Narcissus sp.	Daffodil
Nepeta sp.	Catmint
Paeonia sp.	Peony
Phyllostachys sp.	Bamboo
Salvia rosmarinus	Rosemary
Saxifraga	Rockfoils
Sisymbrium officinale	Hedge Mustard
Tradescantia sp.	Spiderwort
Vinca minor	Lesser periwinkle

BEMISS TREES:

Scientific	Common
Acer palmatum	Japanese Maple
Acer saccharinum	Silver Maple
Cedrus deodara	Deodar Cedar
Celtis laevigata	Sugarberry
Cercis canadensis	Eastern Redbud
Cornus kousa	Kousa Dogwood
Ilex verticillata	Winterberry
Juglans nigra	Black Walnut
Juniperus virginiana	Eastern Red Cedar
Lagerstroemia sp.	Crepe Myrtle
Magnolia grandiflora	Southern Magnolia
Magnolia stellata	Star Magnolia
Magnolia virginiana	Sweetbay Magnolia
Magnolia x Jane	Jane Magnolia
Ulmus americana	American Elm
Viburnum plicatum	Japanese snowball

BEMISS SHRUBS:

Scientific	Common
Buxus sempervirens	Boxwood
Ilex verticillata	Winterberry Holly
Osmanthus heterophyllus	Holly Olive
Prunus laurocerasus	Cherry Laurel
Rhododendron azalea	Azalea
Rhododendron sp.	Rhododendron
Spiraea sp.	Meadowsweets
Taxus baccata 'Fastigiata'	Irish Yew
Viburnum carlesii	Koreanspice viburnum
Viburnum plicatum	Doublefile viburnum

BEMISS GROUNDCOVERS:

Scientific	Common
Hedera helix	English Ivy
Helleborus sp.	Hellebore
Liriope sp.	Lilyturf
Narcissus sp.	Daffodil
Vinca minor	Lesser periwinkle

Plant List by Property

RECOLETA TREES:

Scientific	Common
Acer platanoides	Norway Maple
Acer rubrum	Red Maple
Ailanthus altissima	Tree of Heaven
Cedrus deodara	Deodar Cedar
Cornus florida	Flowering Dogwood
Cornus kousa	Kousa Dogwood
Ilex opaca	American Holly
Ilex sp.	Holly
Juglans nigra	Black Walnut
Juniperus virginiana	Eastern Red Cedar
Lagerstroemia sp.	Crepe Myrtle
Ligustrum ovalifolium	Privet
Liriodendron tulipifera	Tulip Poplar
Maclura pomifera	Osage Orange
Magnolia grandiflora	Southern Magnolia
Magnolia virginiana	Sweetbay Magnolia
Pinus echinata	Shortleaf Pine
Pinus strobus	White Pine
Platanus occidentalis	Sycamore
Prunus serotina	Black Cherry
Quercus montana	Chestnut Oak
Quercus rubra	Red Oak
Robinia pseudoacacia	Black Locust
Tsuga canadensis	Canadian Hemlock

RECOLETA SHRUBS:

Scientific	Common
Buxus sempervirens	Boxwood
Camellia sp.	Camellia
Euonymus alatus	Burning Bush
Forsythia sp.	Forsythia
Hosta sp.	Plantain Lily
Hydrangea sp.	Hydrangea
Juniperus virginiana	Eastern Red Cedar
Ligustrum sp.	Privet
Mahonia aquifolium	Oregon Grape
Nandina domestica	Nandina
Rhododendron azalea	Azalea
Ricinus communis	Castor Bean
Rosa sp.	Rose
Syringa sp.	Lilac
Yucca filamentosa	Adam's needle

RECOLETA GROUNDCOVERS:

Scientific	Common
Hedera helix	English Ivy
Helleborus sp.	Hellebore
Hyacinthoides hispanica	Spanish Bluebell
Iris sp.	Iris
Liriope spicata	Lilyturf
Mentha sp.	Mint
Narcissus sp.	Daffodil
Paeonia sp.	Peony
Sedum sp.	Stonecrops
Species Mix	Species mix: Iris, Vinca
Species Mix	Species Mix: Iris Pachysandra, Sedum
Tradescantia sp.	Spiderwort
Woodland Species Mix	Species Mix: Ivy, Vinca, Daylily, Vines

Tree Seasonality Chart

Types

Scientific Name	Common Name	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Acer platanoides	Norway Maple												
Acer rubrum	Red Maple												
Acer saccharinum	Silver Maple												
Acer saccharum	Sugar Maple												
Aesculus flava	Smooth Buckeye				flower								
Aesculus hippocastanum	Horse Chestnut				flower								
Alianthus altissima	Tree of Heaven					flower							
Betula alleghaniensis	Yellow Birch												
Carya sp.	Hickory sp.												
Carya illinoensis	Pecan												
Castanea spp.	Chesnut					flower							
Cedrus deodara	Deodar Cedar												
Celtis laevigata	Sugarberry	bark (bumpy)											bark (bumpy)
Celtis occidentalis	Hackberry	bark (bumpy)											bark (bumpy)
Chamaecyparis pisifera	Japanses False Cypress												
Cryptomeria japonica	Japanese cedar												
Diospyros virginiana	Persimmon												
Fagus grandifolia	American Beech												
Fraxinus americana	White Ash												
Ginkgo biloba	Ginkgo												
Gymnocladus dioicus	Kentucky Coffee Tree				flower								
Juglans nigra	Black Walnut												
Juniperus virginiana	Eastern Red Cedar												
Liquidambar styraciflua	Sweetgum												
Liriodendron tulipifera	Tulip Poplar												
Maclura pomifera	Osage Orange												
Magnolia grandiflora	Southern Magnolia				flower								
Picea abies	Norway Spruce												
Pinus echinata	Shortleaf Pine												
Pinus strobus	White Pine												
Prunus serotina	Black Cherry				flower		fruit						
Platanus occidentalis	Sycamore	bark											bark
Quercus acutissima	Sawtooth Oak												
Quercus alba	White Oak												
Quercus falcata	Southern Red Oak												
Quercus montana	Chestnut Oak												
Quercus phellos	Willow Oak												
Quercus rubra	Northern Red Oak												
Tilia americana	Basswood												
Tsuga canadensis	Eastern Hemlock												
Ulmus pumila	Siberian Elm												

Shrub Seasonality Chart



Scientific Name	Common Name	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
<i>Aronia arbutifolia</i>	Red Chokeberry				flower						fruit		bark
<i>Aronia melanocarpa</i>	Black Chokeberry				flower						fruit		
<i>Aucuba</i>	Spotted Laurel												
<i>Berberis</i>	Barberry				flower								
<i>Buxus sempervirens</i>	Boxwood				flower								
<i>Camellia</i>	Camellia	flower											flower
<i>Chimonanthus praecox</i>	Wintersweet	flower											flower
<i>Elaeagnus pungens</i>	Silverthorn			fruit									
<i>Euronymus alatus</i>	Burning Bush												
<i>Exochorda racemosa</i>	Common Pearlbush				flower								
<i>Forsythia</i>	Forsythia	flower											
<i>Fothergilla gardenii</i>	Witch alder				flower								
<i>Hamamelis vernalis</i>	Orange Witch Hazel	flower											
<i>Lilium</i>	Plantain Lily								flower				
<i>Ydrangea quercifolia</i>	Oakleaf Hydrangea					flower							
<i>Ydrangeaceae</i>	Hydrangea					flower							
<i>Ilex</i>	Holly										fruit		
<i>Ilex meserveae</i>	Blue Holly	fruit										fruit	
<i>Ilex cornuta</i>	Burford Holly										fruit		
<i>Ilex cuneata</i>	Chinese Holly										fruit		
<i>Ilex cuneata</i>	Red Robe Holly										fruit		
<i>Ilex crenata</i>	Japanese Holly										fruit		
<i>Ilex opaca</i> Canary	Yellow Berried Holly										fruit		
<i>Ilex verticillata</i>	Winterberry Holly	fruit			flower				fruit				
<i>Ilex x 'Nellie R. Stevens'</i>	Nelly Stevens Holly				flower						fruit		
<i>Itea virginica</i>	Virginia sweetspine					flower							
<i>Juniperus virginiana</i>	Eastern Red Cedar												
<i>Leucothoe</i>	Leucothoe				flower								
<i>Ligustrum</i>	Privet				flower								
<i>Ligustrum sinense</i>	Chinese Privet				flower								
<i>Lindera benzoin</i>	Spicebush		flower				fruit						
<i>Lonicera fragrantissima</i>	Winter Honeysuckle		flower		fruit								
<i>Mahonia</i>	Mahonia		flower		fruit								
<i>Mahonia aquifolium</i>	Oregon Grape		flower						fruit				
<i>Miscanthus sinensis</i>	Chinese Silver Grass												
<i>Nandina domestica</i>	Nandina	fruit				flower				fruit			
<i>Osmanthus heterophyllus</i>	Holly Olive								flower				
<i>Paeonia</i>	Peony				flower								
<i>Paeonia suffruticosa</i>	Japanese Tree Peony				flower								
<i>Philadelphus</i>	Mock Orange					white							
<i>Photinia</i>	Photinia				flower								
<i>Pieris japonica</i>	Japanese pieris				flower								
<i>Poncirus trifoliata</i>	Hardy Orange										fruit		
<i>Prunus japonica</i>	Bush Cherry					flower							
<i>Prunus laurocerasus</i>	Cherry Laurel				flower								
<i>Rhododendron</i>	Allea				flower								
<i>Rhododendron</i>	Rhododendron				flower								
<i>Rhododendron austrinum</i>	Orange Allea				flower								
<i>Ricinus communis</i>	Castor Bean									fruit			
<i>Rosa</i>	Rose				flower								
<i>Spiraea</i>	Spiraea					flower							
<i>Syringa reticulata</i>	Tree Lilac					flower				bark			
<i>Taxus baccata</i>	English Yew												
<i>Taxus baccata 'Fastigiata'</i>	Irish Yew												
<i>Thuja occidentalis</i>	Arborvitae												
<i>Tracheophyta</i>	Fern												
<i>Viburnum carlesii</i>	Korean spice viburnum			flower					fruit				
<i>Viburnum plicatum</i>	Doublefile viburnum			flower									
<i>Viburnum 'Pragense'</i>	Prague viburnum				flower					fruit			
<i>Viburnum setigerum</i>	Tea viburnum			flower							fruit		
<i>Yucca filamentosa</i>	Adam's needle						flower						
	Ornamental Grass												

**UNIVERSITY OF
VIRGINIA**

SPRIGG LANE LANDSCAPE STUDY

VOLUME 2: DETAILED HISTORY

WATERSTREET STUDIO, LLC
418 East Main Street
Charlottesville, VA 22902

LIZ SARGENT HISTORICAL LANDSCAPE ARCHITECTURE
1855 Winston Road
Charlottesville, VA 22903

Prepared for the Office of the Architect for the University of Virginia
and the University of Virginia Arboretum and Landscape Committee.

**UNIVERSITY OF
VIRGINIA**

SPRIGG LANE LANDSCAPE STUDY
VOLUME 2: DETAILED HISTORY

SPRIGG LANE LANDSCAPE STUDY

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HISTORY OF THE SPRIGG LANE LANDSCAPE

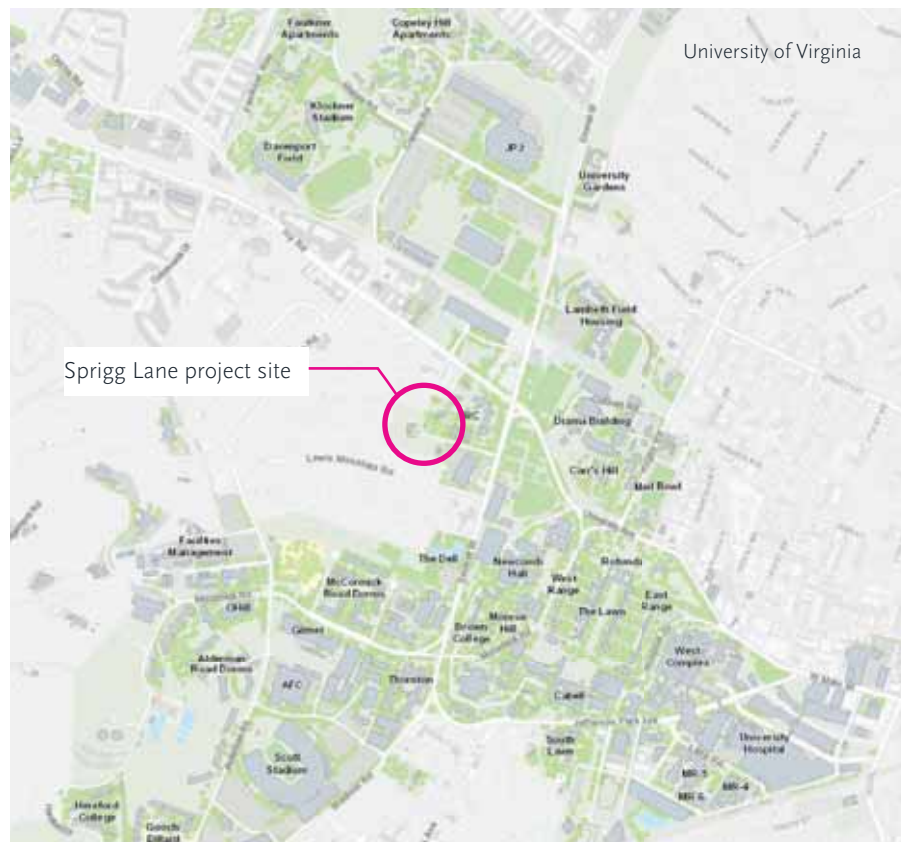
History of the Sprigg Lane Landscape

SPRIGG LANE: AN INTRODUCTION

It is possible to have a long acquaintance with the University of Virginia and its Grounds without ever discovering the quiet enclave of Sprigg Lane, a hushed and shaded residential street turning west off Emmet Street, that skirts the north edge of Alumni Hall and the southern margin of the International Residential College. The Sprigg Lane neighborhood features four contiguous and architecturally distinctive properties known as Morea, Bemiss House, Sprigg Lane House, and Recoleta.

Located just a quarter mile northwest of the historic “Academical Village” at the foot of Lewis Mountain, the Sprigg Lane residential enclave today occupies roughly the geographic center of the University of Virginia campus, but stands apart as an oasis of shaded lawns, stately trees, mature boxwood hedges, curated plant collections, and carefully-designed walls, gates, terraces, and connecting pathways traditionally part of a shared landscape of friends and colleagues.

The residential district was established in the 1830s with the construction of Morea by Dr. John Patten Emmet, appointed Professor of Natural Science by Thomas Jefferson in 1825. Morea is unique in being “the only surviving dwelling built by one of the original university faculty members approved by Jefferson.”¹ The 106-acre property acquired by Emmet, for whom adjacent Emmet Street is named, was later subdivided at various times. During the 1930s, the other three dwellings that are also the focus of this study were built on the subdivided land. These include Bemiss House, owned by the University and the home of the University of Virginia Press; Sprigg Lane House, owned by the University of Virginia Foundation, and home of former University of Virginia President Theresa Sullivan; and Recoleta, also owned by the University of Virginia Foundation, which is the current residence of Virginia Stokes with life-tenancy rights. Morea, and the adjoining Little Morea, are owned by the University of Virginia, and are used to house faculty and visiting professors and lecturers.



As articulated below, each of these properties has its own fascinating history. However, when taken collectively, the cluster of residences and the quiet enclave of Sprigg Lane serves as a fascinating microcosm of the influence of the University of Virginia on the Charlottesville community, aspects of its urban form, and the contributions of its faculty, administrators, and friends to education, philanthropy, architecture and landscape, and the arts.

EARLY HISTORY OF THE SPRIGG LANE AREA; THE ORIGINS OF MOREA (CIRCA 1734–1835)

When Dr. John Patten Emmet purchased Morea in 1831, it was a “basically unimproved”² remnant of a 2,300-acre land grant parcel first acquired by the Lewis family in 1734.³ Abraham Lewis held two adjacent 400-acre parcels divided by Meadow Creek;⁴ the more southern parcel included the area later occupied by the Academical Village west of the present-day Lewis Mountain neighborhood, and the future Morea tract (Figure 1). Records are not clear as to whether Abraham, his brother David Lewis, or an overseer or agent tended to the land. It is unlikely that Lewis ever occupied the parcel.



FIGURE 1

In 1744, the Virginia Assembly established Albemarle County from the western portion of Goochland County. As originally configured, Albemarle County also included present-day Amherst, Buckingham, Fluvanna, and Nelson counties. Until 1761, Scottsville served as the county seat of Albemarle. However, when Albemarle was divided that year to form Buckingham and Amherst counties, the seat was moved to a more central location at the new town of Charlottesville, established by the Assembly of Albemarle County in 1762. A map of Albemarle County from 1777 shows the nascent Charlottesville located along the line dividing Frederickville Parish from St. Anne’s Parish⁵ (Figure 2).

Sometime prior to 1783, Abraham Lewis sold his 800 acres to George Nicolas, who in turn sold the land to James Monroe by 1789.⁶ Monroe likely lived on the property until circa 1799, when he and his family moved to Highland. The plantation Monroe established on the 800-acre



FIGURE 2

parcel contained a dwelling house, Monroe’s law office, and a kitchen house. Monroe sold the property in 1806. It was acquired for the University of Virginia in 1820, and is now known as Brown College on Monroe Hill. Around 1801,⁷ Monroe began subdividing and selling outlying parcels of the 800-acre tract, and ownership of adjacent pieces

passed through several hands until a John Nicholas “in turn sold 346+ acres to John M. Perry in 1814, and the balance of 296+ acres a year later, also to Perry”⁸ (Figure 3). A contractor for the new university then under construction, Perry eventually sold a 106-acre parcel of land to Dr. Emmet in 1831⁹ (Figure 4).

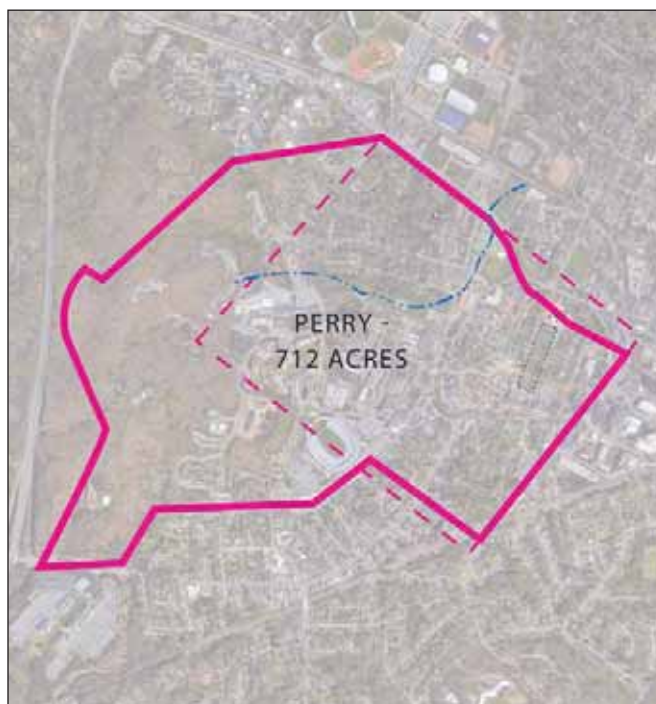


FIGURE 3

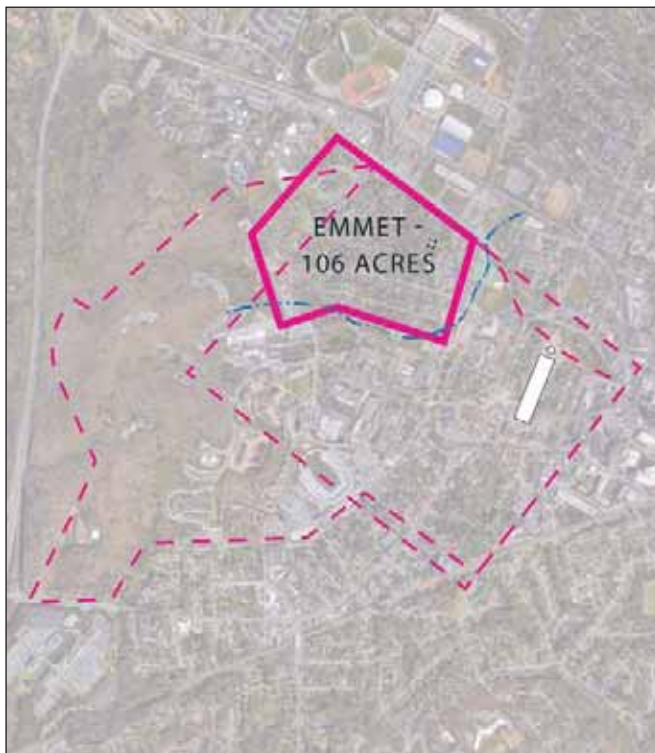


FIGURE 4

John Patton Emmet (Figure 5)

In 1825, John Patten Emmet, M.D. (1796–1842), a young New York doctor with health problems, was giving a popular public lecture series on chemistry in Charleston, South Carolina, in order to supplement his income, when Jefferson, having heard about his

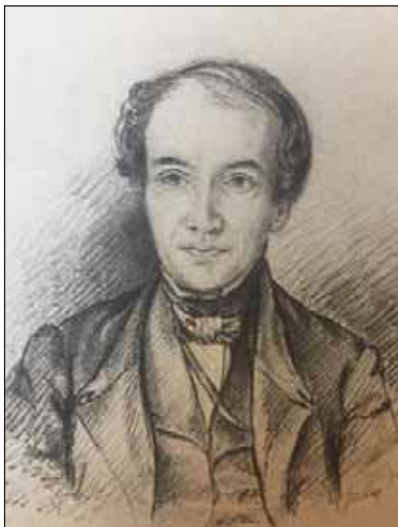


FIGURE 5

popularity as a speaker, invited him to accept a position at the University of Virginia, chartered in 1819 and set to commence offering courses.¹⁰ Classes had already started when Emmet arrived in April of 1825 as the seventh and last professor to be hired by Jefferson, and one of only two Americans. According to Jefferson's offer, Emmet's teaching responsibilities were to include "Zoology, Botany, Mineralogy, Chemistry and Geology; that of chemistry however being considered as the branch most eminently distinctive of the school"¹¹ (Figure 6).

Like Jefferson, Emmet was a polymath whose interests expressed themselves in many related and overlapping disciplines. He embraced teaching enthusiastically and was known to be an engaging and witty lecturer. His science classes were popular, and he wrote proudly to his

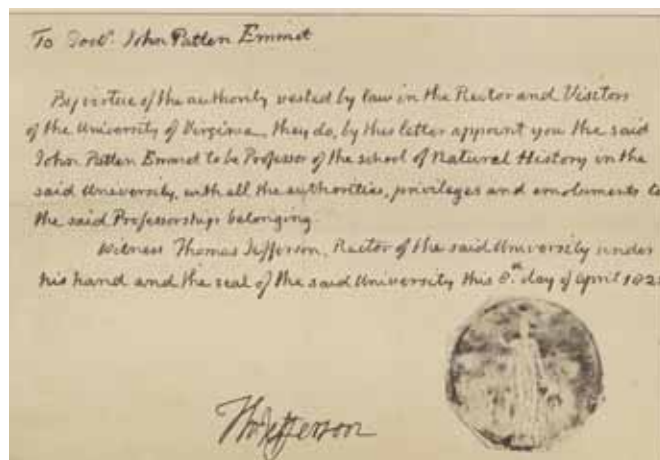


FIGURE 6

family about rising enrollment in his courses. His chemical furnace, uncovered during the 2016 renovation of the Rotunda and now displayed and interpreted in the ground floor exhibit room, was a central hearth around which the students gathered.¹² Chemistry remained a passion of Emmet's despite a terrible accident with sulfuric acid in 1830. Fortunately, "Dr. Emmet's face escaped the acid, but his body was severely burned and the accident caused him months of suffering."¹³

Apart from his own correspondence, notebooks, and published articles, much of what is known about Emmet's life comes from the reminiscences of his son, Thomas Addis Emmet, who was only fourteen when his father died, and from biographical sketches by George Tucker, Emmet's wife's uncle. At first, according to his son, "Dr. Emmet's residence at the University was the one nearest to the Rotunda on the west side of the lawn," that is, Pavilion I.¹⁴ There he shared his quarters with animals as well as humans, evidently taking seriously his professorship of Zoology:

[Emmet] had gradually accumulated a large number of live snakes, reptiles and other animals indigenous to Virginia, which had free quarters in the establishment. One of the largest and best rooms was devoted chiefly to a collection of snakes, which were retarded somewhat in their movements by having the floor waxed. A brown bear which had been raised from a cub roamed at pleasure through the house and garden; a large white owl also had full liberty of the house and rested for greater part of the time in his master's room on the top of a high four-post bedstead.¹⁵

Outside Emmet enjoyed his garden at Pavilion I, noting in a letter to his sister Jane, "My great recreation is working in my garden."¹⁶

Thomas Jefferson may have been aware of Emmet's love of gardening. In 1826, the last year of his life, Jefferson charged Emmet with the establishment of a Botanical Garden for the University, to be located northwest of



FIGURE 7

the Academical Village and within the Meadow Creek floodplain. The garden would have occupied the area around the present-day University Avenue and Emmet Street intersection¹⁷ (Figure 7). His instructions about how to choose a site were urgent and specific:

I have diligently examined all our grounds...and think that on the public road, at the upper corner of our possessions when the stream issues from them, has more of the requisite qualities than any other spot we possess. 170 yds square, taken at that angle would make the 6 acres we want but the angle at the road is acute, and the form of the ground will be trapezoid, not square. I would take therefore, for its breadth all the ground between the road and the dam of the brick ponds, extending eastwardly up the hill, as far and as wide as our quantity would require. The bottom ground would suit for the garden of plants, the hill sides for the trees.¹⁸

Emmet set to work as directed and requested labor assistance to clear, drain, and terrace the site. Sadly, Jefferson died in July 4, 1826; by October, Emmet had written to the Board of Visitors to ask to be released from his responsibility for the project, citing not only overwork, but also insufficient knowledge of plants. The latter seems baffling given his position as professor of botany, his stated love of gardening, and the meticulous beauty of his botanical notebooks (Figure 8).

My duties...are now so laborious that the most perfect ability for such an undertaking could be no security for the proper attention—Botany and Rural Economy are subjects with which I am but superficially acquainted and as they require a thorough practical knowledge there is but little probability that I will ever be able to devote time enough for their acquisition without neglecting my other duties. These considerations compel me to express the wish that I may be released from them and the charge of the Botanic Garden.¹⁹



FIGURE 8

Understandably, Emmet perhaps wanted to free up some of his time for his own botanical pursuits. In any case, Jefferson's intention to create a scientific, or botanical garden—as distinct from kitchen, agricultural or formal gardens—was an idea brought to light later, at Morea.

In July 1827, Emmet married Mary Byrd Farley Tucker. Soon, their bustling household and menagerie of animals residing in Pavilion I were causing some consternation among University faculty and administrators. Sometime in 1829 Emmet was reprimanded by University officials for “the want of cleanliness in the grounds.”²⁰ Together with two other faculty members, he in turn complained in a letter to the University of the delay building a promised smokehouse in each Pavilion garden and added a plea to make attic space in their houses accessible for storage.²¹ In 1835, Emmet finally took matters into his own hands and obtained permission from the Board of Visitors to live apart from the Academical Village on land he had purchased nearby in 1831. In 1835, he set about building a house on the property and establishing it as a farm.

THE DEVELOPMENT OF MOREA (1835–1847)

Facing due east, Morea stands 150 yards west of present day Emmet Street and 40 yards north of Sprigg Lane. Often quoted in written descriptions of Morea is Emmet's boast that “Although contrived by myself, I may venture to assert that a more comfortable country house does not exist in these parts for the same cost.”²² Though not an architect, Emmet seemed at ease augmenting local vernacular tradition with his own idiosyncratic additions. K. Edward Lay, architectural historian and University of Virginia professor notes: “The first floor is unique, with a front entry under a roof garden, behind which a three-bay brick arcade leads to another passage, then into a room with a hidden stair to the side.” Lay adds that “Morea's second-floor plan resembles a two-thirds Georgian plan with double-pile bedchambers and a side passage.”²³ The word “unique” appears again in a 1984 National Register of Historic Places (NRHP) nomination describing the house's form: “Although the original part of the house conforms in most respects to the standard building traits of the region, it does incorporate several features that make it unique among contemporary Virginia dwellings. These features include the recessed second-story piazza, or veranda; the exposed structural arcade in the front room...and the semi-detached position of the original southwest wing.” The nomination goes on to describe Morea's “three-arched



masonry arcade, a Classical device seldom employed in private dwellings in Virginia before Jefferson helped popularize it in the early 19th century.”²⁴

The only image known of the house during the early years is a drawing created from memory by Thomas Addis Emmet, who went by Addis, in 1879 (Figure 9). Addis depicts the property as a lively place, rich with detail, confirming what later static photographs cannot show. Because Addis was only fourteen and living at boarding school in New York when his father died, historians often remark at the level of detail and architectural accuracy of his drawing.²⁵

Besides being an easy walk to the Academical Village, Morea was situated along the edge of a prominent thoroughfare, the main route leading west to the Blue Ridge from Charlottesville today known as Ivy Road (U.S. Route 250), referred to by Addis as “The Staunton Turnpike,” and also formerly called the Three Notch’d Road. Due to its proximity to the route, travelers are known to have used Morea as an overnight campground. Addis described the place as a way station:

Virginia had at that time, a turnpike running from the north to the south through the State, and another to the west, over which, for many years, passed from the state a steady stream of emigrants of Virginia birth. The Road through Rock Fish Gap over the mountains and by Staunton passed our place, and for years there was scarcely a night without one party or more stopping at a favorite camping ground within our bounds, where there was a stream and a good spring for watering.²⁶

The constant presence of travelers and temporary guests at Morea remains a theme throughout its history. Addis described his recollections of the property in this way:

We lived on a small farm, near the University, of a little more than one hundred acres, where my father passed some ten years in great enjoyment. He had originally made the purchase while a resident within the University, and for the purpose of establishing a silk factory. The place was divided into fields, by forming hedges of the *Morus multicaulis*, which he had planted to feed the silkworms, hence the place was called Morea.²⁷

At first, the farm was successful:

For some five or six years after his house was built at ‘Morea,’ as he called his place, and before his health finally broke down, his life was passed very happily. After planting the greatest variety of flowers and fruit trees, from some of which came the noted stock of apples and peaches still to be found in the neighborhood, he put up a brick building for the spinning of silk...²⁸

The early nineteenth century mania for silk production in America was shared by others in Virginia, including Thomas Jefferson, who tried to cultivate mulberries at Monticello.²⁹ Enjoying the hindsight of many decades, Thomas Addis Emmet explains his father’s gamble: “As a speculative movement, it was generally believed that the manufacturing of silk was to be the future industry of the country...the most profitable one the country could engage in. This caused the *Morus multicaulis* craze, which seemed to have much in common with the Dutch tulip speculation of the eighteenth century.”³⁰ For a while, production at Morea proceeded according to plan:

He succeeded in gaining a full knowledge as to the care of the silkworm and, as a great labor-saving device, he invented a machine for twisting any number of filaments together as they were being drawn off from a number of cocoons floating in a receptacle of hot water, which previous to that time each tread had to be disposed of separately. He succeeded in making a number of skeins of silk of different grades which were judged to be of better quality than any other silk previously produced in this country. From his knowledge of chemistry he produced a number of beautifully tinted dyes for the silk, which did not fade or wash out, and I have seen it stated that his teaching was adapted by the trade and remained in use until the discovery in late years of the coal-tar products.³¹

The enterprise did not last, however. As noted by Addis, “Just as he had demonstrated what could be done towards establishing the industry in this country the building and its contents were destroyed by an incendiary.”³² Though never proven, the arsonist was believed to be a neighbor with whom Emmet was involved in a boundary dispute. With what proved to be rare financial foresight, Emmet sold his mulberries to a buyer in Philadelphia just ahead of the collapse of the market and was able to recoup the losses from his destroyed silk factory.³³

In addition to the use of mulberries as a hedge plant for living fences around the fields at Morea, other species were planted to exclude livestock from cultivated fields. Emmet specifically experimented with two thorny species for this purpose—pyrocantha and Osage orange (*Maclura pomifera*). The species that Emmet referred to as “pyrocantha” is known today as firethorn (*Pyracantha coccinea*), and is a member of the apple family. Osage orange, a member of the mulberry family, is known to have been cultivated elsewhere by the early 1800s as a thorny living fence on many farms in the South. The practice was described by English garden writer Thomas Mawe in 1778, and known to have been used by George Washington at Mount Vernon. Jonathan Turner, a biology professor at Illinois College, further popularized the use of Osage orange as a hedging plant in the 1830s, describing it as “horse high, bull strong and pig tight.”³⁴ By the

1850s, “Osage orange hedges [made] the fencing of entire farms possible.”³⁵ Former Monticello plant historian Peter Hatch refers to Osage orange as “the most commonly planted plant in America in the mid-nineteenth century.”³⁶

Because most of the agricultural fields once associated with Morea were likely located outside of the current project area, it is doubtful that any of the species that served as part of Emmet’s hedging experiments survive today. However, it does remain possible that the large Osage orange trees present today at Morea are the remains of Emmet’s plantings due to their size and locations. It has long been rumored that these trees may have been acquired by Emmet from Jefferson as a result of the Lewis and Clark Expedition. “I’ve been curious about this claim,” writes Melinda Frierson, architectural historian and longtime Albemarle Garden Club member in an article about this question published by the organization. “The trees are huge and surely were here during Emmet’s occupancy, but the date disparity makes me wonder what evidence exists for the Lewis and Clark connection.”³⁷ As the expedition occurred over the years 1804-1806, Jefferson died in 1826, and Emmet’s tenure at Morea began in 1835, a direct connection seems unlikely.

Did Emmet acquire these trees from Jefferson, who we know planted some at Monticello? It is unlikely he did so directly, as Jefferson died in 1826. Maybe Emmet obtained them from Monticello later or elsewhere locally. Perhaps he purchased them from someone like [Robert Carr, proprietor of Bartram’s Garden in Philadelphia]. If they descended from the seeds Lewis brought back, it was with a few degrees of separation. To muddle matters further, an enormous tree grows at Red Hill, the home of Patrick Henry in Charlotte County, which has been dated by dendrochronology to be about 300 years old. Evidently some Osage orange trees had already arrived in the east, probably through Indian trade, before Lewis and Clark “discovered” it.³⁸

More conventionally, Emmet also planted orchards, with help from his sister-in-law, Anna, who sent him fruit trees from New York:

I am indebted to you for the very handsome present lately received from you. Your peach trees are indeed highly acceptable and seem to be all of a very fine kind. Since their arrival I have been occupied in laying them, and the other trees from Shaw, out on the grounds and the whole make a very imposing appearance. Shaw’s trees are fine ones as to size, and some I know are so as to quality. I particularly feel pleased with the Newtown Pippins, [Albemarle Pippins] which ought to bear in three years...At some future period I must obtain a larger supply of the Seckle Pear, which is the most worthy of cultivation in this country and of which I have as yet only two trees.³⁹

Viticulture was another agricultural passion shared by Jefferson and Emmet, who had dined at Monticello several times.⁴⁰ Always looking for ways to extend a farm’s profitability beyond self-sufficiency, planters in Albemarle looked to the old world for traditional practice, applied to new world soils and technologies.

The cultivation of the grape and the making of wine next occupied [John Emmet’s] attention. He imported grape plants from different parts of Europe, and employed persons who were familiar with their culture to attend to them. On the native grape he grafted the foreign stock and thus produced a hardy plant. He had at the time of his death a vineyard of some six or eight acres in good cultivation, and as early as 1836 he began to produce various wines and brandies in small quantities, but sufficient to demonstrate that as an industry it could be made profitable in Virginia.⁴¹

In addition to the house and the brick silk factory building, other structures at the farm included stables, a chicken house, and a “corn house built especially to keep the rats out.”⁴² At corn shucking time, an annual event at Morea, the ears of corn were gathered in barrels and rolled to the corn house. In a long description of the corn-shucking, Addis makes a distinction between the size of his family homestead relative to those of the neighbors: “On the large plantations there were hands enough to shuck the corn in the daytime, as part of the regular routine. But for smaller places it was the custom for the negroes of the neighborhood to be notified when there would be a corn-shucking...extending toward midnight.”⁴³ Morea was therefore, not considered a “large plantation,” but



FIGURE 10

a “smaller place,” where it was sometimes necessary to procure extra hands for overtime work.

Besides his cultivation of plants as fences and crops—in the form of hedges, orchards, and vineyards, as well as orange trees in Florida later in life—Emmet loved trees as individual specimens, and he set out to collect fine and unusual species for display and propagation at Morea, including specimens he had his slave transplant from the Pavilion I Garden in 1836.⁴⁴ His love of trees might have begun, or been encouraged by, his experience with the unfinished Botanical Garden for Jefferson in 1826. In addition to the venerable, towering Osage orange trees, the Kentucky coffee (*Gymnocladus dioica*) trees still standing at Morea today are quite possibly his plantings, along with some old and sizable boxwoods (*Buxus spp.*) (Figure 10 and 11). Descriptions from the 1970s of plantings at Morea also highlight an enormous American linden or basswood (*Tilia americana*) northwest of the house, possibly planted by Emmet, that no longer stands.⁴⁵ Emmet was especially drawn to rare flowers as demonstrated through his beautiful botanical drawings. We also learn from Addis that his mother Mary had an extensive knowledge of flowers, particularly rare exotics.⁴⁶ Melinda Frierson suggests she likely deserves more credit for contributing work and knowledge to a flower collection at Morea.

In addition to planting and harvesting crops, practical operations at the farm included making cider, tending and slaughtering animals, hunting, and trapping. Addis remembers “Morea and the neighborhood was, at this time, a sportsman’s paradise.”⁴⁷ Even as a boy, he wrote,

In the mornings I would be off with the men, asking questions about all details connected with the work going on. Soon I would be joined by the negro boys on the place and we would be off to see what luck we had had with our traps and snares in a swamp at the back of the house. Then I would look after my chickens, of which I had a large number, or dig for a while in my garden, well-stocked with flowers and a few vegetables, and these I was always able to dispose of to my mother, although the garden of the place was fully stocked.⁴⁸

Emmet also used his knowledge of geology to mine his land as a money-making enterprise. Emmet is known to have harvested kaolin clay for pottery and porcelain, and hone for whetstones. He also developed new building materials from “a variety of cements which were impervious to water and were light enough to be used for covering roofs of buildings” and “earth to form the body of various kinds of paints intended to withstand exposure to the weather.”⁴⁹

During the initial years at Morea, Professor Emmet’s ability to balance teaching with farming seemed manageable, and the future of the farm as a profitable operation looked bright. In the late 1830s he wrote proudly to his brother



FIGURE 11

Tom in New York, “My farm is so close to the University that without omitting the discharge of any professional duties I shall be enabled to ride my silk and wine hobbies to death even should I choose to do so.”⁵⁰ Of course, it was slave labor that made his farm possible, and like many of his peers, Thomas Addis Emmet seemed to consider the institution of chattel slavery, as he and his family practiced it, to be benign:

I was a great favorite with all the negroes, and they were glad to have me with them, and in one way and another I managed to pick up a great deal of information from them. The negroes we had, all of whom were obtained by purchase, claimed they had always “lived with the quality,” and they retained a remarkable recollection of the people they had served or seen. We had two negroes who were both over one hundred years of age, and a few of their race, at seventy years were as active.⁵¹

By 1840, however, Dr. Emmet’s ability to maintain both a teaching schedule and a rigorous round of agricultural projects had begun to wane. Never fully recovered from weakness caused by childhood smallpox, and bothered in adulthood by fevers and respiratory infections, Dr. Emmet’s health began to fail. By 1842, he was “obliged to visit Florida, while his course of lectures was completed by one of his colleagues.”⁵² He resolved to make a living in a warmer climate, planting oranges in Florida on the St. John’s River:

By immediately planting out an Orange Grove of a thousand trees, I shall increase the value of the land at least tenfold and in such a manner that no casualty can permanently destroy the improvement...it will require five or six years to render the young trees capable of bearing fruit abundantly.⁵³

He considered establishing a second farm there while holding on to Morea, but without access to financing could not afford two places, nor survive the arduous seasonal travel between them. At this point, in a letter to his brother and his wife, Emmet admitted that Morea had never been profitable:

If my Virginia farm could support my family, which it has never done, I should have to fly from it every winter, either alone or with my family, to expend much more in traveling and boarding elsewhere. I should have to leave behind my horses, my negroes &c., to provide for their maintenance, and in all other respects to feel the heavy expenses of two homes.⁵⁴

Discouraged by chronic illness and fewer options, and maybe in an effort to appeal to his brother in New York for help obtaining a loan, John and Mary Emmet set sail from Florida to Charleston where they rested, and where John appeared to gain strength. But the next leg of the journey turned dark:

In a hurricane off Cape Hatteras the vessel was dismantled, the greater portion of her fresh water and provisions being washed overboard. The wreck drifted for some thirty-eight days without meeting any other vessels and was twice blown off the coast after having been reported from the signal-station at Sandy Hook. At length, after all hopes of her safety had been abandoned she was picked up and brought into New York harbor. So great was the privation and exposure that several of the passengers died, and Dr. Emmet was so much reduced that within six weeks after his arrival he died, on August 15th, 1842, at Mount Vernon, his brother Tom's country-place near New York.⁵⁵

Mary Emmet survived those harrowing thirty-eight days lost at sea (Figure 12). After her husband's death, she might have returned to Morea briefly as some accounts suggest, trying to hold on to the farm by taking in boarders, but Thomas Addis Emmet's memoirs note that she moved to New York shortly after her husband's death and lived out most of the rest of her life there at his house, enjoying her grandchildren. Addis remembers that "She devoted her energies to the cultivation of her taste for rare exotics, an opportunity which in her busy life had never before presented itself."⁵⁶ She outlived her husband by eighteen years and died in 1860 at age fifty-six.⁵⁷

In 1847, Mary Emmet sold Morea.⁵⁸ Shortly following the sale, she petitioned the court as administrator of her husband's estate to sell the individuals owned by John P. Emmet.⁵⁹ In her bill, Mary B. Emmet noted that the estate possessed five slaves: "George now about 50 years of age, John now about the same age, Levinia now about 20 years of age, who has a child a few months old; Mary Jane about 18 years of age, and Julian, about 12 years of age. ...Some of said slaves are advanced in life, and others of them are diseased, and a division of them among your oratrix as widow and the said two children in kind is deemed extremely difficult, if not impracticable." Each of the enslaved individuals were sold to separate owners on February 9, 1848.⁶⁰



FIGURE 12

OWNERSHIP OF MOREA DURING THE ANTEBELLUM PERIOD (1847–1861)

Richard Duke purchased the 106-acre parcel at the base of Lewis Mountain (Figure 13) from the struggling Emmet estate in 1847. He and his family remained in possession of the property for much of the rest of nineteenth century.⁶¹ Most accounts of antebellum Morea come from *Recollections*, a five-volume set of notebooks written by Duke's grandson, R.T.W. Duke Jr., during the last third of his life. He himself never lived at Morea, except for short periods during the Civil War and as a boarder during his years as a college student at the University of Virginia; he otherwise resided nearby at Sunnyside.

Richard Duke died soon after acquiring Morea in 1849, at which time the property passed to his wife Maria. By 1850, the U.S. Census indicates that Maria Duke owned 20 slaves, 7 men and boys and 13 women and girls.⁶² Following Maria's death in 1952, the property transferred to the Duke's widowed daughter, Mary Smith. A 1956 hydrological survey by S.A. Richardson and the first master plan for development of the University, created by William Pratt in 1858, both reference Mrs. Smith. The Water Works survey indicates Mrs. Smith's Land where Meadow Creek runs along the perimeter. The Pratt map similarly includes Meadow Creek with a "Plank walk to Smiths"—a direct route leading from the Lawn across the stream towards Morea⁶³ (Figure 14). In *Recollections*, R.T.W. Duke, Jr., describes "Morea, my Aunt Mary Smith's place...the solid brick structure just west of the University, with the large box trees at the front stoop. My grandfather added the story and a half on the south and the dining room to the main structure."⁶⁴ This addition is referred to as "Little Morea" by Ed Lay and other architectural historians.⁶⁵ There is some confusion around the dating of Little Morea; R.T.W. Duke Jr. has stated that it was built by his grandfather Richard Duke during his tenure as owner of Morea from 1847 until his death in 1849. At the same time,



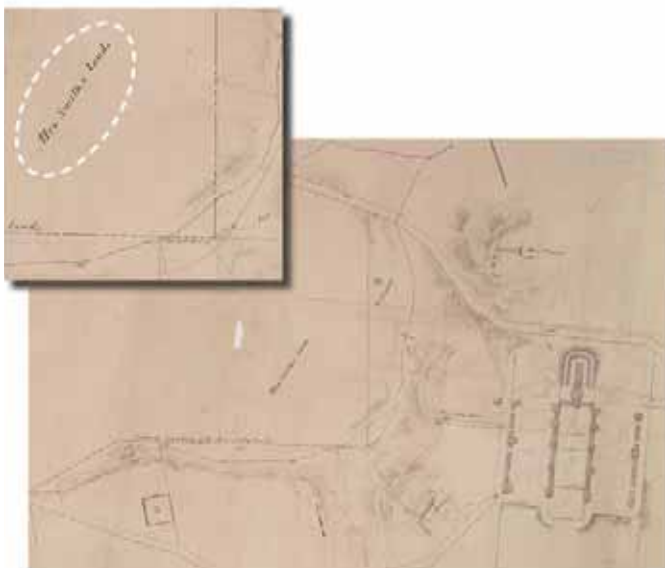
FIGURE 13

the famous drawing of the house by Thomas Addis Emmet is inscribed with the words, "'Morea,' drawn by T.A.E. from memory after an interval of 34 years. Jan. 20, 1879."⁶⁶ This inscription would date Little Morea to 1845, during the ownership of John Emmet, making Duke's assertion incorrect.

Duke, who was known as Tom, and later "Judge," presented a rosy picture of his boyhood in the area, including a glimpse of the University during the antebellum years in *Recollections*:

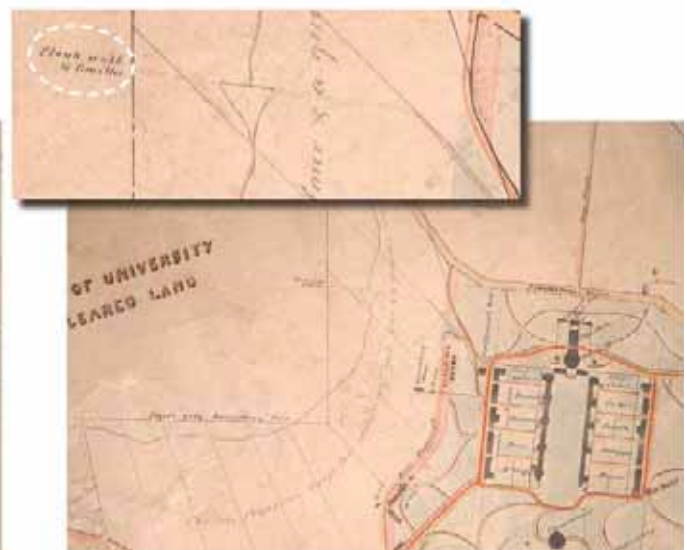
...I was allowed to go in swimming with my brother and other boys in what was known as the "little University Pond." This was the upper pond of two lying in the flat between Morea and the University. The large pond was separated from the smaller by an embankment broken in the centre by an overflow which was spanned by a very pretty rustic bridge. The little pond was not very deep and as none of us could swim we did not adventure very far out, tho each tried to go out farther than that.⁶⁷

Duke's image of an idyllic boyhood extends to his expressed belief in the benign nature of slavery as practiced



Detail of 1856 Map of the University of Virginia with Water Works, University of Virginia Special Collections Library

FIGURE 14



Detail of 1858 Pratt Map of the University of Virginia, University of Virginia Special Collections Library

by his family. In the introduction to *Recollections*, Duke writes, “I want to devote a separate Chapter to the servants—who were all slaves, but whose treatment was so kind and whose affection so sincere that I never saw any of the “horrors” of slavery—so-called.”⁶⁸ In the book, Duke also claims his closest friend was his slave:

Caesar was given to me--the only human chattel I ever owned...Caesar was the playmate of my youth and was allowed a good many freedoms as my playmate. Nothing could better show the relation of master & servant as they existed in the South than my relations with this boy...We were friends, without presumption on his part, or any lowering of self-esteem in mine. We fought like tigers on very many occasions, and the best man was allowed to win. He was never punished for ‘striking back’ but never allowed to be impudent or to strike the first blow. Both he and I were very high tempered and had we been older, no doubt our strife would have been stopped, but as they were generally the roll and tumble fights of small boys, no attention was paid to them...⁶⁹

Caesar, the son of Maria, the family’s housemaid, and a University of Virginia student, was abandoned by his mother and left to become Tom’s playmate. He remained in service to the family until nearly the twentieth century. Duke notes that “For the last ten years of my father’s life he was our gardener, and my father was very fond of him. He was the only ‘old family’ servant with us when my dear father died in 1898.”⁷⁰

Another entry in Duke’s *Recollections* describes the burial of Daphne, another slave: “She died before 1859, and I remember her funeral & the peculiar wails of the negroes at her interment—which took place just back of the garden at Morea. She belonged to Uncle Charlie & he wept very bitterly at the funeral as I recall it.”⁷¹ As Duke would have been no more than six years old at the time, this likely left a powerful impression. By 1860, a total of nine enslaved individuals were residing at Morea.⁷²

CIVIL WAR (1861–1865)

The start of the Civil War brought about many changes at Morea, just as it sparked changes at the University across Meadow Creek. As noted in a cultural landscape report for the University of Virginia Academical Village:

The spring of 1861 hailed the onset of the war and the beginning of changes to the University landscape. On March 4, 1861 seven slave states of the Deep South with cotton-based economies seceded from the Union and formed the Confederacy. After hostilities broke out when Confederate forces fired on Fort Sumter in South Carolina on April 12, the Commonwealth of Virginia and three other states joined the Confederacy. To reward Virginia for its solidarity, in May of 1861 the Confederate capital was moved from South Carolina to Richmond, some 75 miles southeast of the University. Preparations for war took place on the Lawn immediately after Virginia chose sides. Military companies drilled on the turf in front of the Rotunda during the evenings.⁷³

The University chose not to close, despite the loss of students to service as soldiers. R.T.W. Duke Jr. remembers, “everybody believed the war would be over in 90 days and the troops were hilarious and jubilant.”⁷⁴ In fact, academic life and the development of the Grounds continued largely unabated during the first year of the war. Plans were even put forward to modify the pond that R.T.W. Duke Jr. so fondly remembered from childhood:

In April 1861, *The Jeffersonian Republican*, a Charlottesville newspaper, reported on the progress of construction of a three-acre University Pond northwest of the Academical Village, now the location of Nameless Field. William Pratt, Superintendent of Grounds and the University architect, supervised the excavation of an existing low-lying, boggy area with “Rich black mould” soils and “the remains of an ancient forest.”⁷⁵

By 1862, however, war-related activities began to take a toll on the University and Charlottesville. Designated as a hospital town, Charlottesville was pressed to absorb nearly 23,000 wounded or sick soldiers, some 1,200 of whom died and were interred in the University cemetery.⁷⁶ The University itself served as a hospital, as did private homes, “including Headquarters, Morea, Redlands, Wertland, The Cedars, and Piedmont at White Hall...”⁷⁷ Morea opened its doors to strangers once it became necessary to house and tend wounded soldiers. At the same time, Charlottesville was operating a temporary hospital at a building near the train station, and R.T.W. Duke Jr. recalls going there with his mother: “Nurses were very scarce, and the ladies in the town each in turn helped to nurse. My mother had a regular turn, and occasionally I went with her.” Incredibly, Elizabeth Duke took her young son with her to this gruesome place:

I remember seeing a great heap of arms and legs outside of a ward soon after 2nd Manassas and was fearfully shocked at the indifferent way in which a severed leg or arm was tossed on the heap by the surgeon...we were hard pressed for Hospitals early in the war. At one time I remember seeing the Chapel, which stood on the site of the present Chairman's Office and the Old Public Hall, now burned, of the University, filled with wounded men lying on pallets on the floor. Some of these wounded men convalesced at Morea.⁷⁸

During the second half of the Civil War, Duke was often at Morea but lived at nearby Sunnyside with his parents, R.T.W. Duke, Sr. (referred to as "Colonel," "Walker," and later "Senator"), and his wife Elizabeth. Sunnyside, purchased by the senior Duke in 1863,⁷⁹ survives today as a white Gothic revival clapboard farmhouse, located across from the 7-Eleven on Barracks Road just east of the 250 Bypass and northwest of Morea (Figure 15). Duke remembers running back and forth through the woods and fields between Sunnyside and Morea, a distance of about a mile and a half:

We moved to Sunnyside on the 22nd day of September 1863, and I remember it well indeed. Wagon load after wagon load of furniture was hauled to the house, to which my brother, sister, mother and myself walked over in the afternoon. We went from Morea across the fields and in a sketch map on the next page I have attempted to give some idea of the path. A very thick wood lay on the hill now owned by myself just a few hundred yards from Meadow Creek and on the line between Massie's place and ours.⁸⁰

It was during this period that John Emmet's firethorn hedges were destroyed in response to a complaint by the Duke women that they harbored snakes.⁸¹



Some of the enslaved individuals Duke describes in his journals would not have resided at Morea, but at neighboring Sunnyside, yet they would have spent time at Morea during visits and temporary stays and would have moved between the two houses. Morea seemed to serve not only as the headquarters and locus for the extended Duke family, but during the Civil War, it became a shelter for displaced kin. For example, Tom and his mother and sisters lived there when his father, the Colonel, Duke Sr., was away at war:

We moved into Morea in the spring of 1863 occupying the front upstairs room and one of the side rooms. Uncle William, his wife and two daughters and son R. W. (Dick...), cousin Anne Gilmer, cousin Lucy Tucker and her children Lena, Lucy, Gilmer and Annie were also there. Aunt Mary Smith and Aunt Mattie Duke and their father's niece Nannie Deskins (daughter of Aunt Sally...) lived at Morea. It was a jolly household and we had lots of fun.⁸²

For those who served and cared for the members of the Duke family at Morea, life wasn't nearly as jolly. Tom writes that during the summer of 1863:

Aunt Mourning my Mammy's Grandmother died at nearly a hundred years old. She had belonged to my great grandfather Thomas Walker, Jr. ...Old Uncle Si also died that summer, and in July, Sam my father's body servant came back from camp ill with typhoid fever. He died a very short while after his return. I remember how carefully my mother watched the poor boy, giving him his medicine herself and going nearly every hour of the day and several times at late hours at night to see that he was well taken care of. He was a fine negro, devoted to my father and we all wept much at his death. He could not have been much over twenty years of age.⁸³

Financial concerns eventually took a toll at the University as well. In 1864, the need for stability forced faculty to rent several lots and sell assets of the Grounds to make ends meet.⁸⁴ Toward the end of the war, development at the University had largely halted with the threat of attack by Union forces a continual presence.⁸⁵ Relief finally came after the city of Richmond fell to Union forces in early April 1865, and General Robert E. Lee surrendered at Appomattox on April 9, 1865, effectively ending the war.

FIGURE 15

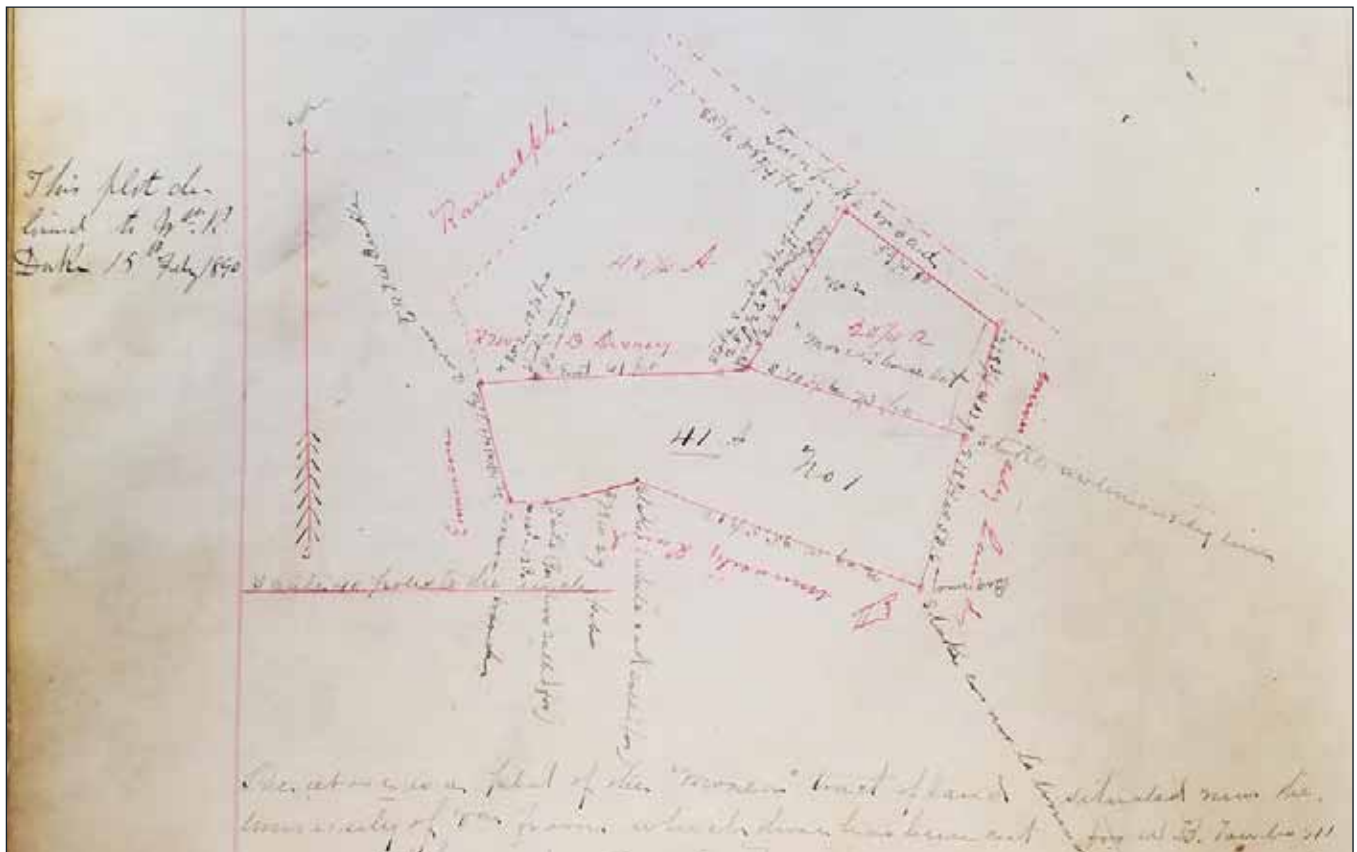


FIGURE 16

POST-CIVIL WAR RECOVERY AND RECONSTRUCTION (1865—CIRCA 1900)

Enrollment at the University began to increase again after the Civil War, bringing new faces to Grounds. The residents of Morea likely faced changes similar to those of the students at the Academical Village when “they encountered a reconstituted labor force of groundskeepers, maintenance personnel, cooks, porters, housekeepers, and laboratory assistants, some of whom had been slaves just one semester earlier.”⁸⁶

After the Civil War, to help make ends meet, the Duke family continued to take in boarders, most of them University students. Tom acted as a recruiter for his Aunt Mary’s boarding business at Morea and was highly effective in finding takers. He did this by meeting trains full of incoming first-years:

I was now [1871–1872] a second-year student and as mother was to accompany father to Washington it was determined that I should board at Morea. I needed a roommate and at the same time wanted to get all the boarders I could for Aunt Mary. So, as the custom then was, I—with many of the “old students”—used to frequent the depot to book after the new men. There was only one depot in Charlottesville then—what is now the Chesapeake & Ohio...Late in September or about the first of October—for the sessions did not open then until October 1st—I was at the depot on the lookout for boys.⁸⁷

Significant transfers in land ownership occurred within Charlottesville in the years following the war. The influx of students led the University to acquire land adjacent to the Academical Village to the north, south and west.⁸⁸

During the 1880s, the first subdivision of Emmet’s 106-acre tract into two Duke-owned parcels also occurred (Figure 16). As noted in a 2011 study of the evolution of the adjacent Lewis Mountain neighborhood,

The Morea property was first split in 1880 with Colonel Richard Thomas Walker Duke, former officer in the Confederate army, taking the northwestern portion containing 48- $\frac{1}{4}$ acres, and Mary J. Smith and Mattie L. Duke retaining the balance of Morea containing 57- $\frac{3}{4}$ acres, the eastern and southern part adjoining the lands of the University of Virginia as well as the house and all improvements. From two parcels in 1880, the Morea property was subdivided into about 180 parcels within a century.⁸⁹

By 1889, the three Duke women had sold off the southern portion of their land to the Towles family, leaving them with 20- $\frac{1}{4}$ acres that included Morea. Interestingly, the purchaser of the southern parcel, William B. Towles, was professor of Anatomy and Materia Medica, the position once held by John Emmet.⁹⁰ It was the Towles family who secured, with their deed, a thirty-foot right-of-way shared with Morea that provided access to the property along the edge of university land⁹¹ (the current path of Emmet

Street.) Following the subdivision, Morea remained with Duke descendant Nannie H. Deskins (Robinson), niece of Mary J. Smith and Maddie L. Duke. Deskins sold it in July of 1895 to Helen Gardener Buckmaster for \$6,750.⁹² A few years after Buckmaster's purchase, circa 1900, the present alignment of Emmet Street was established. Morea changed hands again in May of 1902 when R.W. Huntington and his wife, Elizabeth Whipple Huntington, purchased it. The Morea garage was built in 1915 during Huntington ownership.

Although the Dukes left Morea in 1895, family members continued to reside in the area, and R.T.W. Duke, Jr. lived out his days in Charlottesville (Figure 17). Duke would join the local law firm founded by his father and become a prominent member of the community through his involvement in local affairs, freemasonry, and banking, and later as a judge. For the rest of his life, Duke espoused the belief, common among his friends and colleagues, that the Civil War had been a struggle to save a Southern way of life and states' rights against excessive Northern aggression, a stand known as the Lost Cause of the Confederacy, and that "slavery was right and emancipation was wrong and a robbery."⁹³ Elizabeth Varon, Langbourne M. Williams Professor American History at the University of Virginia, has traced local resistance to Reconstruction to the Dukes and their colleagues. She points out that as a judge and pillar of the community in Charlottesville, R.T.W. Duke, Jr. was well positioned to sanction racist ideology and policies: "Jurists like Duke made ideal marshals and orators at Confederate memorial events, as they could cloak the proceedings in the authority of the state."⁹⁴

The Lost Cause narrative would later contribute to the erection of statues in Charlottesville parks honoring Stonewall Jackson (1921) and Robert E. Lee (1924) (Figure 18). Like the Dukes and many families in Albemarle and the South, there were many among University of Virginia's faculty and administrators who shared the belief in the Lost Cause:

...UVA was central to the pageantry and propaganda of the monument unveilings in Charlottesville. Prominent among the featured speakers at the Stonewall Jackson unveiling was UVA President Edwin A. Alderman, which described Jackson as a 'great Christian warrior.' Alderman ceremonially presented the Jackson Statue on behalf of McIntire (himself a UVA alumnus) to Duke.⁹⁵



FIGURE 17

Duke was thus a leading citizen at these events. Other prominent supporters with University ties were Robert E. Lee Jr., Randolph H McKim, Thomas Nelson Page and Charles Venable as well as "Richard Heath Dabney, a professor of history at UVA and outspoken segregationist, and E. Lee Trinkle, the Democratic nominee for governor, who proclaimed...that Virginia would be 'careful that the evil days of reconstruction shall not return.'"⁹⁶ Edward Pollard, author of the 1866 book *The Lost Cause: A New Southern History of the War of the Confederates*, which fueled the revisionist pro-Confederate cause, was himself a University of Virginia graduate.⁹⁷



FIGURE 18

TWENTIETH CENTURY GROWTH OF UNIVERSITY OF VIRGINIA AND CHARLOTTESVILLE (CIRCA 1900–1941)

At the University, expansion became a focus during the early twentieth century, prompted by increasing enrollment. A fire in the Rotunda in 1895 also led the University to consider the need for a blueprint to future development. In 1908, the University hired landscape architect Warren Manning to prepare a masterplan for the campus. Completed in 1913, the plan provided a vision for a future “Garden University,” with large boulevards circumnavigating the University, including a route that divided the Grounds from the neighborhood of Sprigg Lane (Figure 19).



FIGURE 19

Development of Sprigg Lane

Beyond the Grounds proper, former farms and larger parcels were increasingly subdivided during the first part of the twentieth century. Gradually residential lots surrounded Morea including “Ivy Terrace” to the south, developed in 1914, and “University Park” built to the west in 1926.⁹⁸ After the death of her husband, Elizabeth Huntington sold the 20- $\frac{1}{4}$ acre Morea property to Julia Duryear Sprigg for \$18,000 on June 1, 1918. Sprigg, and her husband, Broadnax Cameron, who married in 1921, later subdivided the property, which led to the construction of the other three houses that are the focus of this study, and eventually the naming of Sprigg and Cameron Lanes.⁹⁹

In June of 1929, Elizabeth H. Echols, wife of Professor of Mathematics William H. Echols, who also served as the Superintendent of Buildings and Grounds, bought Morea and its 2.77 surrounding acres for \$25,000 from Julia Sprigg Cameron as a retirement home.¹⁰⁰ The deed allowed

for construction of a new street connecting Emmet Street to the Morea tract, which was the future Sprigg Lane. At this time, an access route led directly to the circle in front of Morea from Emmet Street, and was loosely edged by shade trees (Figures 20 and 21). Prior to the establishment of a formal road along present-day Sprigg Lane, a second lane also led into the Morea property from Emmet to the south of the access drive. The lane ended at what is believed to be a stables and was edged by a double row of young trees. A construction drawing for Emmet Street from 1931 (Figure 22) indicates that the northerly route was a “dirt walk,” while the more southern route (more closely aligned to the future Sprigg Lane) was a “10’ macadam entry.” Sprigg Lane appears to have been formalized following Julia Sprigg Cameron’s sale in 1933 of a 33-foot-wide, 0.48-acre right of way to the Commonwealth of Virginia from her property to Emmet Street.¹⁰¹

It was also in 1929 that the University built Memorial Gymnasium to the east of Emmet Street near Morea, and across from the Ivy Terrace subdivision. Memorial Gymnasium was built to replace use of Fayerweather Gymnasium along Rugby Road, which had been built in the 1890s.¹⁰² In 1936, the University acquired the Towles residence that was being used at the time by a fraternity—the Kappa Phi House—located across from Memorial Gymnasium to serve as the headquarters for the Alumni Association.¹⁰³ Later, Alumni Hall would grow through additions and expansion of the parking area north to Sprigg Lane and west to the land owned by Julia Sprigg Cameron.

In addition to the sale of Morea to the Echols, Julia Sprigg Cameron further subdivided her property and sold eight additional parcels between 1929 and 1944. Three of the lots were developed as residences in the late 1930s, including Sprigg Lane House, Goodwin (Berniss) House, and Recoleta. A 1929 Sanborn Fire Insurance map revised in 1939 (Figure 23) shows the lots and dwellings as completed, within the context of residential development

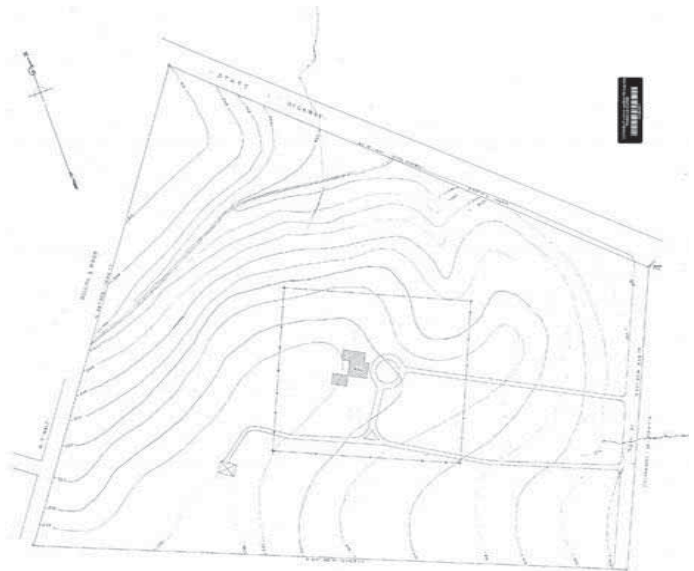


FIGURE 20

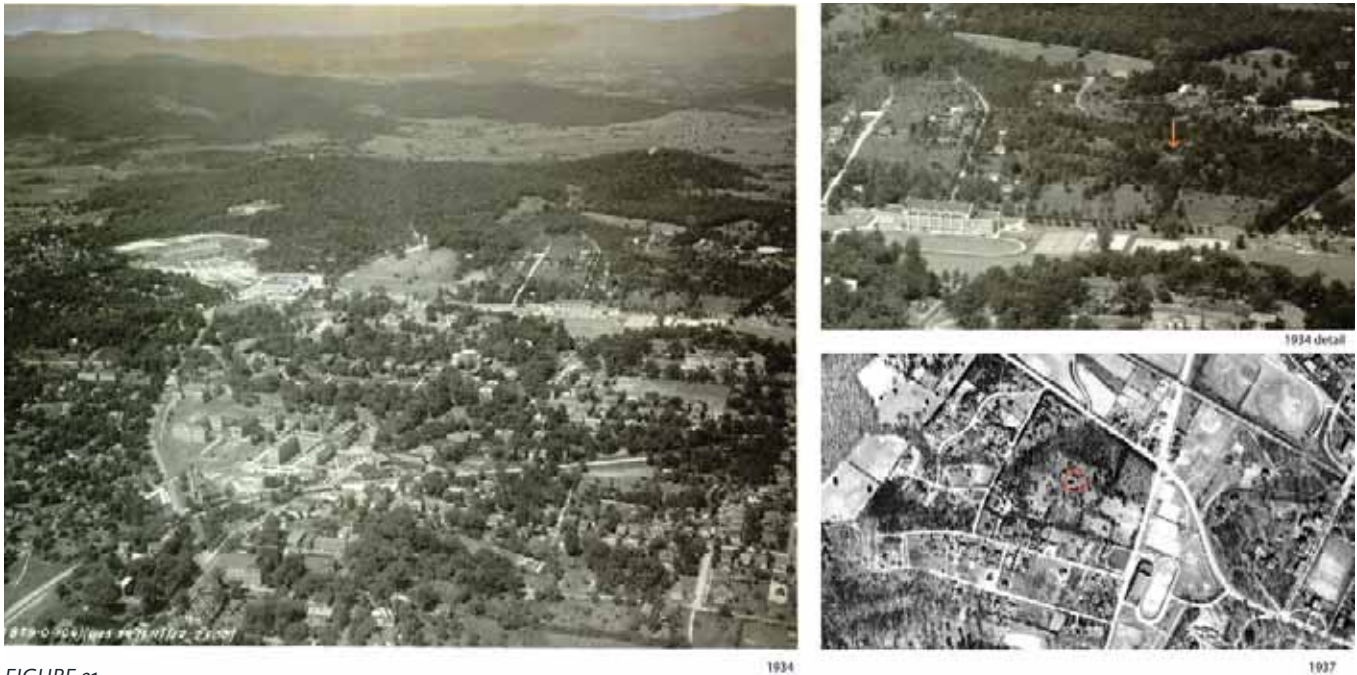


FIGURE 21

along Cameron Lane to the west and Lewis Mountain Road to the south. Development of Cresap Road leading south from Ivy Road also appears on this map; the first house was constructed along the road in 1939. Several houses were developed along Cameron Lane to the west on property subdivided by Julia Sprigg Cameron beginning circa 1934–1935. It was around this same time, in 1939, that Charlottesville annexed the western end of both Sprigg Lane and Cameron Lane from Albemarle County.

Even though Sprigg Lane House (1938), Bemiss (Goodwin) House (1939) and Recoleta (1938–1940) were constructed at roughly the same time, and two—Sprigg Lane House and Bemiss House—were designed by the same architect, they are distinct stylistically. Those living in the new homes shared a connection with the University of Virginia as well as a love of gardening. The residents would also come to enjoy social gatherings organized across their shared garden walls, and met for cocktails often, hosted parties together, and knew each other’s children and pets. Without exception, they loved plants and consulted with each other regularly about their gardens and residential landscape.

Sprigg Lane House (1938)

The first of the three new residences developed on lands sold by Julia Sprigg Cameron from the former Morea property was a dignified brick Georgian revival house commissioned by Elizabeth Bayard Dupont Weedon and her husband, Professor William Stone Weedon, interdisciplinary Professor of Philosophy and Asian studies, including Asian architecture. In 1937, as part of preparation for their purchase of the lot, the Weedons retained their law firm, Perkins, Battle and Minor, to research the deed chain of Morea and its environs to ensure legal regularity; the attorneys were able to trace ownership of the property to John Perry¹⁰⁴ (Figure 24).

In 1938, the Weedons hired Marshall Swain Wells, a prolific Charlottesville residential architect, to design their house (Figure 25). Besides private dwellings, Wells’ commissions included churches and other institutional buildings, such as Westminster Presbyterian Church and the McCormick Observatory. He was also the architect for Farmington Country Club and many of the houses in Farmington. The Weedon house sits on a raised terrace behind stone and brick retaining walls in front of a walled forecourt centered on axis at the end of Sprigg Lane (Figure 26 and 27).

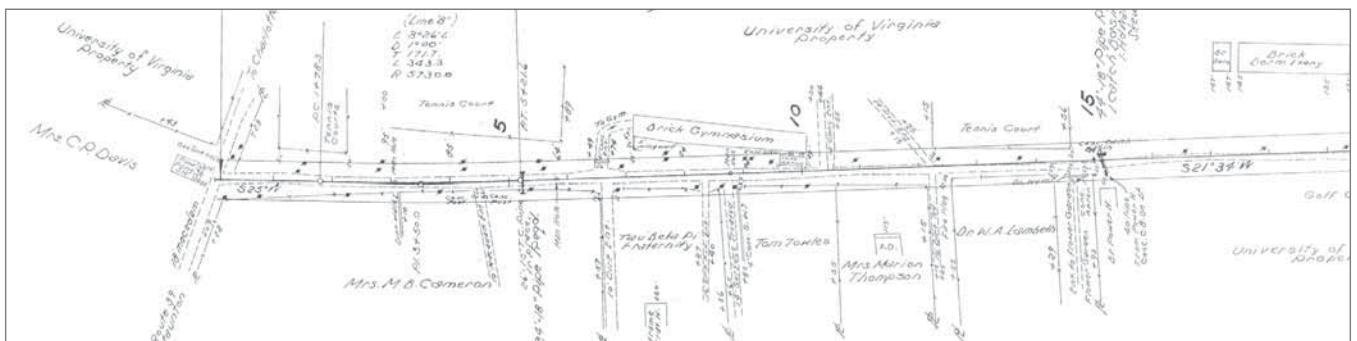


FIGURE 22



FIGURE 23



FIGURE 24

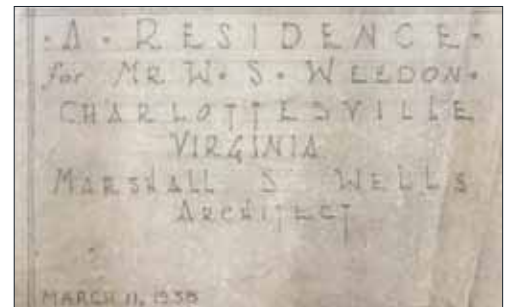


FIGURE 25

The University of Virginia Special Collections Library houses an oversize folder of dozens of Wells' original drawings of the house at all scales—from house plans and elevations to door schedules, crown molding profiles, and curved stair geometries. Unfortunately, the folder contains no plans for the gardens.¹⁰⁵ It appears, however, that the designers of the gardens were the Weedons themselves (Figure 28). The oldest of the three living daughters of the Weedons, Mary Weedon Pollock, who was born in 1938 and grew up in the house, described her parents' work on their gardens in a July 25, 2019, interview. Herself an accomplished gardener and former historian for the Albemarle Garden Club, Mrs. Pollock was able to remember much of the neighborhood of her childhood and to describe some of the horticultural projects of her late father, an enthusiastic plantsman. Like John Emmet, William Weedon relished cultivating new varieties and species of trees and shrubs in his garden, especially plants not usually found in Virginia. In addition, Elizabeth Weedon was a gifted gardener; the house was designed with a flower pantry adjacent to both the north garden and the kitchen, as flower arranging was her delight and special talent.

The extensive gardens cultivated by the Weedons contained both native and Asian plant species and cultivars, in keeping with Bill Weedon's interests and travels as an "Oriental scholar" and experience in Asia as a naval officer



FIGURE 26

during the Korean War. Mary Pollock recalls, "My parents were well known for having a wide variety of hollies, and I think that they may have been the first in town to have a cryptomeria [*Cryptomeria japonica*] tree. We had persimmon [*Diospyros virginiana*] trees planted along the path that leads down to the curve on Rothery Road where the [stone] gates were..." In remembering the garden of her childhood, Mary also described an orchid that grows next to the wall of the north side of a playhouse on the property, which she referred to by the Latin binomial *Bletilla hyacinthina*, as a flower carefully cultivated by her mother, Elizabeth Weedon.¹⁰⁶

The small brick playhouse, built for the children, still stands on the north side of the house next to the kitchen (Figure 29). Pollock admitted, while touring the garden,

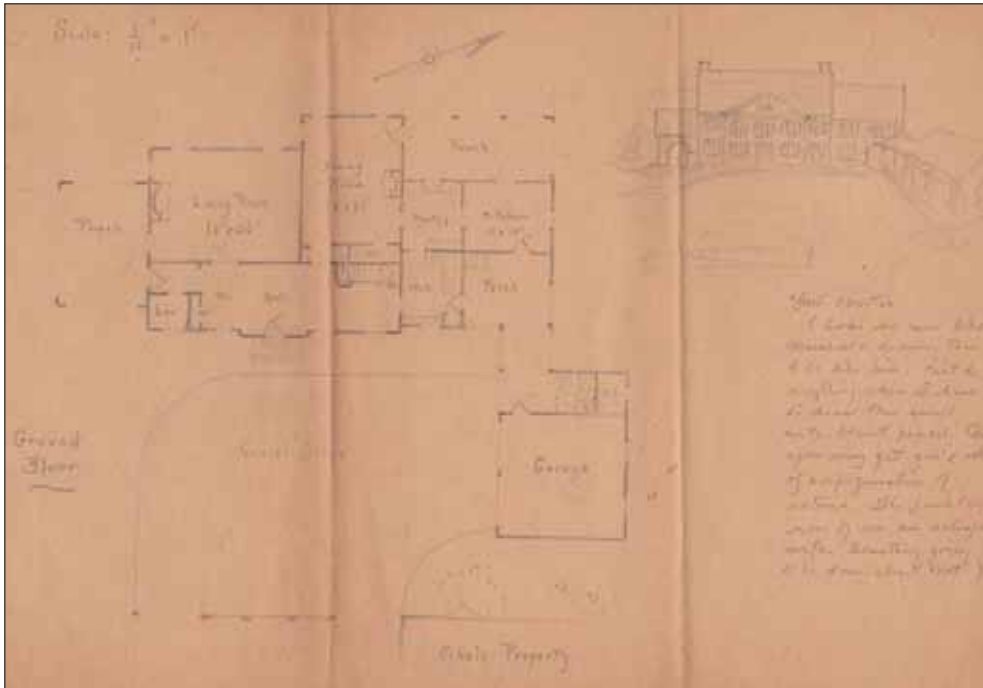


FIGURE 27

that as a little girl she was more interested in playing outside in the woods than in the playhouse. The downhill, west side of the playhouse was designed with a separate space and door for storing garden tools. “Also, next to the back door of the playhouse that faces Cameron Lane, grew the most beautiful snowball viburnum (*Viburnum opulus*) you ever saw—really flourishing. On the flat side of land next to the playhouse and across from Recoleta, was the brick-floored herb garden and pathway where the very successful asparagus bed grew right beneath the prickly antique rose hedge. Above that is the nice flat lawn that borders the main part of the Recoleta wall. That was where the sheets were hung out to dry on a line before we got a dryer and only had a wringer on the washing machine”¹⁰⁷ (Figure 30).



FIGURE 28



FIGURE 29



FIGURE 30

Pollock also remembered the trees in the yard: “My father loved trees and made the mistake of planting horse chestnut [*Aesculus hippocastanum*] trees on that lawn; it meant that all of the dropped chestnuts had to be picked up before one could mow” (Figure 31). There was also a “magnificent catalpa [*Catalpa bignoniodes*] tree that grew right next door to the gate going to Recoleta. Ginger [Virginia Stokes] always said that my parents should have charged admission to see that tree. Alas, I think it gave up the ghost right around 1960 or so.”¹⁰⁸ Professor Weedon



FIGURE 31

also experimented with planting bamboo, now escaped and infiltrating his beloved hollies and the woodlot trees behind the house to the west. Wrapped in undergrowth nearby there is the empty concrete box of a drained, small rectangular pool intended for swimming, but was instead always full of frogs and other creatures and therefore not so appealing to Mary and her sisters (Figure 32).

According to Pollock, there was a huge deodar cedar (*Cedrus deodora*) planted in the middle of the circle at the terminus of Sprigg Lane. A planting circle ringed with granite setts in the street marks where the tree was likely planted, although the tree is no longer present (Figure 33). There were originally two mimosa (*Albizia julibrissin*) trees on the lawn terrace flanking the front door, but they were short-lived and Bill Weedon later replaced them with dogwood (*Cornus florida*) trees (Figure 34).

The Weedons valued their plant collection of several dioecious (separate male and female plants) species, including holly (*Ilex spp.*), persimmon, and Osage orange. Pollock was evidently aware of the dioecious nature of these trees, even as a little girl. She remembers being told about the Osage orange trees at Weedon House



FIGURE 33

and Morea: “Morea has the girl and my parents have the boy.”¹⁰⁹ The Weedons’ beautiful tree is gone now, but it stood just off the northwest corner of the house.

Like John Emmet, the Weedons had a menagerie: “We always had about three dogs and four cats at any given time and [this] is one of the reasons that my parents put the fencing around the property (Figure 35). The students also made a habit of trying to cut through the property, another reason... My sister Betsy decided that my parents really needed an alligator for their anniversary, and I think that she ordered it from a comic book ad. My father named him Theofrastus Bombastus Van Horn Hand, also called Paracelsus, who was a European author, physician, alchemist, theologian, and philosopher in the late 1400s to 1500. We kept him in the third-floor bathroom bathtub, but alas after about four or five years one of our cats got him and ate him.”¹¹⁰

It was a busy and complicated household that required both full time and part time staff, including cooks, housekeepers, and nurses (Figure 36). The Weedons



FIGURE 32

employed several gardeners, including John Wesley, a Mr. Gibson, and James Gordon (Figure 37). “They used to sit with my father after work and have a tot of whiskey together. Daddy enjoyed gardening himself and was frequently out on a ladder, pruning and planting and painting. My father used the so-called lower lot [along the south edge of Sprigg Lane between Weedons and Mrs. Goodwin’s house] for planting a large vegetable garden, and we use to have wonderful corn in the summer, and berry bushes along the perimeter.”¹¹¹

Pollock related another intriguing memory, this time about Morea:

In Morea there was the most beautiful fountain...big as this room [indicates her



FIGURE 34

living room at Westminster Canterbury]. I'm sure it was Italian. And it had some type of gargoyle or head on a big basin. High, about the height of this ceiling. [Water from] the gargoyle head flowed down into wading lions...It was really something! I don't know who bought that. It was beautiful. Such a shame they sold it, but I guess maybe they had to."¹¹²



FIGURE 36



FIGURE 35



FIGURE 37



FIGURE 38

She indicated its site as just north of the existing Morea garage. Nothing more is known about this fountain or what became of it. Based on Pollock's memory, the fountain would have been present during the tenure of Elizabeth Echols at Morea; it is possible that the fountain was removed later, circa 1960, when the boundary between Morea and Sprigg Lane House was moved 20 feet to the west as part of a property transfer (see the section titled Postwar Activity 1945–circa 1970 below). Today, a small statuette leans against the wall north of the Morea garage, quite possibly a remnant of the fountain Mary Pollock remembers so fondly (Figure 38). Photographs taken from Sprigg Lane House to the east indicate that Morea's boundary along Sprigg Lane was lined with wooden posts that possibly supported fencing (Figure 39).



FIGURE 39

Recoleta (1938–1940)

As well-documented as Weedon House was in plans and drawings, the design and building of Recoleta is detailed in the writings of Agnes Rothery. A prolific writer of more than thirty-five books, Rothery left behind the detailed story of the conception and evolution of Recoleta in her memoir, *A Fitting Habitation*, published in 1944.¹¹³ Rothery generally focused her work on travel books, which she developed on spec as a way to pay for both the house they longed to build and her adventures abroad with her husband Harry Pratt (Figure 40), Professor of Fine Arts and Drama at the University of Virginia. Recoleta takes its name from a neighborhood in Buenos Aires that was built as an interpretation of a late-nineteenth-century Parisian neighborhood designed by Georges-Eugene Haussmann. Lifestyle magpies, the Pratts also borrowed architectural and garden ideas from the many countries they visited.

Described as Spanish Colonial revival in style, the house is a pink concrete block and stucco eccentricity, embellished with a red-tiled roof, bespoke gates, Mexican ironwork, walled garden rooms, a pet cemetery, sculptures, and a fountain.¹¹⁴ Indoor furnishings and decorative objects made their way to Recoleta from all over the world. Some of them are still there, most notably a curved Norwegian corner fireplace embellished with gothic script, naming the owners and the date of completion of the house. Presiding in the main downstairs room, this fireplace remains the often-photographed iconic object inside the house (Figure 41).

Besides being architecturally unusual, Recoleta (Figures 42, 43, and 44) is oddly-sited and hard to find. This was exactly the intention of its first owners, who designed it themselves, much as John Emmet designed Morea. Agnes and Harry Pratt spent a decade sketching and drawing and dreaming of a “house on a hilltop”¹¹⁵ close to the University. Like Emmet, they started their residencies living on Grounds—in the Pratts’ case in the Mews behind Pavilion III, on Poe Alley. Like Emmet, they applied their experiments in living and gardening within the Academical Village to the places they created on the Morea hilltop.

Agnes later explained: “The fact that the land was entirely unimproved—at this time inaccessible from any road—not only made the price reasonable, but gave it a sufficient rusticity to satisfy the country squire.” In Harry’s view, “Everyone ought to own a piece of land. No matter what happens, you can always have a garden and chickens and won’t starve.”¹¹⁶ On the heels of the Great Depression and with the shadow of World War II looming, it would have been prudent to think in those terms. Rothery Road was established from a 20-foot-wide road referred to as East Morea Circle on plats prepared in the 1930s.¹¹⁷ The road led southwest from Ivy Road to Cameron Lane, providing access to Recoleta. A garage and stairs leading up to the house were added at the end of a short driveway leading



FIGURE 40

into Recoleta from Rothery Road. (Figure 44)

Not only was the land unimproved, it was the site of a dump, according to Virginia Stokes, the current owner of Recoleta, who has lived in the house since 1954.¹¹⁸ Stokes (who provided information about the house during a personal interview conducted on behalf of this project) and her husband were close to the Pratts and moved in with them after Agnes’ death in 1954. The Stokes purchased the house from Harry Pratt and continued to look after him, renting a portion of the house back to him until his death



FIGURE 41



FIGURE 42

in 1956. Virginia Stokes (Figure 45) celebrated her 100th birthday in the spring of 2019 and has been an invaluable source of information and insight about Recoleta and the neighboring houses and families.

Ignoring the problem with the dump, Agnes had a dream for the house:

My idea of a place in the country is that hilltop just beyond the Gymnasium [Memorial Gym on Emmet street]. It's within walking distance of the University, and it has a view of the mountains and it's surrounded by woods and other people's lawns and gardens which they have to keep up. It was part of what had been a great plantation [Morea] and was now broken up into two quite sizable estates with room for another adjacent to them, although this third was, at the moment, merely a tangle

of honeysuckle and wild cherry trees, bounded to the north by uncleared woods.¹¹⁹

The *parti* was simple: "a long narrow house...with two wings built at right angles to it. The entire central portion would be the living room opening into the patio, with a studio of similar proportions above it... we wanted a substantial spacious house with a red-tiled roof..."¹²⁰ In essence, she wrote, "we had intended a sort of simple South American farm house."¹²¹ Central to the house was the outdoors; they had long admired houses in various countries whereby "the outdoors and indoors seemed part of the same plan: one stepped directly out of the living room onto a terrace...a great door could be folded back so that the room and the garden were one."¹²²



FIGURE 43

Other design influences included the terraced hillsides of Berkeley, California, the courtyards of Japan and Shanghai, the ironwork and pottery of Mexico and the loggias of Italy. Above all, the Pratts emphasized in their scheme the centrality of a south-facing "patio" and lawn on the long side of the house, as well the necessity for privacy.

After Agnes suffered a lingering illness while still living at the Mews, the Pratts further modified their plan for the future house to allow for seclusion; "in the case of illness, an invalid could be isolated."¹²³ As it happened, Agnes battled cancer for the last sixteen years of her life; privacy and quiet became essential needs for the function of the house. A building of discrete wings unconnected



FIGURE 44

to the main portion of the house would also allow them to pay for the house over time by renting each of four planned apartments to visiting students and faculty; “the suites were arranged so they could be closed off into small units.”¹²⁴ Then, as now, there was a shortage of university housing within easy walking distance of Grounds. To this day, Virginia Stokes rents the four apartments to graduate students, oftentimes foreign students, in keeping with the global hospitality enjoyed by the Pratts in their travels and extended to their visitors in turn.¹²⁵

Orientation was an important factor in siting the house. “The north side was the formal, the noncommittal side. Callers would not be able to tell, from the front door, if the family were at home or not. If various people lived in the house, they could come and go without interfering with one another.”¹²⁶ An exterior stair was another requirement on the Pratt’s wish list, as it allowed tenants and owners requisite privacy.

In the end, the Pratts got just what they said they wanted, made possible by hiring local architect, Benjamin Charles “B. C.” Baker of Baker, Heyward & Llorens, (later Heyward, Boyd & Anderson) to design the dwelling. In *A Fitting Habitation*, Agnes remembers their first meeting: “After he had politely surveyed our various pencil drawings and listened to our explanation of them, he said he had never seen anything just like them, but he didn’t see why they weren’t perfectly feasible and he would get to work on the plans at once.”¹²⁷ According to this account there were drawings, unfortunately now lost, to illustrate the Pratts’ dream house: “...when the architect brought us his first tentative drawings and a large, beautifully finished water color sketch of the completed house, there was no doubt that this was precisely what we had had in mind.”¹²⁸

If Agnes Pratt was not exaggerating in her writing about the site planning at Recoleta, she describes some extreme grading, really a topping of the hill in order to make a level site for the house foundation along the edge of a steep drop to the future Rothery Lane below and along the west edge of the property. She says that even before the neighbors were surprised by the appearance of the house itself, they were “aghast” at the extent of the excavation:

...if our friends were aghast when they saw the whole top of a hill being excavated, we ourselves had a moment of fright when we saw those foundations extend a hundred feet east and west, while an army of workmen began to swarm all over the place... The foundations became walls—double walls—of gray cinderblock. Steel girders and massive posts were heaved into position...it seemed remarkably substantial.¹²⁹

The Pratts moved into the house in July of 1940 and set to work planting some trees and shrubs. Admitting that they had overplanted in their Mews garden, Agnes

acknowledges a more restrained plan for Recoleta:

We purchased a few tiny fruit trees for the slope...and with sparing hand we planted a few other trees and shrubs...when we had moved into the Mews, I had planted so wildly and widely that before we knew it we were enveloped in a jungle, and had had to cut down half the stuff so toilsomely tended. This time we would go slowly and place a few well-chosen trees at strategic points and study the effect soberly.¹³⁰

At the same time, “the lawn was Harry’s liveliest concern...the master of Recoleta appropriated the entire responsibility of the grading and the grass which were to stretch in a rippling sward of green between the patio and the flower garden.”¹³¹ This lawn served as an extension of the main room of the house, and so had a central place in their scheme.



FIGURE 45

Goodwin (Bemiss) House (1939)

By 1939, the south side of Sprigg Road was further subdivided by Julia Sprigg Cameron and Broadnax Cameron to include three more-or-less equally-sized lots, bordered by the Weedons to the west, Elizabeth Echols to the north (across Sprigg Road), the Alumni Board of Trustees to the east, and the University Park neighborhood to the south. Mary Stuart Cocke Goodwin bought the middle lot (#2) from the Camerons on March 29, 1939 (Figure 46). Measuring 100 feet wide by 149 feet deep, the modest lot was included in the covenant and restriction imposed on all lots sold in the neighborhood at that time, “that said property or any part thereof shall not be sold to nor occupied as owners or tenants, by any person not of the Caucasian race.”¹³²

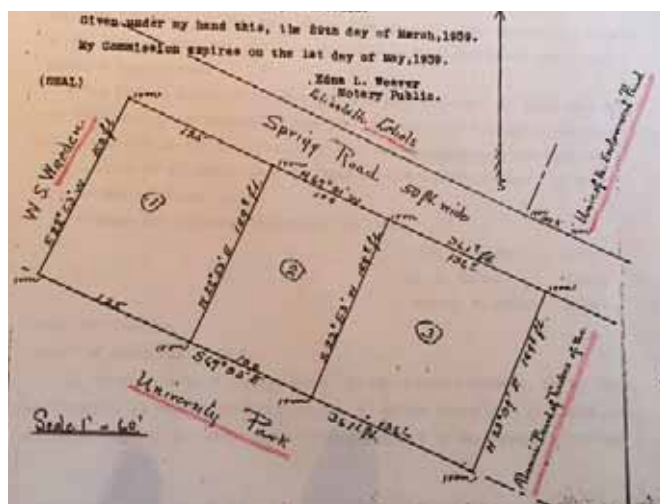


FIGURE 46

Widow of Dr. William H. Goodwin, M.D. (UVA 1908), Mary Stuart Cocke Goodwin had lived with her husband at the corner of Rugby Road and Oxford Road before his death.¹³³ She had grown up at “Cocke-Spur,” the Orchard



FIGURE 47

Hill residence of her father, Mr. Lucian Hayward Cocke, and his wife, Sarah Johnson Hagan Cocke, in Roanoke.¹³⁴ Dr. Goodwin’s position as professor of surgery had brought them to the University of Virginia, and during the first World War he was instrumental in establishing the Red Cross Base Hospital #41 in Paris in 1917, just before the influenza epidemic of 1918; Dr. Goodwin drew from an appeal to University alumni for the staffing of doctors and nurses there.¹³⁵ President E.A. Alderman appointed him director of the University of Virginia Hospital.

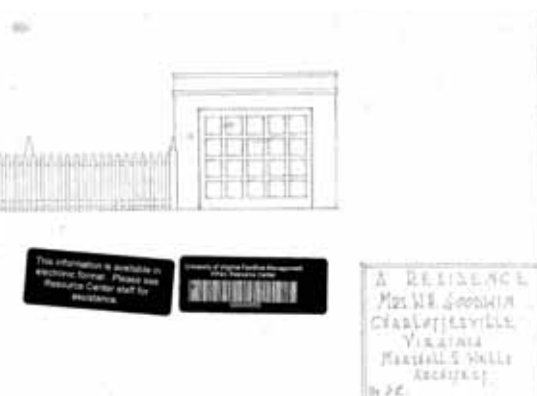
The Goodwins had no children. Unlike the Weedons, Pratts or Echols, Mary Stuart Goodwin conceived her house and garden as a single woman, on her own terms. She was 51 in 1939 when she hired Marshall Wells to draw up plans for her new home (Figures 47 and 48). Described variously as Jeffersonian revival, and Colonial revival in style, the house is symmetrical, brick Flemish bond, and features a



FIGURE 48



FIGURE 49



“protruding front portico with four columns and half-circle window”¹³⁶ and two dormers, as well as a raised basement. The house was unusual for locating the kitchen downstairs off a sunken soapstone and flagstone terrace to the rear (Figure 49). It also differed from its neighbors’ houses in scale; a 1940 census puts the value of the Goodwin House at \$15,000, versus \$20,000 for Elizabeth Echols’ house (Morea), and \$30,000 for the Weedon’s house. Drawings of the house prepared by Marshall Wells indicate a garage to the north of the house and picket fencing connecting the garage with the house. The garage is visible in a 1955 aerial photograph, (Figure 50) while a photograph taken from Sprigg Lane House toward Bemiss House in the 1940s suggests that picket fencing followed the northern property line with the Weedon’s additional lot (Figure 51).

Mary Weedon Pollock remembers the modest garden at Goodwin House:

Mary Stuart did indeed have a small garden; it was in the right-hand corner (as one faces the house) of the back of her property next to her garage. Also, as regards to her garden, she had flowers generally around the Lewis Mountain Road border next to her fence—but I cannot remember exactly what kind of flowers they were. Mostly daffodils and hyacinths and like perennials, I think. I do not remember her having a gardener; maybe she planted them herself...A part of the backside of the house was a lovely walkout stone-walled basement level floored recess adjacent to the house that served as a nice back yard sitting area, with painted iron chairs and tables. There was a set of stone steps that provided an entry down to this sitting area, and through it into the house’s screened door from the garden. We children would jump down from the top and listen whilst my mother and Mary Stuart would sit out there, chatting of an evening, having drinks, good Virginians that they were. All this was while our father was away in the Navy in World War II. I don’t really remember Mrs. Echols joining us...I think that she had taken to her bed just after the war and had a lingering illness at that point in time.¹³⁷

The soapstone and flagstone terrace, stone retaining walls, and stone stair down to the kitchen from the drive remain in 2019, while the garden beyond has been replaced by an



FIGURE 50

addition completed in 1991 to accommodate the University of Virginia Press. Pollock goes on to describe “roaming around” in the neighborhood, together with her sisters—the only children on Sprigg Lane—but welcome at all three other households:

When we were about five and six, my sister Betsy and I used to visit with [Mary Stuart Goodwin] whilst roaming around. We really loved jumping off her front porch. I am not sure if she babysat us sometimes while our parents went out or not; I suspect she did. I know that she simply accepted us whenever we showed up. She frequently read us Uncle Remus in her true old Virginia accent and we loved it! Her voice and accent absolutely gave the book its being...she also read it for the radio during the War.¹³⁸



FIGURE 51

Throughout the years, the women of the Albemarle Garden Club marked the seasons as they had been doing since their founding in 1913,¹³⁹ the same year the Garden Club of America was established. Mary Stuart Goodwin, Elizabeth Echols, and Elizabeth Weedon, all members, worked together on committees and projects. Elizabeth Echols was Club secretary in 1939. Elizabeth Weedon served on various committees and as a hostess. Mary Pollock described her father as at least an honorary member, who once won a prize in one of the flower-arranging competitions held by the club. Mary Stuart Goodwin wrote the club's Twenty-Five Year History in 1939, the year she built her house on Sprigg Lane. In the history, she traced the work of the organization back to World War I, relaying a shift of focus from flower competitions to public service:

The main purposes for which the Club was formed, "the study and culture of flowers, and the study of landscape gardening and allied subjects" was put aside in 1918 and all energies were devoted to the production and conservation of food for our country as at war. A stall in the Charlottesville "curb market" was taken over, where members sold vegetables, plants, fruits, flowers, butter, cottage cheese, and eggs.¹⁴⁰

This engagement in the war effort by the Albemarle Garden Club would be repeated as America entered into the second world war in 1941.



FIGURE 52

WORLD WAR II (1941–1945)

In the years between 1941 and 1945, enrollment at the University dropped below 2,000 as students enlisted in the armed services and went off to war. More than 6,000 alumni served, and 321 died, in World War II.¹⁴¹ Agnes Rothery paints a colorful picture of changes to the local world of UVA and Sprigg Lane:

There had been a war in Europe when we built Recoleta, but that had been comfortably distant. That it should cast its long shadow across the United States, across Virginia, across our red-tiled roof, we were not to realize until December 1941, when our world was so abruptly changed.

Students shot beyond the college horizon and vanished with the speed of tracer bullets. Professors rushed from their classrooms to drive ambulances in Egypt and don army and navy uniforms in Washington... Officer teachers and officer students arrived to teach or to study in the newly established School of Military Government. The NROTC, the Meteorological School, the Naval Flight Preparatory School, were organized in the rearranged buildings. Dormitories became barracks. On the playing fields by the Gymnasium platoons and battalions were drilling.¹⁴²

Rothery also noted, "Except for Joe and Roy [Pratts' African American servants, both too old to be called up. Roy was the gardener] everyone was caught in war activities. Plane spotters of both sexes and all ages went to their appointed vigils on the tops of mountains and roofs of buildings, and we were instructed as to black-out curtains."¹⁴³

Gamely doing his own part for the war effort, Harry Pratt took a leave of absence from the School of Music and Dramatic Arts at University of Virginia, and incredibly, with no prior experience, took a crash course to teach air navigation. Recoleta housed men studying at the School of Military Government, turning over lodgings every four months at the end of training.

Thus Recoleta became a small annex of the Naval School, with conversation concerning wind vectors and running fixes totally unintelligible to any layman... The College Commons became the Mess. A group of students was a platoon or a battalion. In Peabody Hall, which was the headquarters for the Naval School, upstairs was referred to as topside.¹⁴⁴

Like Professor Pratt, Professor Weedon's academic life was interrupted by World War II and later by the Korean War when he served in the U.S. Navy. Mary Pollack remembers that as a child her father could not tell her what he did, and early in her life he was gone for so long that when he appeared on leave, walking up Sprigg Lane toward the house in his white uniform (Figure 52), she did not know who he was. He learned to speak several Asian languages

while with the Navy. His war experience in Asia led to an interest in Asian art, and the Freer and Sackler Galleries in Washington employed Professor Weedon later in life as an advisor for procurement of artifacts for their collections.¹⁴⁵

As a response to rationing and shortages during the war, the neighbors at Sprigg Lane enlarged their gardens and raised chickens. Bill Weedon wrote to a friend from a distance of several decades that “just before World War II, [Elizabeth] and I started cultivating our own land at the end of Sprigg Lane.”¹⁴⁶ The Weedons had both chickens and ducks on the land south and east of their house, while Harry Pratt’s dream of a chicken house meant sacrificing half his garage:

Taking one stall of the garage and having Joe convert it into deluxe accommodation for eighteen New Hampshire Reds...[the garage chicken house] was so inconspicuous that it had to be pointed out to casual callers. The garage merely looked as if one door were closed---a door that was chiefly windows. The floor and roof and two walls were already there, and light and water were at hand. We could step out to it under cover, and the hens could spill out from it through a small opening made by removing two of the cinder blocks from the west wall. The yard which extended under the apple and persimmon trees was equally unobtrusive, as the unbarked cedar posts blended in with the tree trunks, and forsythia and privet concealed the wire.¹⁴⁷

Along with many Americans, the Pratts had a victory garden, as well as a gardener to tend it (Figure 53). Roy, their African American gardener, had his own methods:

Roy is enlarging the garden and doing this more in accordance with folklore than agricultural manuals, for he plants beans in the dark of the moon and when it is too dry, kills a blacksnake and hangs up the skin

to bring rain. Even if the vegetable garden at the front door destroys that formality we planned for, we shall keep it there for the duration of the war, and Roy says he guesses the duration will last longer than the war.¹⁴⁸

Victory gardens were popular in Charlottesville during World War II. They were an opportunity for socializing as well as a source of food. A November 1943 article in *Garden Gossip* magazine describes a Victory Garden Fair held in Charlottesville at the city’s Recreation Center on Market Street, where Albemarle’s finest products were lined up on long tables. Albemarle Garden Club meeting minutes from 1944 include report of a request by local African American community members for a Victory Garden show:

Miss Crow advised Miss Barringer that the colored people wanted to put on their own garden show and had asked if the Albemarle Garden Club would sponsor it and provide the necessary judges. On a motion by Mrs. Buckler it was decided to sponsor this event; and amount of \$10.00 in prize money was appropriated on the motion made by Mrs. Goodwin and seconded by Mrs. Morton.¹⁴⁹

One of the four judges for this event was Mrs. Weedon. The following year, according to a newspaper clipping found in the Albemarle Garden Club Archives, the City of Charlottesville ran a Food Donation program. It was organized in response to the government’s appeal for the American people to contribute canned food to a National Food Bank for use in foreign relief. It goes on to say that the Canning Center would be open “on Tuesday, August 28 and Friday, August 31, for white persons and on Thursday, August 30 for negroes. The foods most needed for overseas shipment are carrots, corn, lima beans, snap beans, tomatoes, sweet potatoes, soup mixture, and apples.”¹⁵⁰



FIGURE 53

POSTWAR ACTIVITY (1945–CIRCA 1970)

After World War II, the Albemarle Garden Club members at Sprigg Lane remained as active as ever. An events booklet for 1945–1946 shows an August 24 “Tour [of] Sprigg Lane Gardens” with hostesses Mrs. Echols, Mrs. Weedon, and Mrs. Goodwin.¹⁵¹ While not members of the Albemarle Garden Club, both Agnes Rothery, and later Virginia Stokes, were friendly with this group, and Recoleta played an important role in the life of the Albemarle Garden Club on several occasions. Meeting minutes from June 28, 1946, note, “After this, the meeting adjourned to listen to Mrs. Agnes Rothery Pratt, who read a chapter on the Gardens of Victoria from her new book *The Ports of British Columbia*. It was a very delightful reading and gave many useful suggestions.”¹⁵²

For several decades, the Sprigg Lane neighbors gardened and socialized together. Virginia Stokes and Mary Weedon Pollock both remember fondly the “cocktail hour under the apple tree,”¹⁵³ (Figure 54) evenings on the lawn behind the Weedons’, a frequent gathering that also included Mary Stuart Goodwin (Figure 55). Virginia Stokes held legendary parties that often included University of Virginia Architecture School faculty. One of these legendary parties occurred in May of 2019 to celebrate her 100th birthday. The Sprigg Lane friends swapped flowers, produce, and gardening know-how both with each other and friends elsewhere by mail.



FIGURE 54



FIGURE 55

Morea and the University

It was during the early years of post-war prosperity that the University finally made living accommodations available to graduate and professional women students, enrolled since 1920 (although women undergraduates were not admitted until 1970) by constructing Mary Munford Hall in 1951 along Emmet Street on the grounds of what had been the original Morea tract. The brick dorm, described by Richard Guy Wilson as “a light applique of Jeffersonian details on a Georgian revival frame” was sited on the corner of Emmet and Ivy with a narrow entrance drive off Sprigg Lane. The building was named, appropriately, “to honor a long-serving Board of Visitors member Mary Cooke Branch Munford, who had campaigned actively for the admission of women since the 1910s”¹⁵⁴ (Figure 56).



FIGURE 56

A few years later, ownership of the Morea house changed hands again when the estate of Marion Patton Echols sold the property to Dr. Samuel A. and Elise T. Vest in 1957 for \$60,000.¹⁵⁵ Almost immediately, the Vests made known their plans to subdivide their land into lots for “bungalows.” Alarmed by this prospect, the Weedons, together with Mary Stuart Goodwin and other concerned alumni and friends, banded together to help the University of Virginia Alumni Fund acquire Morea and its surrounding 2.77 acres for \$58,275 on April 6, 1960.¹⁵⁶ The Alumni Fund immediately donated Morea to the Rector and Board of Visitors of the University with the understanding that it would remain an undeveloped historic house and garden to be used by the University of Virginia. As part of the property transfer, the Weedons took the opportunity to adjust their property line and helped Virginia and her husband adjust theirs as well. A plat from 1960 shows a strip of land 20 feet by 173.44 feet added to the Weedon parcel along the western edge of the Morea lot line running north to Virginia Stokes’ property (Figure 57). The Stokes similarly gained a much-needed 20-by-150-foot strip along the east side of their property all the way to Cresap Road.¹⁵⁷ A new CMU wall was built along a portion of the new property line, extending from the walled forecourt at Sprigg Lane house north along the edge of the Stokes’ walled garden. (See figure 38) The University took the opportunity to design some changes to Morea to accommodate the needs of visiting professors, including relocating the interior kitchen, while removing the likely dilapidated brick outbuilding dating from the Duke era northwest of Morea.

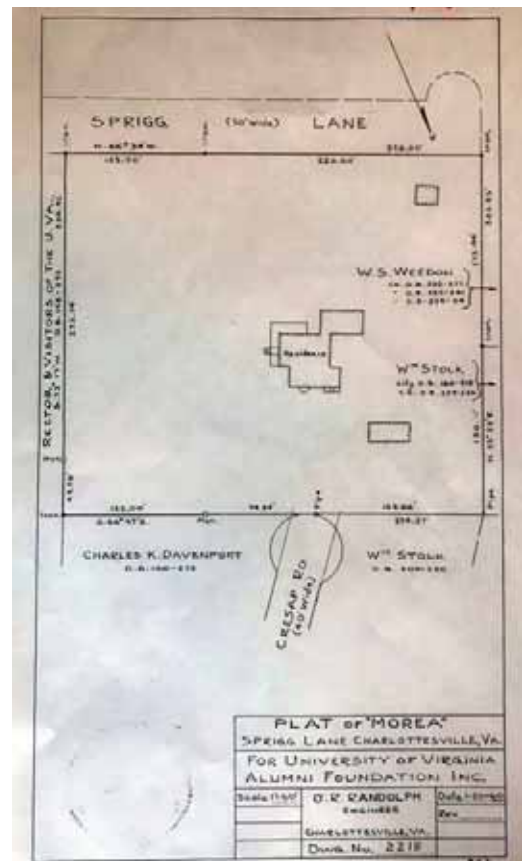


FIGURE 57

The Gardens at Weedon House

Over the course of twenty-five years, beginning in the late 1950s and continuing until his death in 1984, Bill Weedon exchanged letters, often about gardening, with his friend George Leckie, who was often abroad. These letters, now housed in the Special Collections Library at University of Virginia, are a vivid, daily glimpse into a way of gardening that was experimental and global at a time when that was not yet in vogue. The two men swapped gardening tips and methods for plant propagation. One of a hundred examples of this kind of exchange reads:

I'm moving small trees like crazy between classes. Is there, my good man, any truth to this theory that illexes have a sense of direction which has no connection with what exposure they are subject to? Me, I believe this bit of folklore implicitly. Years ago, an old country fellow told me to tie a rag onto a holly limb that pointed north before I sent to move the tree, and then to be sure that this orientation was observed when setting it in the ground. I have a certain amount of empirical evidence to support this claim. I dig up hollies that have come up under dense shrubbery, and if, in resetting them, I simply try to ensure that they get light from the side they originally got it from, the things die like flies. If, on the other hand, I preserve the compass orientation, then I get about 75-80% survival.¹⁵⁸

Eager to incorporate plantings from available sources, Weedon made use of Grounds as a source for seedlings too:

I rescued some buckeyes from a tree on the University Grounds. Last year I planted some under a wire mesh (so the squirrels couldn't get at them) and had 100% germination. This year, I will repeat, though I will have to get my faithful colored helper, John Wesley (a preacher-man, no less) to do it for me, since I still can't bend over very much.¹⁵⁹

The Weedons also sent away for plants, undaunted by logistics: "There is still snow about, but nonetheless, a large shipment of Giant Bamboo arrived, ten days ago, from a remote oriental outpost in the Louisiana swamp."¹⁶⁰ There was also the surprise of unexpected plants found on the property and celebrated. He wrote this to Leckie: "Do you know the bell-flower tree *halesia*? One of these came up (as they say) 'volunteer' on our place, near where we come up against property owned by the University Press of Virginia. It has wonderful long-airy sprays of bell flowers that last about three days."¹⁶¹

Bill Weedon gradually accumulated a collection of Asian sculptures, which he arranged in a garden south of the house. It included a *dokatu*, a bronze, clapper-less Japanese temple bell "situated in a special *sunya-house* I built for it. I go out in the early morning and sound it softly,"¹⁶² he wrote (Figure 58 and 59). A snapshot provided by Luke Pollock, Bill's grandson, shows him seated in the garden in meditation, wearing a Japanese robe. A stone bench and various statuary figures were placed throughout the garden. Sadly, some of these objects were stolen in July of 1968; "the police couldn't have been less interested; they were faintly amused, that's all."¹⁶³ But by the next year he had recovered "the two most important pieces of stolen Japanese sculpture," and wrote to his friend, "It's a wonderfully comforting thing to see them out there again."

He enjoyed exchanging gardening conclusions and outcomes with friends abroad and nearby, and relished culinary experiments using then-obscure foods, like Japanese eggplant, jicama, kiwi, tomatillos, lemon and "long" cucumbers—things you could not buy in Charlottesville in that era. His evident fascination with bok choy is one example:

Your garden sounds marvelously attractive. By the way, what do you do with your bok choy? (or "Pac choy" in the vernacular of Teuchitlan.) It's a beautifully versatile vegetable, with a color combination that would have excited Homer—a lovely ivory and a vivid green. Sorry you've found the Winter Melon recalcitrant. I never had any luck with them, but a friend of mine at North Garden brought in a beauty that I could barely lift. I cooked a whole chicken inside it for the wife of a colleague; she has MS very badly, but used to live in Hawaii, and remembers the taste.¹⁶⁴



FIGURE 58



FIGURE 59

Perhaps most esoterically, he had been experimenting for years with deliberately cultivating corn smut, called *huilachoche*—an ugly and disfiguring corn fungus prized in Mexican cuisine as a delicacy, like truffles. When it broke onto the American culinary scene in April of 2015, National Public Radio ran a piece called "Scourge No More: Chefs Invite Corn Fungus to the Plate". But in 1973, when Bill Weedon was writing to his friend about corn smut, it was not well known.¹⁶⁵

He puzzled over the sex characteristics of his beloved *cryptomeria* tree in another letter dated June 23, 1970: "I went [to the National Agricultural Library at Beltsville]...in the effort to track down some things concerning the sexual habits of the *Cryptomeria Japonica* which have puzzled me

for a long time. I don't understand the apparent reversal of sex between the ages of five or six years." After reading articles in Chinese and Japanese journals "as best I could" he learned "nothing more profound than that seeds and cuttings from the same tree grow up differently."¹⁶⁶ A decade later, he was still trying:

I am discovering that many efforts at tree-propagation which I had given up as bad jobs are actually coming along very well, especially my sugi (*Cryptomeria japonica*) which the Chinese, for some reason call liu chan, which would mean something like "willow fir." I am also doing well with the propagation of the grandiflora; for years, I've been trying without success worth noting, to root hardwood cuttings. Quite accidentally, I discover that it's very easy to do the job with softwood shoots.¹⁶⁷

Elizabeth Weedon was an equal partner in the development of the gardens at Sprigg Lane; a casual mention in a letter to George Leckie describes this collaboration around a plant that interested both Weedons:

Turning now to the *Chenopodiaceae*, research discloses that among the common names (which, I gather you are interested in) for the anthelmintic chenopodium are "American worm-seed", "Ambrosia" (surely a wild application of the name), and "Jerusalem Oak."...In Virginia, the main stimulus to its cultivation was the prevalence of pin worms in the intestines of virtually all small children born south of the Mason-Dixon line. [Elizabeth], however, insists she started growing it simply for sentimental reasons, since there used to be lots of it down on the Bayard farm in Maryland. As you note, once smelled, it is not easily forgotten.¹⁶⁸

Like her husband, Elizabeth Weedon's gardening often had a research or educational bent. Their daughter, Jennifer Weedon Phillips, has recounted that her mother, in collaboration with a local pediatrician friend, grew native poisonous plants in a small garden in the lot southeast of the house. The purpose was to grow representative specimens of plants dangerous to children. The pediatrician would photograph these plants and then use the images as illustrative warnings in his practice. In this way he could show his patients and their parents which plants to stay away from or even eradicate from their yards.

At the same time, Bill Weedon's passion for gardens extended beyond the practical to the theoretical. Another letter to his friend dated January 15, 1968, outlines a thesis: "I plan to spend most of my time showing why, though one can legitimately talk about English gardens, Irish gardens, Jeffersonian gardens, etc., one can't in the same sense, talk about Japanese gardens. (I rather doubt that Uncle Tom ever considered the calligraphic iconography

of the water in small streams, in planning his hut at Monticello)..."¹⁶⁹ One legacy of his interest in landscape architecture theory and history is his family's endowment of the William Stone Weedon Professor in the History of Landscape Architecture, held for some years, by Reuben Rainey at the University of Virginia.

An unusual feature of both Recoleta and Weedons' properties are the pet cemeteries in their gardens. In Weedons' case, according to Mary Weedon Pollock, pets were buried in the far southwest corner of the property. In the case of Recoleta, the Pratts buried some beloved cats on their grounds, and Virginia Stokes has maintained several gravesites for her beloved English bulldogs, complete with carved stone gravestones, incorporated into the paved areas adjacent to her garden walls (Figure 6o). Bill Weedon wrote at length in a letter about his investigations into the possibility of establishing a pet cemetery in Charlottesville, modeled after one he had seen in Maryland. Both families, as the Emmets before them, were devoted animal-lovers and advocates. Agnes Pratt took great effort to include Virginia Stokes in her work on behalf of neglected animals and she became a proud founding member of the Charlottesville-Albemarle SPCA.¹⁷⁰



FIGURE 6o

Besides their own property on Sprigg Lane, the Weedons purchased land to the west and developed several houses on Cameron Lane that they rented to University faculty. An unpaved drive led from the back of their lot down to Cameron Lane where a stone wall edged the property and a pair of stone pillars marked the entrance



FIGURE 6i

into the property (Figure 61). Although one of the pillars has fallen over, the wall and the pillars remain extant next to 214 Cameron Lane, one of four parcels purchased by the Weedons from Julia Sprigg Cameron in 1938.¹⁷¹ The residence at 214 Cameron Lane was designed by Marshall Wells for the Weedons circa 1938. The other parcels—208, 132, and 200 Cameron Lane—had existing houses on them that had been built circa 1934–1935. According to one of Bill Weedon’s letters, the Weedons had “six tenants” in the Cameron Lane neighborhood.¹⁷² One of them was John Canaday, one of Bill Weedon’s closest friends and later an art critic for the *New York Times*.¹⁷³ The Weedons also owned a residential property along Lewis Mountain Road that they likely rented to University faculty.

By the late 1960s, the Weedons were considering building another house, this time in the Japanese style. “Elizabeth and I are probably going to stay home next summer and build a more-or-less Japanese style house on one of our lower lots. Fred Nichols, who used to be on the University of Hawaii architectural faculty, is doing up some plans for us.”¹⁷⁴ Evidently this did not come to pass, as five years later he wrote again: “I have half a mind to build a more-or-less Japanese style house on that lot I bought from my cousin, Armistead Churchill Gordon Jr.; but building costs are going up almost daily, which reminds me: one of the things which I might just do is, take a degree in architecture.”¹⁷⁵

Bill Weedon never did take a degree in architecture, but that was not an impediment to his teaching Chinese and Japanese architecture at the University in the 1970s. Of his Spring 1973 Chinese Architecture class, he notes to George Leckie that he had “53 people in the course plus six auditors, three of whom are senior members of the faculty...”¹⁷⁶

The Gardens at Recoleta

Financial constraints and limited access to materials during the war had led the Pratts to postpone plans for additional garden construction at Recoleta until 1946, when they were able to build a long-awaited wall around their yard and garden. A 2003 NRHP nomination for the property describes the layout:

The garden on the south side of the house is largely comprised of a rectangular lawn that parallels the house. It is enclosed on the south property line by a 1946 cinder block wall with a taller section on axis with the patio entry. This taller wall is topped by a Spanish tile pent roof and has a round-arched niche with a concrete statue that empties water into a raised rectangular basin. Flanking the niche are two round lantern niches with ornamental pierced metal covers. A small flagstone patio extends in front...The patio wall has a higher, arched section (on axis with the long axis of the garden) with a round-arched niche containing

a fish fountain and flanked by electric lanterns. The fountain empties into a goldfish pool with a cinder block and decorative tile raised border.¹⁷⁷

Both Agnes and Harry Pratt died in the mid-1950s, leaving ownership of Recoleta to Virginia Stokes and her husband, William E. Stokes, Jr., a professor of Colonial era history at the University. In 1958, the Stokes acquired a triangular piece of property that connected their lot to Cresap Road.¹⁷⁸ In 1960, substantial changes occurred in the gardens following the transfer of a 20-foot-wide strip of land from Morea to both Recoleta and Sprigg Lane House as part of the transfer of Morea to the University. With this addition, the Stokes expanded the garden south of the house to include an additional walled space with a decorative lily pool and fountain. One of their student boarders, Ian Lockheed, appears to have completed a great deal of the design and construction work associated with the garden room, according to a guide book published for the 1972 Albemarle Garden Club Tour of Sprigg Lane gardens.¹⁷⁹ The booklet refers to this garden room as the Emmet Room, named after John Emmet.¹⁸⁰ To the north of the walled garden room, it appears that the new boundary was marked with a row of tree and shrub plantings. It was also during the early 1960s that Virginia Stokes established a rose garden within a terraced area southwest of the house. Bill Weedon describes the work of the students at Recoleta, and the quality of Virginia Stokes’ rose garden, in a letter to a friend (Figure 62):

Delighted to hear that your rose garden is taking shape. Our next-door neighbor, Mrs. Stokes, has one, built for her over a several month period some five years ago, by three students who room at her house, and are (really) expert horticulturists. Until I watched them working, I had no idea that such elaborate preparations are necessary. Anyway, we get all the roses we need from Mrs. S. who is very generous with her produce. Remembering your affection for roses, I trust your garden fares as well as hers.¹⁸¹



FIGURE 62

Morea and the Botanical Collection

A handsome booklet published for the fiftieth anniversary of the Albemarle Garden Club in 1963 recounts recent years' accomplishments and makes casual mention of an important development in the life of the neighborhood: "In 1962...our club started the Albemarle Botanical Collection at Morea, the former home of one of our members, Mrs. William Echols, which is now owned by the University of Virginia. Money from the Rucker Fund is being used to make this garden a unique collection of plant material indigenous to this area."

In her 1965 piece "'Morea' A Botanical Collection," Jane Heyward, a leading light in the Albemarle Garden Club, told the story of how it began in a written report for the club:

Several years ago, Mrs. Theodore Hough suggested a project for our club that we should somewhere

grow a collection of shrubs and trees with potential for landscaping, shrubs either little known, native if possible, and improved varieties of shrubs adapted to the area---all shrubs to be labelled and the collection to be accessible to the public.¹⁸²

Jane Heyward continued in her explanation for the logistics of the garden:

The first problems were where to locate the collection and who was to care for these growing shrubs. We decided to join forces with the University of Virginia. This resulted in an arrangement by which we would supply the shrubs, direct the planting, and keep the labels tied on. The University provided us with a site and agreed to maintain the planting.¹⁸³

The site was, of course, Morea, already earmarked by the University as a place to house visiting faculty. The

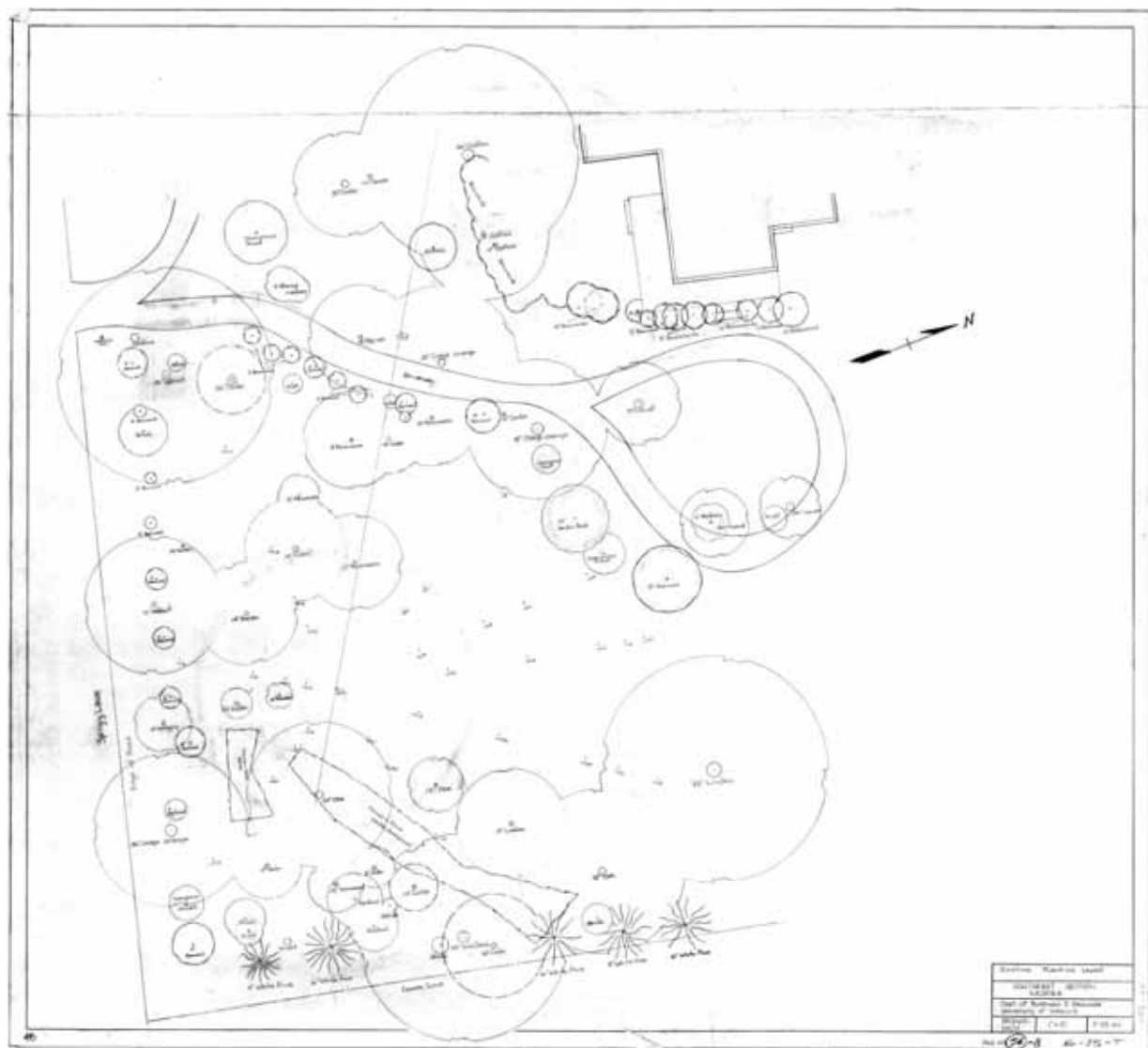


FIGURE 63

Albemarle Garden Club discovered a landscape that in 1962 was neglected and overrun (Figure 63):

There were shrubs around the house, but when we first accepted the site, it was so overrun with honeysuckle it was hard to identify what was there. The University did an excellent job removing this and uncovered a huge *Osmanthus aquifolium*, several tall hollies and immense Arthur Rackham [picturesquely twisted, as seen in illustrations of trees by the artist of that name] Osage orange trees. The site lent itself well to our plan, having shady lowland and sunny highland, providing excellent sites for different types of shrubs.¹⁸⁴

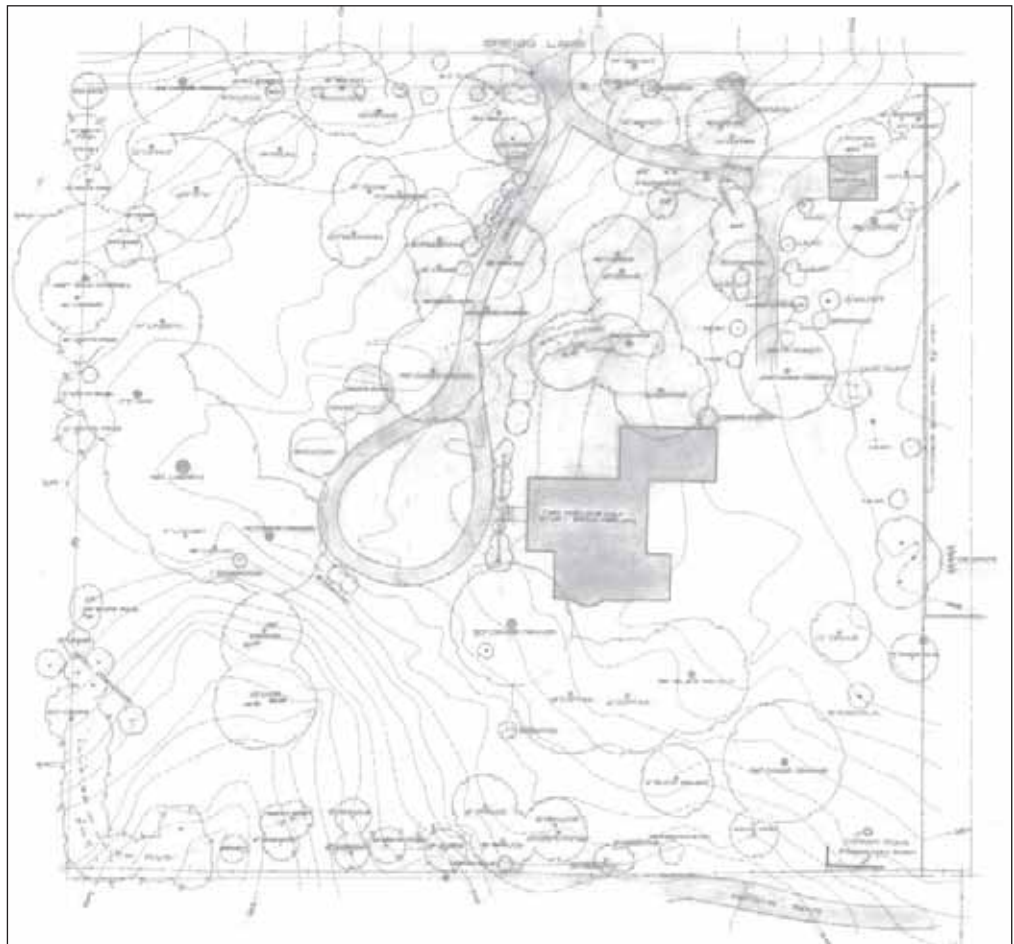


FIGURE 64

Deciding they needed professional help, the Albemarle Garden Club enlisted Meade Palmer, venerable professor of Landscape Architecture at the University and a practicing professional, to advise them about planting design and choice of plant material “native to the area, such as fringe trees, silver bell and stewartia.”¹⁸⁵ Palmer also advised moving the existing boxwoods, at that time randomly arranged on the lawn, in a hedge along Sprigg Lane. “This last was a big improvement as it freed the sweep of lawn between plantings as well as preventing cars from parking on the grounds during the football season,”¹⁸⁶ explained Mrs. Heyward. Palmer’s design, dated 1964, retained the grove of larger trees to the north, northwest, and east of Morea (Figures 64). Palmer’s design suggested the addition of numerous new tree and shrub plantings, the majority of which were to be located along the margins of property lines, buildings, fences, and circulation features (Figure 65). The entire northern edge of the property was proposed to feature ornamental trees and shrubs that would double as a screen planting to hide views of the residences along Cresap Road. A variety of ornamental plantings was also proposed along the wall forming the western property boundary, along the northern edge of the driveway circle, and the north side of the garage. Palmer also indicated separating the entrance drive leading to the front of Morea from circulation related to Little Morea and

the garage located in the southwest corner of the property. Thus, based on Palmer’s design, a new access drive was established leading north from Sprigg Lane to a small parking court near the entrance into Little Morea. Palmer proposed a post and board fence at the end of the access drive that would provide for privacy and screen views of the cars from the north lawn. Palmer also proposed ornamental plantings along the fenceline. Between Morea and Little Morea, Palmer’s design suggests the establishment of a large outdoor terrace. One of Palmer’s proposals that appears never to have been implemented was adding several parking spaces within the center of the circular turnaround.

Jane Heyward described the work of the Albemarle Garden Club over the next few years to implement Palmer’s design:

The actual planting was begun in 1963. The University presented us with seventy azaleas, mostly Glen Dales. This gave us a splash of color in a corner next to Sprigg Lane.

In the spring of 1964 we planted fringe trees, sourwood, stewartias, yaupon hollies, inkberry, winterberry, pinxter azaleas, and Chinese witch hazel, also shortleaf pines and laurel. The witch hazel bloomed all winter and was much enjoyed by Mr. and Mrs.

Goodhart, our first visiting faculty.

Last fall [1964] we planted a collection of hybrid lilacs together with a group of beautiful Japanese tree peonies donated by Mr. and Mrs. Austin Kilham.

This spring we have started our patio planting of greenbay magnolias, later to be underplanted with dainty-leaved low bush blueberries to be dug up on Observatory Mountain, behind the University. We were given three crabapples—Zumi, Sargenti, and Arnoldiana—two Franklinias and six lovely Exbury Azaleas.

We are considering a collection of hollies along a fence line to hide neighborhood houses.¹⁸⁷

Based on the list of species planted during the early years, it appears that the goal of planting species indigenous to the area was soon expanded to include exotic ornamentals in the botanical collection.

It is likely that Mary Stuart Goodwin was aware of this botanic garden project across Sprigg Lane from her house and may have been involved in early planting activities. She died, however, in April 1964 of cancer at age seventy-six and was buried in the University cemetery, and so may not have lived to see the garden entirely implemented.¹⁸⁸ Her house passed to heirs, Charles Francis Cocke and Lucien Howard Cocke, who sold it to the University of Virginia by the end of the 1964.¹⁸⁹ The house became home to

the University of Virginia Press in 1968 and was renamed Bemiss House after Samuel M. Bemiss of Richmond, businessman and member of the Press's first Board of Directors. William Weedon served on the Board of the University of Virginia Press. Just a few months before his death, he was exploring the possibility with the University Press of developing a book about moss.¹⁹⁰

Wilson Walker Cowen served as the Director at the Press until his death in the 1980s. His wife, Claudine Cowen, is known to have cared for and refreshed the gardens at Bemiss House while her husband worked at the Press. Also a member of the Albemarle Garden Club, Cowen would have been well acquainted with Elizabeth Weedon, and recruited Betty Valmarana, wife of Mario Valmarana, a professor of Architecture at the University. Betty Valmarana was one of the individuals who graciously supported research for this project as one of the interviewees.

The culmination of all the hard work and time invested by the Albemarle Garden Club in the gardens at Morea was the Garden Tour of April 1972, in which Morea, Weedon House and Recoleta were open to the public for Garden Week.¹⁹¹ The Albemarle Garden Club continues to support the botanical collection at Morea. Proceeds from the Nellie Hough Gardening Course, sponsored annually by the club, always a popular draw, were used to underwrite projects at Morea until recently.

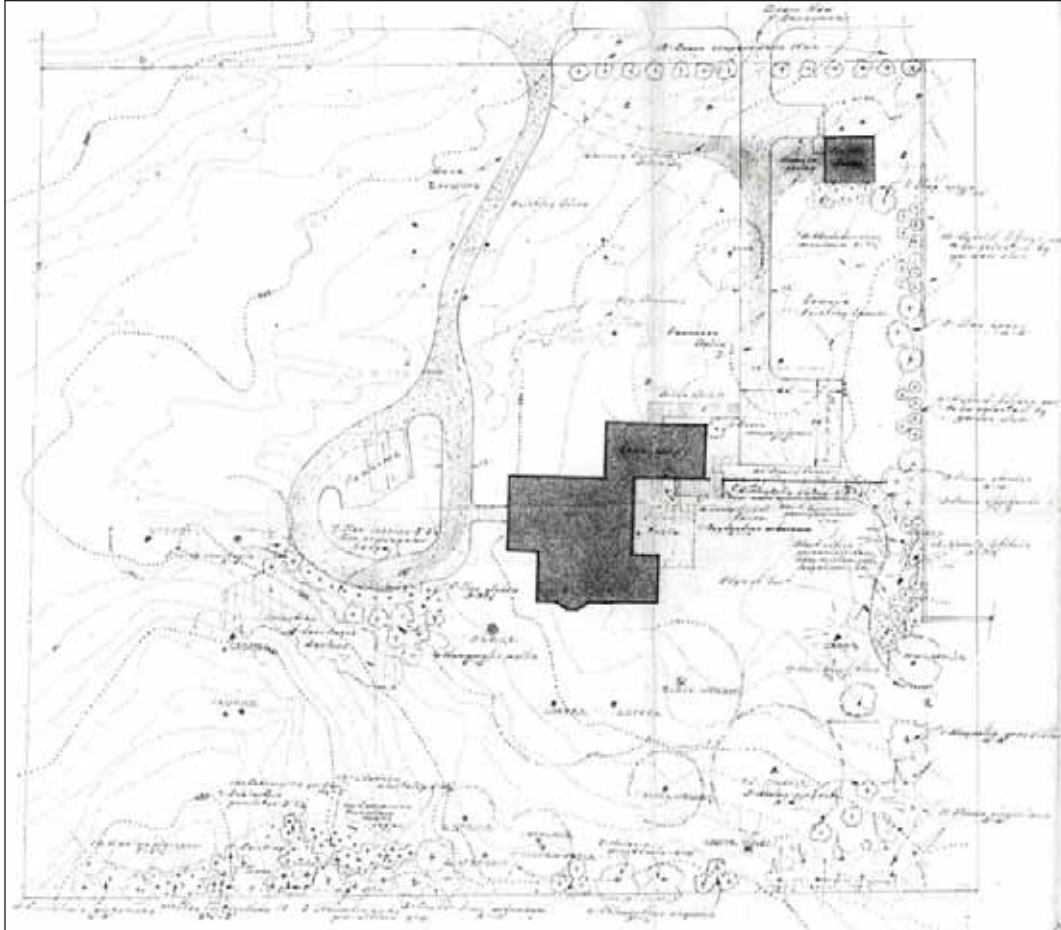


FIGURE 65

CONTROVERSY AND CHANGE AT SPRIGG LANE (CIRCA 1970–1984)

The University of Virginia experienced a paradigm change in the admission of women undergraduates in 1970, which was not entirely welcomed by other groups. To house this new class of women, a dorm addition to Mary Munford was built in 1970 that was called Gwathmey, honoring Roberta Hollingsworth Gwathmey, dean of women from 1935–1967. While occupying the northeast corner of the original Morea tract with Munford, Gwathmey also did not encroach significantly in the viewshed looking east toward the University from Morea.

However, a more pronounced threat arose in the early 1980s with a proposal to build another large dormitory complex. University of Virginia School of Architecture professor Richard Guy Wilson notes the conflict around this development: “The construction of yet another set of dormitories next door set off a new controversy—this time over land use rather than ladies.”¹⁹² Twenty years after the donation of Morea to the University and the establishment of the Botanical Collection there, the Sprigg Lane neighbors became aware of some planned construction for a new dormitory complex on the eastern end of the Morea property. This came as a surprise and a betrayal of the Weedon’s donation stipulation that Morea be preserved as a historic site. In response to the University’s plans to use the site to build much-needed student housing, the Weedons and a group of Albemarle Garden Club members and friends brought suit against the University seeking a temporary restraining order in the landmark “Case No. G-8948-3, Jane L. Heyward, et al v. Charles S. Robb, Governor of Virginia, et al” in the Circuit Court of the City of Richmond before Judge Williard I Walker on March 30, 1983.¹⁹³ When the suit was unsuccessful, the plaintiffs appealed on June 17, 1983. As the plaintiffs’ attorney argued, “It was the understanding of the donors and the University that Morea would be protected and enhanced

and used as a residence for distinguished scholars visiting the University. Reservation of Morea for such use in accordance with the wishes of the donors is acknowledged in the minutes of a meeting of the board of Visitors of the University on June 10, 1960.”¹⁹⁴

In support of protecting the Botanical Collection at Morea, the following argument appears in court records:

During the 21 years since [1962], the Albemarle Garden Club, Inc. has undertaken, with the concurrence and encouragement of the University, the design, planting and maintenance of a botanical garden on Morea’s grounds, expending substantial funds and labor for such purpose. The botanical garden, which includes a collection of native plants, has been and is now used as an educational resource by the University and by other interested persons and as a cultural resource by the community. The botanical garden includes, and is designed to preserve, some trees dating back to Dr. Emmet’s time.¹⁹⁵

Besides these court records, and other notes that include all dialogue and the scribbled notes of the attorneys, the University’s Special Collections Library holds many handwritten and typed private letters related to the lawsuit, as well as newspaper articles associated with this often-bitter controversy. “Dorm Suit Sparring Begins” is the headline of the Richmond Times-Dispatch article of March 31, 1983. “Indifference to Donors” is another. In May 18, 1983, the Washington Post ran an article entitled “‘Honor’ at Issue in Fight on U-Va. Dorm” (Figure 66). According to the article, “more than 3,000 students are on a waiting list for dorm rooms, and the 2,200-acre campus in the middle of Charlottesville is hard-pressed for space.” As suggested, then-President Hereford faced a common problem at many universities—weighing the need for new facilities and infrastructure against tradition and preservation.



FIGURE 66

Photos from this time period show Morea in proximity to the earth-moving equipment required for grading pre-construction (Figure 67). Sadly, many of the big trees at Morea were lost to dormitory construction. In an undated letter likely written just prior to his death in 1984, Bill Weedon wrote to a friend, bitterly, "...all well-developed trees have been slaughtered. The finest specimen of a basswood, now located on the Morea tract is to be destroyed...That thing dates from Jefferson's time and is a beautiful specimen."

Jane Heyward testified in Richmond, as did Joe Bosserman, Dean and Professor of Architecture at the University and close friend of Virginia Stokes. In spite of their efforts and a subsequent appeal in which Elizabeth Weedon testified, the Albemarle Garden Club group was denied petition for appeal by the Virginia Supreme Court on August 4, 1983, and the dorms were built according to plan.

The buildings were designed by Robert A.M. Stern, with Marcellus, Wright, Cox, and Smith as the local associate architects¹⁹⁶ (Figure 68). Now comprising the International Residential College, these two dorms or 'houses', were originally named Hoxton (205 Sprigg Lane) and Lewis (207 Sprigg Lane); the latter was renamed Yen House in 2017, after W. W. Yen, the first Chinese student to graduate from UVA (1900), and the first international student to receive a Bachelor of Arts degree.¹⁹⁷



FIGURE 67

Changes made to Recoleta during this period include the addition of a gate, pergola, and paved walk leading from a gravel access road located within the parcel acquired by the Stokes in 1958 that connected Cresap Road to Recoleta. According to Virginia Stokes, the gate, pergola, and walk were added in the 1980s by her boarders and supported their ability to come and go using a separate parking area and entrance.

The final substantive change to the Sprigg Lane landscape occurred in 1991 when an addition was built on the

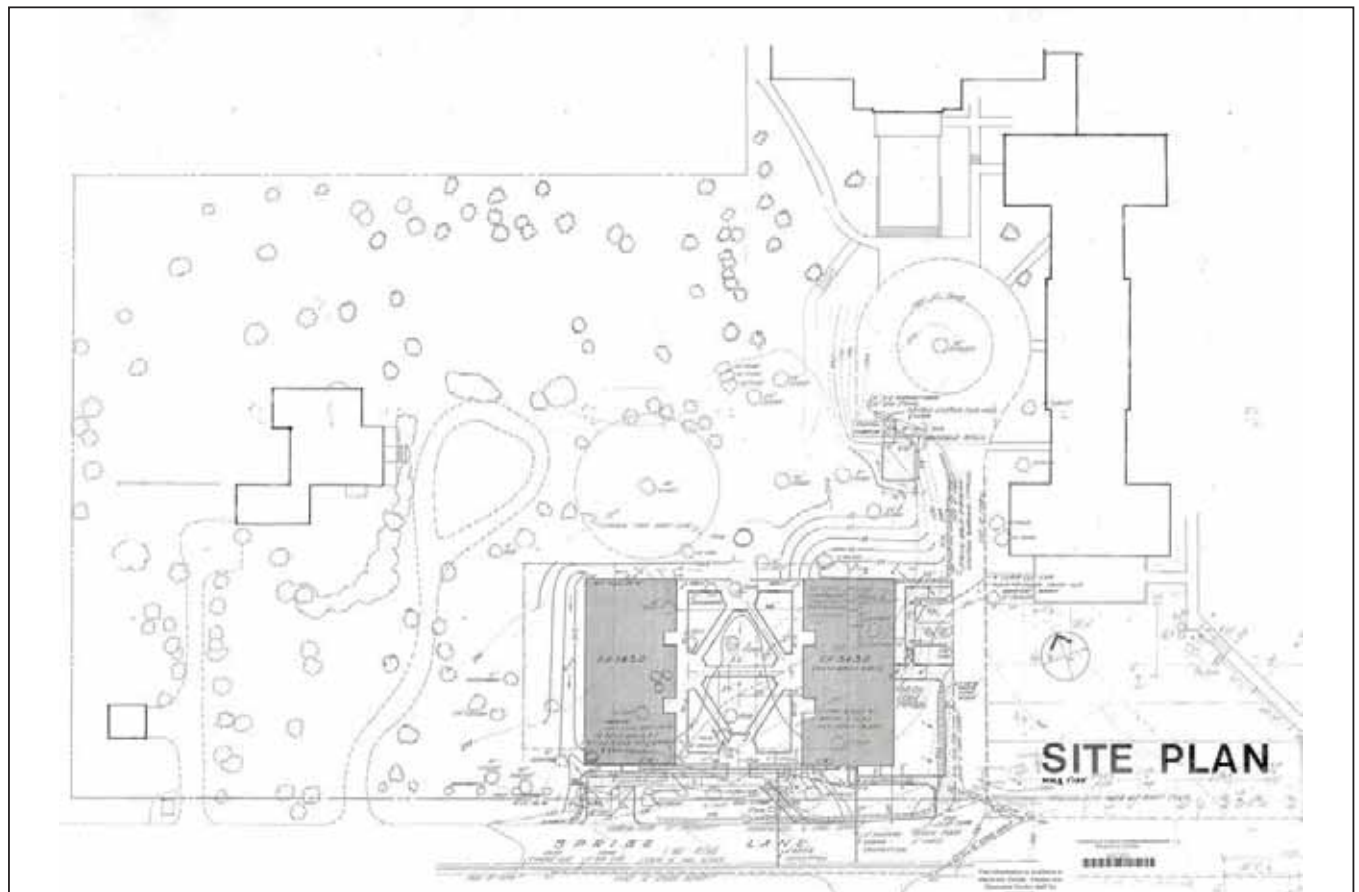


FIGURE 68

rear of the Bemiss House to accommodate the needs of the University of Virginia Press. The University Press sought University permission and financial support for the addition to 120 Sprigg Lane in 1990. At the time, the Press was temporarily occupying rooms in Little Morea. When the proposed budget for the project was insufficient to satisfy the needs of the Press, Director Nancy Essig appealed to the University with a scheme that she hoped would solve the problem:

Examine the possibility of an exchange of purpose of Bemiss House and Morea, that is move the University Press to occupy all of Morea and convert Bemiss to housing use. The \$276,100 of allocated funds could be used, primarily I hope, to reconfigure the inside of Morea for office use and, secondarily, to renovate Bemiss for housing. If the Morea floor plan proves workable, this would certainly be the least costly option for the University...¹⁹⁸

The University did not consider this proposal seriously, and instead agreed to fund the addition to Bemiss House, roughly doubling its footprint, in 1991 (Figure 69). The addition was developed carefully to avoid altering the original Goodwin House more than absolutely necessary. An elevator and accessible ramp were added to the rear of the building and connected to the existing asphalt driveway. An asphalt walk was later added to connect the rear entrance with the parking area associated with Alumni Hall on the adjacent property to the east.

In an Environmental Impact report dated July 31, 1994, University landscape architect Lynn Rush provided a written description of existing landscape conditions at Bemiss House. Besides noting that “the site is characterized by a relatively flat lawn area with a scattering of trees around site,” she listed the important plants:

Cercis canadensis / Redbud, *Cornus nuttalli* ‘eddiei’ / Pacific Dogwood, *Syringa reticulata* / Japanese Tree Lilac, *Pinus strobus* / White Pine, *Magnolia grandiflora* / Southern Magnolia, *Magnolia soulangiana* / Saucer Magnolia, *Magnolia virginiana* / Sweetbay Magnolia, *Acer palmatum* ‘Atropurpureum’ / Red Japanese Maple, *Amelanchier canadensis* / Serviceberry, *Liriodendron tulipifera* / Tulipoplar. Understory shrub plantings consist of many varieties of rhododendron, azalea, cherry laurel and boxwood.¹⁹⁹

One of the trees documented by Lynn Rush was a sweetbay magnolia (*Magnolia virginiana*) planted in 1988 to the northwest of the house in honor of Wilson Walker Cowen, who served as the Director of the Press from the 1960s until his death in the 1980s. Two of the trees located to either side of the front walk are large specimens of deodar cedar (*Cedrus deodora*) and American elm (*Ulmus americana*) that have been present since the early years of Bemiss House. Plantings appear to have been added after completion of the addition to enhance the southern half of the property and to screen the residences along Lewis Mountain Road.

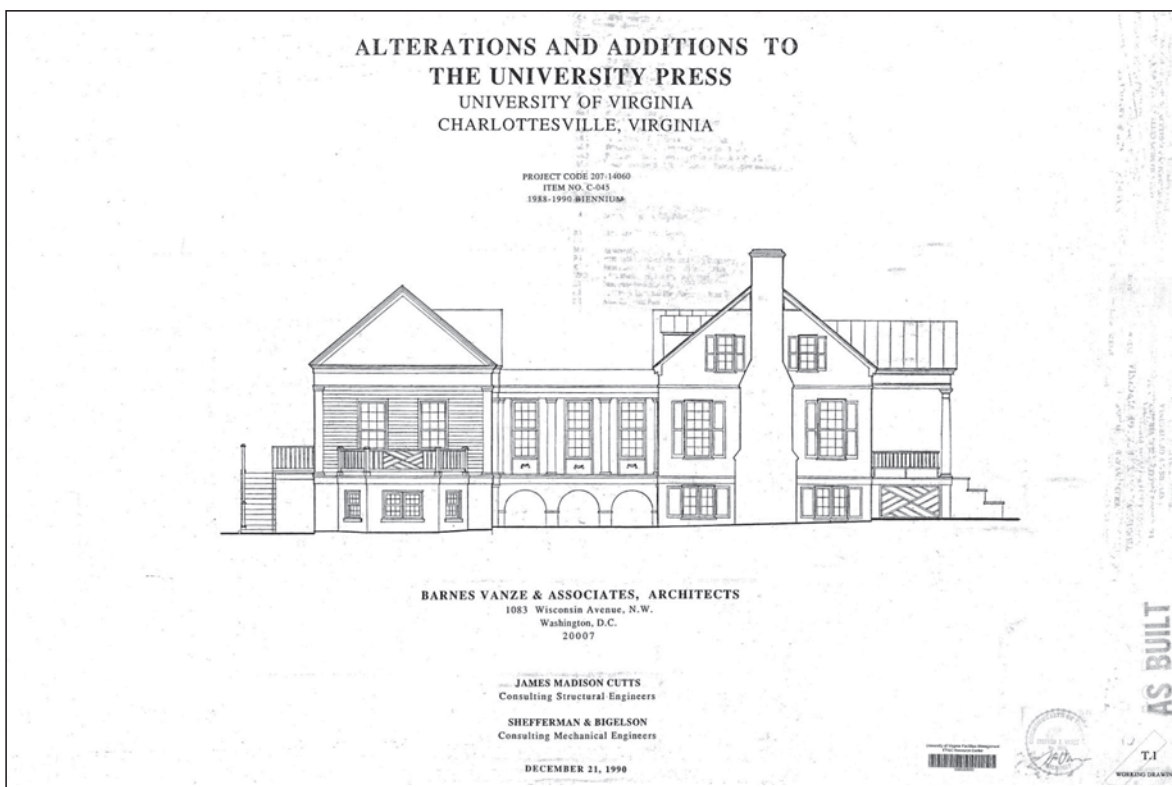


FIGURE 69

HISTORIC PRESERVATION ON SPRIGG LANE (1984–2020)

A century older than the other three houses, Morea (DHR# 104-0044) was the first property to be acquired by the University (1960) and the first listed in the NRHP and Virginia Landmarks Register (VLR) (1984).²⁰⁰ The property remains a popular destination for plant enthusiasts. While professor of Landscape Architecture at the University, Meade Palmer used the botanical collection as a teaching laboratory for plant identification. In 1997, Meade Palmer was honored through the planting of a dove tree (*Davidia involucrata*) on the grounds of Morea.²⁰¹ Two additional trees have been planted on the grounds since in honor of other individuals. These include an American linden planted in honor of Brad Brown in 2012 near one of the dorms, and a second American linden planted in honor of Eric Loft in 2018 northwest of Morea.²⁰² The house itself continues to serve as housing for visiting faculty and special guests to the University. The Albemarle Garden Club's involvement in the landscape ended around 2016, and the University assumed all responsibilities of the grounds and botanical garden at Morea. A bench with a plaque noting it as the gift of the Albemarle Garden Club in 2001 is located along the tree and shrub border that follows the northern property boundary. A sundial located within the center of the driveway circle is of unknown origin, but appears in photographs of the house by the early 1980s.

Recoleta (DHR #104-5086) was listed on the VLR on September 10, 2003, and the NRHP on August 11, 2004. The nomination highlights the dwelling's "architectural refinement, novelty, sophistication, and imagination."²⁰³ Virginia Stokes also donated a preservation easement to the Virginia Department of Historic Resources (VDHR) in 2004, with which convey several restrictive covenants related to future changes to the physical composition of the property. A letter dated March 4, 2004 from Kathleen S. Kilpatrick, director at VDHR, notes "On behalf of the Board of Historic Resources, I wish to thank you for your generous donation of a preservation easement on Recoleta.

This landmark dwelling is an unusually engaging example of Spanish Colonial architecture, one associated with a noted Virginia writer, Agnes Rothery."²⁰⁴ The University of Virginia Foundation acquired Recoleta in December of 2015.²⁰⁵ Virginia Stokes maintains a life tenancy at Recoleta under the terms of the property transfer.

Weedon House at 214 Sprigg Lane (DHR #104-5297) was acquired by the University of Virginia Foundation in 2006.²⁰⁶ The house is indicated as one of the Charlottesville residences designed by notable architect Marshall Wells in a Multiple Property Documentation Form (MPDF) prepared in 2010 that indicates the eligibility of his work for listing in the NRHP. The house currently serves as a home for former University President Teresa Sullivan and her family.

Bemiss House at 210 Sprigg Lane (DHR # 104-0156) was acquired by the University in 1964 and remains the home of the University Press of Virginia. It is also indicated as a work of Marshall Wells in the 2010 MPDF.

SPRIGG LANE FIGURE LIST

Figure #	caption	source
1	Diagram of 400 acre parcel owned by Lewis	based off 18C501-1818 Map of James Monroe's Plantation Subdivision within University of Virginia Cultural Landscape Report for the Academical Village.
2	Map of Albemarle County from 1777.	Courtesy of Maps Collection, Library of Virginia, Richmond, Virginia.
3	Diagram of 712 acre parcel owned by Perry	based off 1700s UVA Area Land Grants map within University of Virginia Cultural Landscape Report for the Academical Village.
4	Diagram of parcel sold by Perry to Emmet in 1831 (106 acres)	based off map provided courtesy of Rivanna Archeological Services, LLC.
5	Reproduction of John Emmet portrait by Ford, 1842.	Courtesy of University of Virginia Special Collections Library.
6	April 8, 1825 letter from Thomas Jefferson appointing John Patten Emmet as a professor of the School of Natural History at the University of Virginia.	Courtesy of University of Virginia Special Collections Library.
7	Diagram of the likely location of Jefferson's proposed botanical garden overlaid on 1858 Pratt map.	Photograph by Liz Sargent HLA.
8	Botanical sketches by John P. Emmet from his notebooks, 1825–1841.	Courtesy of University of Virginia Special Collections Library.
9	Sketch of late 1840s Morea, as remembered by the son of John Patten Emmet, 1879.	Courtesy of University of Virginia Special Collections Library.
10	1984 Photograph of Morea.	Courtesy of National Register of Historic Places Nomination.
11	2019 Photograph of Morea.	Photograph by Liz Sargent HLA.
12	Portrait of Mary Byrd Tucker Emmet.	Courtesy of University of Virginia Special Collections Library.
13	1856 etching by John C. Bohn of "View of the University of Virginia, taken from the south side."	Courtesy of University of Virginia Special Collections Library.
14	Details from 1856 plan survey by S.A. Richardson and 1858 plan by William Pratt highlighting Mrs. Smiths property.	Courtesy of University of Virginia Special Collections Library.
15	Diagram on 1875 map of Albemarle County showing location of Morea house and "Col. Duke Sunnyside" plantation.	Courtesy of United States Library of Congress.
16	1889 Plat showing division of 106-acre Morea into three parcels. 48 ½ acres were sold to R. T. W. Duke in 1880 (upper left). 41 acres were sold to William B. Towles in 1889 (bottom). The 'Morea House lot,' totaling 20 ¼ acre remained in the hands of the Duke sisters.	Courtesy of Albemarle County Courthouse.
17	Photograph of R.T.W. Duke, Jr (standing second from right) with other Duke family members and dinner guests at Sunnyside, 1918.	Courtesy of University of Virginia Special Collections Library.
18	Postcard depiction of 1924 dedication of the Robert E. Lee statue in Charlottesville .	Courtesy of University of Virginia Special Collections Library.
19	1913 Study for Development Plan by Warren H. Manning.	Courtesy of University of Virginia Office of the Architect.
20	1930s era parcel map of Morea showing two routes leading from a "30 ft. St." (Emmet Street) to the Morea residence and an outbuilding, possibly a stable structure.	Courtesy of University of Virginia Facilities Management Resource Center.

SPRIGG LANE FIGURE LIST, CONT.

21	Aerial photographs from the 1930s showing tree lined routes leading from Emmet Street into the Morea property.	Courtesy of University of Virginia Office of the Architect.
22	Detail of 1931 construction drawing for Emmet Street showing a “10’ macadam ent.” with concrete posts and a “dirt walk” both accessing Morea property, owned at this time by “Mrs. M. B. Cameron.”	Courtesy of University of Virginia Facilities Management Resource Center.
23	Sanborn Map showing homes and parcels for Morea, Recoleta, Bemiss House and Sprigg Lane house	Courtesy of City of Charlottesville Assessor’s Office.
24	1938 plat for Sprigg Lane House	Courtesy of City of Charlottesville Assessor’s Office.
25	Titleblock from original drawings by Marshall S. Wells for “A Residence for Mr W.S. Weedon”	Courtesy of University of Virginia Special Collections Library.
26	Sketch by William Weedon of the plan and elevation of the Weedon’s home.	Courtesy of Mary Weedon Pollock & Luke Pollock.
27	Photograph of Sprigg Lane House under construction, circa 1938.	Courtesy of Mary Weedon Pollock & Luke Pollock.
28	Photograph of William and Elizabeth Weedon, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
29	Photograph of Elizabeth Weedon’s herb and flower garden with brick playhouse and Sprigg Lane House in the background, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
30	Photograph of Mary Weedon Pollock as a child sitting at the outdoor terrace of Sprigg Lane House with the north lawn and Recoleta in the distance, circa 1945.	Courtesy of Mary Weedon Pollock & Luke Pollock.
31	Photograph of the north lawn with horse chestnut (<i>Aesculus hippocastanum</i>) at left, 2019.	Photograph by Liz Sargent HLA.
32	Photograph of the pool built for the Weedon girls which was little used, 2019.	Photograph by Waterstreet Studio.
33	Photograph of the front of Sprigg Lane House showing cedar tree, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
34	Photograph of the front of Sprigg Lane House showing dogwood trees planted along façade, date unknown	Courtesy of Mary Weedon Pollock & Luke Pollock.
35	Elizabeth Weedon with two of her family dogs in the south lawn at Sprigg Lane House, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
36	Photograph of nurse Lucy Scott (called “Looudy” by the Weedon girls) “whom we loved very much indeed,” with Mary Weedon Pollock and her sister Betsy, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
37	Photograph of James, a gardener who worked for the Weedon family, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
38	Photograph of garden statue located along the wall between the Morea and Sprigg Lane/Recoleta properties, 2019.	Photograph by Liz Sargent HLA.
39	Photograph taken from Sprigg Lane House looking east showing fencing along Morea’s south property line, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
40	Photograph of Agnes Rothery Pratt and Harry Pratt with their cat at the fountain in the south yard, date unknown.	Courtesy of Virginia Stokes.

SPRIGG LANE FIGURE LIST, CONT.

41	Photograph of a gathering of friends and neighbors at Recoleta in front of the fireplace (left to right: Mary Stuart Gardner, William Weedon, Harry Pratt, Elizabeth Weedon, Virginia Stokes, William Stokes with pet bulldog), date unknown.	Courtesy of Virginia Stokes.
42	Photograph of Recoleta's north façade, circa 1940.	Courtesy of Virginia Stokes.
43	Photograph of Recoleta's south façade, circa 1940.	Courtesy of Virginia Stokes.
44	Photograph from Rothery Road toward Recoleta, circa 1940.	Courtesy of Virginia Stokes.
45	Photograph of Virginia Stokes at the occasion of her 100th birthday, May 2019.	Courtesy of Virginia Stokes.
46	1939 plat showing the lot (#2) purchased by Mary Stuart Cocke.	Courtesy of Charlottesville City Court House.
47	Reproduction of the original sketch of Bemiss House by Marshall Swain Wells.	Courtesy of University of Virginia Facilities Management Resource Center.
48	Photograph of Bemiss House, 1988.	Courtesy of Virginia Department of Historic Resources.
49	Photograph of the sunken patio with 1991 addition at Bemiss House, 2019.	Photograph by Liz Sargent HLA.
50	Aerial photograph of Sprigg Lane, 1955.	Courtesy of University of Virginia Office of the Architect.
51	Photograph of the view to the east from Sprigg Lane House toward Bemiss House, 1943.	Courtesy of Mary Weedon Pollock & Luke Pollock.
52	Photograph of William Weedon in his Navy uniform at Sprigg Lane House, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
53	Photograph of the victory garden at Recoleta, exact date unknown.	Courtesy of Virginia Stokes.
54	Photograph of the "Cocktail Apple Tree" in the south yard at Sprigg Lane House in winter, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
55	Photograph of social gathering in south lawn at Sprigg Lane House, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
56	Photograph of Mary Munford Hall, date unknown.	Courtesy of University of Virginia Office of the Architect.
57	1960 plat of "Morea" for University of Virginia Alumni Foundation, Inc.	Courtesy of City of Charlottesville Assessor's Office.
58	Photograph of the temple bell near William Weedon's meditation garden, date unknown. As of 2020, the bell posts were still present on site.	Courtesy of Mary Weedon Pollock & Luke Pollock.
59	Photograph of William Weedon in his meditation garden south of house, date unknown.	Courtesy of Mary Weedon Pollock & Luke Pollock.
60	Photograph of a pet dog's gravesite in the southeast corner of Recoleta property, 2019.	Photograph by Liz Sargent HLA.
61	Photograph of the refurbished inset stone from column marking back entry drive at Sprigg Lane House, 2019.	Courtesy of University of Virginia Facilities Management Resource Center.
62	Photograph of Virginia Stokes' rose garden at Recoleta, October 2019.	Photograph by Liz Sargent HLA.
63	"Existing Planting Layout" within the southeast section of the Morea property, July 1962	Courtesy of University of Virginia Office of the Architect.
64	"Topographic and Landscape Study," March 29, 1963	Courtesy of University of Virginia Office of the Architect.

SPRIGG LANE FIGURE LIST, CONT.

65	"Planting Plan" for Morea by Meade Palmer, October 8, 1963	Courtesy of University of Virginia Office of the Architect.
66	Washington Post article about dorm controversy at Sprigg Lane, May 1983 .	Courtesy of University of Virginia Special Collections Library.
67	Photograph of earthwork equipment on the Morea property prior to construction of Yen House and Hoxton House, 1983.	Courtesy of University of Virginia Special Collections Library.
68	Site Plan for Hoxton and Lewis dormitory, 1983.	Courtesy of University of Virginia Facilities Management Resource Center.
69	Cover sheet for the as-built drawings for the 1991 addition to Bemiss House.	Courtesy of University of Virginia Facilities Management Resource Center.

SPRIGG LANE HISTORY ENDNOTES

Sprigg Lane: An Introduction

- 1 Virginia Historic Landmarks Commission Staff, National Register of Historic Places (NRHP) nomination: Morea. Virginia Landmarks Register (VLR) Listing Date: March 20, 1984; NRHP Listing Date: May 3, 1984.

Early History of the Sprigg Lane area; the Origins of Morea (ca. 1734–1835)

- 2 Virginia Historic Landmarks Commission Staff, Morea NNRHP nomination.
- 3 Calder Loth, NRHP nomination: Lewis Mountain. VLR Listing Date: September 17, 2009; NRHP Listing Date: December 7, 2009.
- 4 Heritage Landscapes, LLC, and Rivanna Archeological Services, LLC, *Cultural Landscape Report for the University of Virginia Academical Village* (Charlottesville, Virginia: the Rector and Visitors of the University of Virginia, 2013).
- 5 Map of Albemarle County, 455.47, Maps Collection, Library of Virginia, Richmond, Virginia.
- 6 Heritage Landscapes, *Cultural Landscape Report*, Chapter 2, 29.
- 7 Ibid.
- 8 Ibid., 30.
- 9 Albemarle County Deed Book (ACDB) 31-333, July 13, 1831.

John Patton Emmet

- 10 Thomas Addis Emmet, *The Emmet Family, with Some Incidents Relating to Irish History and a Biographical Sketch of Prof. John Patten Emmet, M. D. and Other Members* (New York: privately published, 1898), 280. Available in Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville Virginia.
- 11 Letter from Thomas Jefferson to John Patten Emmet dated March 6, 1825, reprinted in Emmet, *The Emmet Family*, 282.
- 12 Rector and Visitors of the University of Virginia, “The Rotunda, A Guide for Visitors,” 2018.
- 13 Emmet, *The Emmet Family*, 294.
- 14 Ibid., 290.
- 15 Ibid., 290–291.
- 16 Heritage Landscapes, *Cultural Landscape Report*, Chapter 3, 54.
- 17 Ibid.
- 18 Ibid.
- 19 Original letter from John Patten Emmet to the University, October 1, 1826. The Papers of John Patten Emmet, Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville, Virginia.
- 20 Heritage Landscapes, *Cultural Landscape Report*, Chapter 4, 111; “Journals of the Chairman of the Faculty, 1827–1864” Volume 1: 1827–1830: April 23, 1829, Charlottesville, Virginia.

The Development of Morea (1835–1847)

- 21 Original letter from John Patten Emmet with Professors Bonnycastle and Dungleison to the University of Virginia, October 1, 1826. The Papers of John Patten Emmet, Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville, Virginia.
- 22 Thomas Addis Emmet, A Memoir of John Patten Emmet, M.D. (New York: privately printed, 1898), 41.
- 23 K. Edward Lay, *The Architecture of Jefferson Country* (Charlottesville: University Press of Virginia, 2000), 185.
- 24 Virginia Historic Landmarks Commission Staff, Morea NNRHP nomination.
- 25 The drawing depicts an addition south and west of the main façade, referred to as “Little Morea” by Edward K. Lay and other architectural historians. There is some confusion around the dating of Little Morea; R.T.W. Duke, Jr. stated that it was built by his grandfather, Richard Duke, during his tenure as owner of Morea from 1847 until his death in 1849. At the same time, the famous drawing of the house by Thomas Addis Emmet is inscribed with the words, “‘Morea,’ drawn by T.A.E. from memory after an interval of 34 years. Jan. 20, 1879.” This would date Little Morea to 1845, during the ownership of John Emmet, making Duke’s assertion incorrect.
- 26 Thomas Addis Emmet, *Incidents of My Life* (New York: G. P. Putnam’s Sons, 1911), 30.
- 27 Emmet, *Incidents*, 14.
- 28 Emmet, *The Emmet Family*, 295.
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HISTORIC PROPERTY ASSESSMENTS

Morea



Figure 1. The principal façade of Morea, 1982 view, looking west. (Source: Virginia Department of Historic Resources archives)

Morea is located at 209 Sprigg Lane in Charlottesville, Virginia (Figure 1). The 2.6-acre property is edged to the north by a residential subdivision centered on Cresap Road; to the east by a complex of buildings known as the International Residential College (IRC) that include Mary Munford House, Roberta Gwathmey House, Yen House, and Hoxton Apartments; to the south by Sprigg Lane and Bemiss House, and to the west by Recoleta and the Sprigg Lane House.

Built in 1835 by University of Virginia professor John P. Emmet, Morea is one of the oldest residences that remains in active use on the University of Virginia grounds. The dwelling includes two attached brick structures with separate entrances--Morea and Little Morea. Morea is the residence of the Principal of the International Residential College, while Little Morea serves as the home of the Director of Studies.

The only visual source of information available about Morea available for the first half of the nineteenth century

is a sketch produced from memory by John Emmet's son, Addis, in 1848 (Figure 2). The sketch shows the environs of the house, including an adjacent kitchen surrounded by board fencing, in some detail. Morea, however, was part of a larger, 106-acre property that contained a silk



Figure 2. Sketch of Morea from memory by Addis Emmet, 1848. (Source: Addis Emmet)

factory building, stables, a chicken house, corn house, orchards, vineyards, fields, and pasture for which little cartographic information survives. While several of the mature trees, including Kentucky coffee trees, walnuts, and Osage orange trees, at Morea may survive from the Emmet era (1835–1842), much of the remaining agricultural landscape has been lost to residential development during the twentieth century.

The Duke family that owned the property between circa 1847 and 1895, are known to have altered the house by removing a kitchen once connected to the north side of the building by a breezeway and adding a dining wing during the third quarter of the nineteenth century, while also subdividing the property.

In 1918, a 20-acre parcel containing Morea, Little Morea, a garage built in 1915, and an outbuilding located northwest and a stables located southwest of the house, was acquired by Julia Duryear Sprigg. Sprigg, who married Broadnax Cameron in 1921, later subdivided the property into several parcels.



Figure 3. Plan of Morea prior to extensive subdivision showing two roads leading into the property from Emmet Street, one leading to a structure believed to be a stables, and the other to the circular turnaround in front of Morea. (Source: University of Virginia Office of the Architect)

In June 1929, Elizabeth and William Echols, Professor of Mathematics and Superintendent of Buildings and Grounds, bought Morea and its surrounding 2.77 acres for \$25,000 from Julia Sprigg (Cameron) as a retirement home. The deed allowed for “a new street” connecting Emmet Street to the ‘Morea’ tract adjoining the property on the south, which would later be named Sprigg Lane. Maps and bird’s eye aerial photographs from the period indicate that the property was accessed from Emmet Street via two roads, one leading to a circular turnaround in front of the entrance to Morea, and the other to a

building believed to have been a stables (Figure 3). Rows of trees edged the access roads. It appears that Sprigg Lane was formalized after Julia Cameron sold a 33-foot-wide, 0.48-acre right of way leading to Emmet Street to the Commonwealth of Virginia in 1933. Sprigg also sold several additional parcels along Sprigg Lane where Bemiss House and Sprigg Lane House would be built in 1938, and to the north where Recoleta was constructed, by 1940. Parcels located to the west along Cameron Lane were also sold to the owners of Sprigg Lane House by Sprigg.

The Echols were part of a larger circle of friends and colleagues residing on Sprigg Lane during the 1940s and 1950s—a group that included the Weedons (Sprigg Lane House), the Pratts and Stokes (Recoleta), and Mary Stuart Goodwin (Bemiss House). Mary Echols was also an active Albemarle Garden Club member. An events booklet for 1945–1946 indicated that the Albemarle Garden Club offered a tour of the Sprigg Lane Gardens on August 24 that was hosted by Mrs. Echols, Mrs. Weedon, and Mrs. Goodwin.¹

Sprigg appears to have sold land east of Morea to the University of Virginia, which constructed Mary Munford Hall, the first dormitory on Grounds built for women, in 1951 overlooking Emmet Street (Figure 4), as well as land to the north of Morea where Cresap Road was built and several residential parcels established.



Figure 4. Aerial photograph of the Morea property in 1955 showing Morea, the circular turnaround accessed from Sprigg Lane, the outbuilding northwest of Morea, the garage, plantings, and adjacent Mary Munford Hall. (Source: University of Virginia Office of the Architect)

A few years later, ownership of Morea changed hands again when the estate of Marion Patton Echols sold the property to Dr. Samuel A. and Elise T. Vest in 1957 for \$60,000.² Almost immediately, the Vests made known their plans to subdivide their land into lots for “bungalows.” Alarmed by this prospect, William and Elizabeth Weedon, together with Mary Stuart Goodwin and other concerned alumni and

friends, supported acquisition of Morea by the University of Virginia Alumni Fund. The property was almost immediately donated to the Rector and Board of Visitors of the University with the understanding that it would remain undeveloped and used to house visiting professors and lecturers. Ahead of the property transfer, the Weedons adjusted the boundary of Morea by subdividing a strip of land 20 feet wide and 173.44 feet in length to the eastern edge of the Sprigg Lane House property and a similar strip 20 feet wide by 150 feet long to Recoleta.³ An Italianate fountain described as present on the property near the garage by Mary Weedon Pollock, may have been sold and removed from the property at the time.

In 1962, the Albemarle Garden Club offered to support and sponsor the property as a botanical garden. In 1963, the Garden Club engaged Landscape Architect Meade Palmer to refine the plantings on the property in support of their goal of establishing a botanical collection suitable for educating the University community (Figure 5). Also during this period, the University altered the house to better accommodate residents, while removing the outbuilding northwest of the house.



Figure 5. Meade Palmer working with Albemarle Garden Club on master plan for Morea. (Source: Albert and Shirley Small Special Collections Library)

As a result of their admission of women undergraduates in 1970, the University began to suffer a housing shortage. To house women students, the University built a dormitory addition to Mary Munford in 1970 called Gwathmey. After much controversy, two additional dorms were added to the former Morea tract along Sprigg Lane in the mid-1980s that required extensive grading, and resulted in the loss of several large mature trees that may have reflected John Emmet's tenure (Figure 6).

Morea was listed in the National Register of Historic Places in 1984 for the unique character and innovative features of the antebellum residence, the connection of the property to John Patton Emmet, one of the University of Virginia's first professors, and the efforts conducted by



Figure 6. Bulldozers on the Morea property during construction of the new dormitories in 1984. (Source: Albert and Shirley Small Special Collections Library)

Emmet, both an inventor and scientist, to establish silk production as well as several innovations in agriculture and pasture hedging (refer to Figure 2). Morea is named after the Latin genus for mulberry—*Morus*—the leaves of which serve as the principal diet of the silkworm.

Today, the Morea property features the two attached dwellings, garage, entrance drives leading to Little Morea and Morea, a wooden post and board fence, terraces, and a landscape of specimen trees, shrubs, ground covers, and turf lawn. A few garden ornaments—benches, statuary, a sundial, and stepping stone paths—are also present, along with signage and lighting representative of University standards.

The individual landscape features that comprise the Morea landscape are described below. The descriptions are organized by landscape characteristic, beginning with buildings and structures, and continuing with gardens and plantings, circulation, and small-scale features. Features identified as historic—that is those established at least 50 years ago and potentially contributing to a National Register of Historic Places Historic District—are indicated separately from those added to the property later.

HISTORIC BUILDINGS AND STRUCTURES

Morea. Morea is a 2-1/2-story vernacular brick residence built in 1835 in the Federal/Adamesque style. The house faces east toward Emmet Street and the University of Virginia (Figure 7). While Emmet Street was not present at the time Morea was built, present-day Ivy Road existed as the Staunton Turnpike or Three Notch'd Road. Little is known about how the property was accessed until Sprigg Lane was developed in the late 1920s or 1930s, although a route may have entered the property from Three Notch'd Road, and a path is known to have connected the house with the University grounds during the mid-nineteenth century.

The dwelling features a low-pitched front gable roof with two pedimented front dormers, a single brick interior end chimney centered on the ridges, and three bays composed of a central covered portico at the door, centered between two windows. The roof is standing seam metal. The house sits on a continuous masonry foundation with a windowless basement under the rear portion. Features of the house include a recessed second-story piazza or veranda, a three-arched masonry arcade, Roman Doric columns, Chinese trellis motif porch railings, and oversize 6 over 6 windows with large panes of glass. The western façade contains doors that open onto a brick terrace. An addition was built to the north of the house during the third quarter of the nineteenth century. The construction of the original structure is high-quality Flemish bond brickwork, with Queen closers at all openings and corners. The north addition is five-course American bond. The window and door openings are bridged by hidden masonry, wooden, or metal lintels. The 2-story north wing contains a single large room on the first floor and two bedrooms above.



Figure 7. The principal façade of Morea, with Little Morea beyond to the left, looking northwest, 2019.

Changes believed to have been made to the building since the original construction include removal or alteration of the rear porch, door, breezeway, and north kitchen outbuilding, the window and door to the central hall, the second floor doors to the porch and window that are now walled, and a connecting door with Little Morea. Some changes were made to Morea during the Duke family ownership period that extended from circa 1847–1895. The north kitchen and other outbuildings were removed and a living room built along the north façade, with a new kitchen structure established further to the northwest. The Dukes also reconfigured several door entries, added a bay window on the north wall of the north wing, built a chimney stack and small fire box in the hall/arcade, and replaced cornices in both living rooms. During the early twentieth century, several additional changes were made including a two-story west addition study added to the Morea living room, an arcade added to the second floor passage, and bathrooms. The basement was excavated to establish north and south stair access, a wrap porch was added, and an interior side door was added where a window had been.

Changes were made to the interior by the University in 1962 following acquisition of the property. The entrance stairs were rebuilt, the interior kitchen was moved from the study to the southwest corner of the Morea arcade and the chimney block and the outkitchen demolished. A partition in the rear block was extended and fencing added to the north façade. The south portion of the wrap porch was removed and front steps built. The portico over the front steps was added, a partition associated with the earlier kitchen removed, and a door created on the second floor, while closets were added to the bedrooms. The vestibule in the Morea living room was removed, and the exterior door closed with the stair removed. The cornice was replaced, an antique mantel added to the living room fireplace, and bathroom fixtures were updated.⁴

The nomination notes: “The main block of the house is substantially unchanged from its 1835 appearance, and the recessed north addition does not intrude on its visual integrity.”⁵ While the house retains integrity of location, feeling, setting, association, and for the most part integrity of materials and workmanship, the changes described above have resulted in diminished integrity of design. At the same time, these alterations were made to accommodate ongoing residential use and occurred during the proposed period of significance. As such, Morea possesses sufficient integrity to convey its historic associations.

Little Morea. Little Morea was originally built as a one-room, 1-1/2-story southwest wing for Morea that was connected by a door. The two buildings now have separate entrances and no connecting door. A second story was added to Morea potentially during the period of Duke family ownership in the nineteenth century, resulting in removal of dormers on the north façade. During renovations completed in 1962 by the University, one of the windows in the south facing façade was converted to a door, and the connection between the two buildings closed (Figure 8).



Figure 8. The principal façade of Little Morea, looking northeast, 2019.

Garage. The garage located at the southwest corner of the Morea property is a single-story brick and CMU masonry and wood-frame structure with a side gable standing seam metal roof that opens to the east along the driveway leading to Little Morea. Wooden clapboards are set in the gable end. The garage has a concrete floor and apron at the entrance, and a 6 over 6 double-hung window in the rear façade (Figure 9). The interior walls are CMU. The garage is believed to have been built in 1915.



Figure 9. The principal façade of the garage, looking west, 2019.

Western wall. A concrete block wall marks the western boundary of the Morea property (Figure 10). The wall was likely constructed in the 1960s when the Weedons and Virginia Stokes expanded their property to the east. The wall extends from a gated entry along the northeastern

corner of the Recoleta property to Sprigg Lane. A wooden gate in the wall marks a threshold from Recoleta into the Morea property.



Figure 10. Western wall that divides Recoleta and Morea properties, 2019.

MISSING BUILDINGS AND STRUCTURES

Kitchen and breezeway north of the house. A kitchen possibly original to the construction of Morea was located north of the house and attached by a 10 to 15-foot-long breezeway. This kitchen was removed when a dining wing was added to the house by the Dukes during the fourth quarter of the nineteenth century. A fenced yard edged the building.

Outbuilding northwest of Morea. An additional former outbuilding located 40 feet northwest of Morea may have served as a kitchen following removal of the kitchen closer to the house. The structure was a one-room structure. It was demolished by the University in the 1960s.

Stables. A stables is believed to have been located to the southwest of Morea in the location where Sprigg Lane House currently stands.

Italianate fountain. Personal interviews conducted with former residents of Weedon House and Recoleta suggest that Morea once featured a formal Italianate fountain that was later removed ahead of the transfer of the property to the University of Virginia. The fountain as remembered by Mary Pollock was located just north of the existing Morea garage. Mary's memory would have located the fountain during the tenure of Elizabeth Echols at Morea. It is possible that the fountain was removed when the Weedons acquired a 15-foot-wide strip of Morea in 1960.

HISTORIC GARDENS AND PLANTINGS

South yard. The south yard of Morea is composed of turf lawn inset with mature deciduous shade trees and planting beds filled with groundcovers (Figure 11). A row of widely spaced mature boxwood form an implied edge to the property along Sprigg Lane.



Figure 11. The south yard plantings at Morea, looking northeast, 2019.

North yard. The north yard is composed of an open expanse of turf lawn dotted with mature shade trees and edged by planting beds to the north and west, and a cluster of plantings along the northern and eastern edge of the driveway circle. The beds form a continuous edge of ornamental plantings carefully arranged to screen the residential neighborhood at Cresap Road and to provide seasonal interest (Figure 12). The white board fence helps divide the south and north yards as does the driveway circle.



Figure 12. The north yard plantings, looking northwest, 2019.

Older trees. There are several older trees at Morea that may date to the nineteenth century, a few of which may have been planted by John Emmet in the 1830s and 1840s. These include Kentucky coffee trees and Osage orange trees (see analysis chapter and Figure 13).

Albemarle Garden Club plantings associated with Meade Palmer plan of 1963-1964. Mature boxwoods, evergreen trees, deciduous flowering shrubs, and groundcovers are present throughout Morea (Figure 14). The plant collection was augmented through implementation of designs prepared by Meade Palmer in 1963 by the Albemarle Garden Club.



Figure 13. View of one of the large Osage orange trees, project team members, and Albemarle Garden Club interviewees, looking east, 2019.



Figure 14. The north yard plantings, looking northwest, 2019.

OTHER VEGETATION

Other plantings. The Albemarle Garden Club has added many plantings at Morea over the years as part of its efforts to support and sponsor the botanical collection. These plantings are an important feature of the Morea grounds, but generally post-date the historic period and thus do not contribute to the significance of the property. These plantings are otherwise compatible with the historic landscape.

Memorial and commemorative trees. Three trees located on the Morea property have been planted in honor of individuals since 1997. A dove or handkerchief tree (*Davidia involucrata*) planted south of Morea was planted in honor of Meade Palmer. The original tree planted in 1997 was later lost and has been replaced. An American linden planted in honor of Brad Brown in 2012 is located near one of the dorms. There is a second American linden planted in honor of Eric Loft in 2018 northwest of Morea.⁶ These plantings post-date the historic period, but are generally compatible with the historic landscape.

MISSING VEGETATION

Agricultural plantings. The property was originally developed by John Emmet as a farm and served agricultural uses. Related to these uses were mulberry trees planted to support a silkworm enterprise, orchards, and hedges used to enclose pasture.

Emmet-era trees around the house precinct. A large basswood tree formerly marked the northwest corner of the house that many considered a legacy of Emmet's ownership. Several other large trees were indicated as lost due to the regrading associated with construction of new dorms, Hoxton and Yen Houses, east of Morea in 1984.

Boxwood plants at the entrance to the house. In *Recollections*, a set of notebooks written by Richard Duke's grandson, R.T.W. Duke, Jr., describes "Morea, my Aunt Mary Smith's place...the solid brick structure just west of the University, with the large box trees at the front stoop."⁷ There are fewer boxwoods at the building entrances today than appears in earlier photographs, suggesting that they have been replaced since the period of significance. Records indicate that many boxwoods randomly arranged on the lawn in the 1960s were recommended to be moved and grouped into a hedge along Sprigg Lane by Meade Palmer. This helped create a more open feeling to the lawn and also helped prevent cars from parking on the grounds during the football season.

HISTORIC CIRCULATION

Morea entrance drive and circular turn-around. Morea faces east toward the University. The dwelling is currently approached from Sprigg Lane via a gravel drive that angles to the northeast before terminating in an irregular circular turnaround in front of the building entrance (Figure 15). The entrance drive corridor is flanked by trees with some shrubs and groundcover, a lawn, as well as an identity sign at Sprigg Lane, and University lighting. The central island set within the circular turnaround is planted with turf and ground covers. A sundial is set within the bed of groundcovers.

Little Morea entrance drive. Arising to the west of the Morea entrance drive is a separate gravel access road leading to Little Morea (Figure 16). The road ends in a small parking area edged to the north by the board fences and to the east by Little Morea. This drive appears to have been added based on designs prepared by Meade Palmer in 1963, and replaced a spur road arising from the Morea entrance drive. A gravel spur and concrete apron lead to the garage interior. The entrance drive is edged by an identity sign, permit parking sign, and University standard globe lighting added later.



Figure 15. Morea entrance drive, looking northeast, 2019.



Figure 16. Little Morea entrance drive, looking north, 2019.



Figure 17. Gate leading to Recoleta at the western edge of Morea, looking west, 2019.



Figure 18. The terraces associated with Big and Little Morea, looking east, 2019 (left), and 1986 (right, source Albemarle County Historical Society).

Gate to Recoleta. Set within the concrete block wall along the western property boundary is a gated entrance between Morea and Recoleta (Figure 17). The wall was built in 1960 when a 15-foot-wide strip of Morea was acquired by the Weedons in transfer of the property to the University. The gate is likely original to the wall.

OTHER CIRCULATION

Terraces. Both Morea and Little Morea are edged by brick terraces. The terrace associated with Little Morea is located to the north of the building and accessed from a single door in the north façade. It is separated from the Morea terrace by a short section of wooden board fence similar to the fence that separates the front and rear yards (Figure 18 left). The Morea terrace is accessed from a pair of French doors set in the northern end of the west façade, that lead to a covered portico and arched openings that lead to the terrace. A second pair of French doors is in the outer exterior wall at the south end of the arched openings. A fence was built north of Little Morea in the 1960s. The terrace post-dates removal of the fencing (Figure 18 right), while the terrace adjacent to Morea appears to have been rebuilt.

Walk to Little Morea entrance. Flagstones set within a planting bed that edges Little Morea to the south lead from the parking area to the front door to the building (Figure 19). The date of origin of the flagstone walk is not known. Meade Palmer's designs suggest a brick walk for this location that appears not to have been built. The flagstones continue past the door and provide a connection to the Morea entrance drive.

Walks in gardens west of Little Morea entrance drive.

Informal arrangements of flagstones also lead through some of the garden beds located along the western edge of the Morea property (Figure 20).

Access road and stair to Gwathmey Residence Hall.

The University of Virginia built Munford Hall in 1951. A topographic survey completed in 1966 indicates considerable re-grading was done in order to create an entry drive and drop off on the west side of the building. In the 1980s an addition was added to Munford Hall that involved additional extensive earthwork to establish an at-grade entry relative to the existing facilities. A steeply vegetated hillside, brick retaining wall and concrete stair with handrail allow access from the entry drive associated with the dorm (Figure 21).



Figure 19. Flagstone walk leading to Little Morea entrance, looking northeast, 2019.



Figure 20. Informal stepping stones leading through the garden beds along the western edge of Morea, looking west, 2019.



Figure 21. Access road and stair to Gwathmey Residence Hall, 2020.

MISSING CIRCULATION

Path from the University. A historic path once led west from the University to Morea. The alignment of the path appears to have been consistent with the current route of Sprigg Lane (Figure 22).



Figure 22. 1858 Pratt map of the University showing the path leading to the Emmet property. (Source: University of Virginia)

HISTORIC SMALL-SCALE FEATURES

Bust along western wall. A sculptural bust is located near the western property boundary along the concrete block wall associated with Recoleta and Weedon House (refer to Figure 10). The date of origin of the bust is not currently known. During a personal interview conducted for this project, Mary Weedon Pollock recalled a formal Italianate fountain on the Morea property near the present-day garage. The fountain may have been located in the area where the boundary between Morea and Recoleta and Sprigg Lane House was moved to the east, which may have led to its removal, most likely by the Echols. It is possible

that the sculptural element located along the wall between the properties today may have been associated with the fountain.

Post and board fence. Extending east from the Recoleta/Sprigg Lane property boundary is a wooden post and board fence that divides the front and rear yards of Morea (Figure 23). The fence is approximately 3 feet tall, with posts set approximately 8 feet on center. The fence has three equally spaced 1x4 boards nailed to the posts, and a 1x2 set atop the top board. Caps associated with the post are set atop the 1x2 boards. The fence is painted white. The date of origin of the fence is not currently known, but it appears on the drawings prepared by Meade Palmer in 1963.



Figure 23. The wooden post and board fence separating the front and rear yards at Morea.

OTHER SMALL-SCALE FEATURES

Sundial. A concrete and bronze sundial is set within the groundcover bed of the circular turnaround island in front of Morea (Figure 24). The sundial appears in photographs of Morea from the early 1980s (refer to Figure 1). The date of origin of the sundial has not otherwise been determined.

Boundary fence. A boxwire fence marks the northern property boundary of Morea. The wire is supported by metal posts. The date of origin of the boxwire fence is not currently known.

Benches. There are two benches at Morea. One is a concrete slab set on concrete supports under a tree near the garage. The concrete slab is cracked. The second is a wooden slat bench with a back located along the northern edge of the rear yard. The wooden bench features a plaque indicating that it was a gift of the Albemarle Garden Club in 2001.

Signs. Identity signs are located along Sprigg Lane that mark both Big and Little Morea as part of the University of Virginia. Along the Little Morea entrance drive is a permit parking sign. Located adjacent to the garage is

an interpretive sign that features a sketch of Morea and indicates the specimen trees present. The sign is etched aluminum set on a metal post. Further investigation is needed to determine the date of origin of the sign (Figure 25).



Figure 24. Sundial set within the planting bed in the circular driveway turnaround at Morea, looking northeast.



Figure 25. Etched drawing and sign illustrating key specimen plants at Morea, looking northwest.

Lighting. University of Virginia standard globe lighting edges both entrance drives at Morea (refer to Figures 16 and 17).

Yard hydrants. Yard hydrants for watering plants are located near the garage and the post and board fence.

Tree tag plaques. Several of the larger and more important plant specimens are affixed with aluminum tree tag plaques that provide the Latin and common names of the species (Figure 26). Further research is needed to determine the date of origin for the plaques.



Figure 26. One of the tree tag plaques associated with key specimen plants at Morea, looking south.

MISSING SMALL-SCALE FEATURES

Fence at kitchen. A wooden fence once enclosed the kitchen to the north of Morea (refer to Figure 2).

Posts along Sprigg Lane. Visible from Weedon House along Sprigg Lane in a circa 1930s photograph is a wood post fence or edging that lines the Morea property (Figure 27).

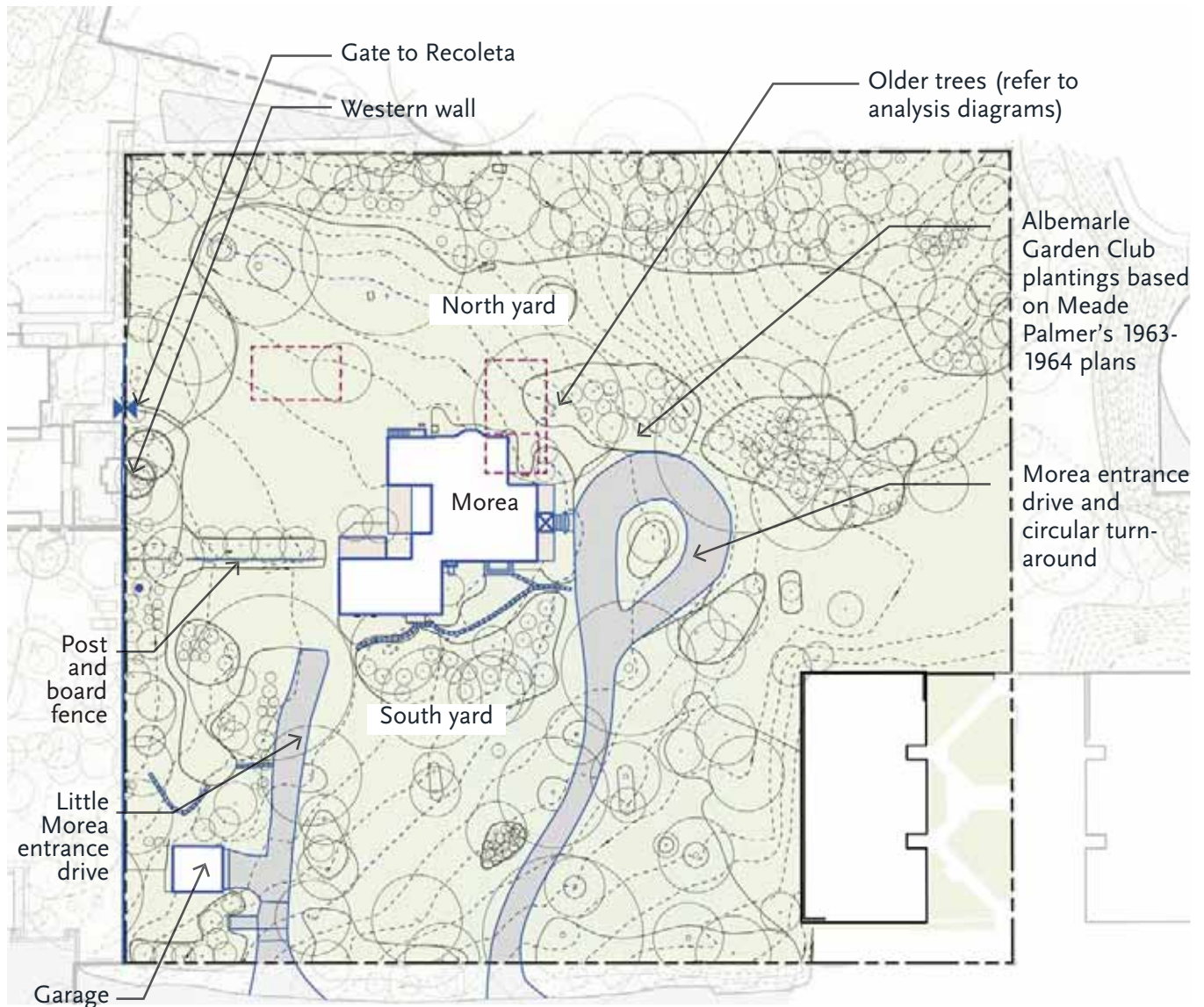


Figure 27. Visible from Weedon House along Sprigg Lane is a wood post fence or edging at Morea, view northeast. (Source: Luke Pollock)

ENDNOTES

- 1 Albemarle Garden Club archives, Albert and Shirley Small Special Collections Library.
- 2 ACDB 205:317.
- 3 CCDB 218:424.
- 4 J.C.R., "Morea House, Little Morea, and Morea Garage, 209-11 Sprigg Lane, B2428, B2423, B2429, Building Chronology," June 7, 2004. University of Virginia Facilities Management folder, Morea House B2428. (accessed February 28, 2020).
- 5 Virginia Historic Landmarks Commission Staff, National Register of Historic Places (NRHP) nomination: Morea. Virginia Landmarks Register (VLR) Listing Date: March 20, 1984; NRHP Listing Date: May 3, 1984.)
- 6 University of Virginia, "Memorial and Commemorative Trees" available at <https://memorialtree.virginia.edu/> (accessed February 28, 2020).
- 7 R.T.W. Duke Jr., *Recollections*, Gaye M. Schulman, ed., Vol. I (Charlottesville, Virginia: Albemarle Charlottesville Historical Foundation, 2001), 35.

MOREA HISTORIC FEATURES



Non-historic features:

- Terraces
- Walk to Little Morea entrance
- Walks in the gardens west of Little Morea entrance drive
- Access road and stair to Gwathmey Residence Hall
- Lighting
- Signage
- Sundial
- Boundary fence
- Benches
- Signs
- Yard hydrants
- Commemorative and memorial trees
- Other plantings
- Tree tag plaques

Missing features:

- Kitchen and breezeway north of the house
- Outbuilding northwest of Morea
- Stables
- Path from the University
- Italianate fountain
- Agricultural plantings
- Emmet-era trees around the house precinct
- Boxwood along front entry
- Fence at kitchen
- Posts along Sprigg Lane

MOREA FEATURE ASSESSMENT TABLE

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Buildings and Structures				
Morea	1835	Dining wing addition built late nineteenth century	Contributes	
Little Morea	Circa 1835-1842	Converted from 1-1/2 to 2-story structure	Contributes	
Garage	1915		Contributes	
Western wall	1960		Contributes	
Kitchen and breezeway north of house	Circa 1835	Removed late 19 th century	Missing	
Outbuilding northwest of house	19 th century	Removed 1960s	Missing	
Stables	19 th century	Removed by 1938	Missing	
Italianate fountain	By 1930s	Removed by 1960	Missing	
Gardens and Plantings				
South yard	By 1963		Contributes to setting	
North yard	By 1963		Contributes to setting	
Older trees	Circa 1835-1847		Contribute to setting	
Albemarle Garden Club plantings based on 1963-1964 plans	Circa 1963-1964		Contribute to setting	
Other plantings	Post 1970		Do not contribute to setting	Compatible with historic landscape
Commemorative and memorial trees	Post 1997		Do not contribute to setting	Compatible with historic landscape
Agricultural plantings	19 th century		Missing	

MOREA FEATURE ASSESSMENT TABLE, CONT.

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Emmet-era trees around the house precinct	Circa 1835	Lost to old age and regrading for dorm construction	Missing	
Boxwood along front entry	Circa 1847-1900	Possibly removed, replaced or relocated	Missing	
Circulation				
Morea entrance drive and circular turn-around	Circa 1835; 1930s; 1963		Contributes	
Little Morea entrance drive	1963		Contributes	
Gate to Recoleta	1960		Contributes	
Terraces	Post-date 1970		Do not contribute	
Walk to Little Morea entrance	Likely post-date 1970		Does not contribute	
Walks in gardens west of Little Morea entrance drive	Likely post-date 1970		Do not contribute	
Access road and stair to Gwathmey Residential Hall	Post-date 1970		Do no contribute	
Path from the University	19 th century		Missing	
Small-scale features				
Bust along wall	By 1970		Contributes	
Post and board fence	1963		Contributes	
Sundial	Likely post-dates 1970		Does not contribute	
Boundary fence	Likely post-dates 1970		Does not contribute	
Benches	Post-date 1970		Do not contribute	
Signs	Post-date 1970		Does not contribute	
Lighting	Post-date 1970		Does not contribute	
Yard hydrants	Likely post-date 1970		Do not contribute	
Tree tag plaques	Likely post-date 1970		Do not contribute	
Fence at kitchen	Circa 1835	Likely removed late nineteenth century	Missing	
Posts along Sprigg Lane	Circa 1930s		Missing	

Recoleta



Figure 1. The interior living room of Recoleta and the often photographed fireplace feature, 2019.

Recoleta is located at 120 Rothery Road in Charlottesville, Virginia. The property is edged to the northeast by a residential subdivision centered on Cresap Road, to the east by Morea, to the south by Weedon House, and to the northwest by Rothery Road.

Recoleta was built for Agnes Rothery Pratt and Harry Rogers Pratt between 1939 and 1940 based on plans prepared by local architect Benjamin Charles Baker (Figure 1). The Pratts were extensively involved in the design of the house and property, and in developing the gardens that complement the dwelling. Mrs. Pratt who used her maiden name Agnes Rothery professionally, was the author of numerous books, including a very popular series of travel guides. Mr. Pratt was a professor of fine arts and drama at the University of Virginia.

Following the initial construction of Recoleta, the Pratts were unable to complete their designs for garden rooms due to the lack of building materials resulting from World War II. During the war, the Pratts are known to have

cultivated a Victory Garden at Recoleta north of the house (Figure 2). In 1946, they continued work on the property, building a concrete block wall around an outdoor garden room south of the house that included a fountain (Figure 3). The Pratts added flower beds and tree and shrub plantings in the garden south of the house as well as tree and shrub plantings to the north of the house. Following the death of Agnes Rothery Pratt in 1954, Harry Pratt sold Recoleta to William E. and Virginia O. Stokes.¹ The Stokes were close friends of the Pratts and had been married in the house in 1947. They subsequently moved into Recoleta to care for Harry Pratt before his death in 1956.

During the 1960s, as part of acquisition of the adjacent Morea property to protect it from development, neighbors William and Elizabeth Weedon adjusted the boundary of Recoleta and Sprigg Lane House by expanding the two properties by 20 feet to the east. The Stokes incorporated the space into an expansion of their walled garden to the east with the help of one of their borders. At the same time, the Stokes expanded the garden to the west by adding a



Figure 2. View south of the principal façade of Recoleta with the Victory Garden in front of the north terrace, circa 1940s. (Source: Virginia Stokes)

lower terrace area that featured beds of roses, a particular gardening interest of Virginia Stokes. Other changes included the addition of a concrete shed at the north end of the parcel and concrete block retaining walls along the driveway leading to the garage.

William Stokes died in 1971. During the 1980s, Virginia Stokes established a pergola gate and walk leading from an access road leading through a parcel acquired by William Stokes in 1958 that connected Recoleta to Cresap Road for the use of her student boarders, and a flagstone walk providing access to the house with the assistance of her tenants. Virginia Stokes continues to host social gatherings at Recoleta, and remains an avid gardener. The garden rooms and walls continue to be adorned with objects collected by Agnes Pratt and by Mrs. Stokes over the years that include urns, sculpture, tile, and metalwork.

On January 10, 2004, Virginia Stokes placed a historic preservation easement on the property at the recommendation of her lawyer, Lloyd Smith. She also listed the property in the Virginia Landmarks Register on September 10, 2003, and the National Register of Historic Places on August 1, 2004.

The individual landscape features that comprise the Recoleta landscape are described below. The descriptions are organized by landscape characteristic, beginning with buildings and structures, and continuing with gardens and plantings, circulation, and small-scale features. Features identified as historic—that is those established at least

50 years ago and potentially contributing to a National Register of Historic Places Historic District—are indicated separately from those added to the property later.

HISTORIC BUILDINGS AND STRUCTURES

Recoleta. Recoleta is a two-story Spanish Colonial revival house completed in 1940. The house is constructed of reinforced concrete block which is painted a terra cotta color with a pale yellow wash for a stucco effect, and features a red tile gable roof with decorative rafter ends that project under the eaves, arched openings, an exterior stair, a balcony, and steel-framed casement windows (Figures 4 and 5). The interior of the east wing is separated from the main block of the house and continues to be used for student boarders as originally designed.

The house features a U-shaped plan that embraces a patio flanked by one-story loggias on the south facade. The loggias are supported by rustic timber posts with curved brackets. The ceilings of the loggias feature exposed viga-like log rafters, and pierced metal globe light fixtures. Additional architectural details include a square niche in the house wall with carved, painted, and grated Norwegian wood doors, an Egyptian-style cat sculpture, and a cast-iron trellis border around the door. Diamond-shaped perforated blue glazed tiles are used as vents in the west and south gables; a green tile vent is in the east gable. The principal entry occurs in the north façade, accessed from a flagstone terrace edged by a concrete block wall. The south façade opens to an enclosed garden framed by a concrete block

wall that incorporates a fountain wall with a tile roof, circular lantern niches, and a patio. The east elevation has a small shed-roofed garden shed extension.

Recoleta was sited along the south side of a steep ravine that descended to a stream that was a tributary of the Meadowcreek watershed. Extensive grading was required to create a level terrace for the house. In her book, *A Fitting Habitation*, Agnes Rothery noted the extent of the work:

...if our friends were aghast when they saw the whole top of a hill being excavated, we ourselves had a moment of fright when we saw those foundations extend a hundred feet east and west, while an army of workmen began to swarm all over the place...The foundations became walls—double walls—of gray cinderblock. Steel girders and massive posts were heaved into position...it seemed remarkably substantial.²

Today, the grades associated with the property are relatively level in the precinct around the house, but drop away to the north and west. The west elevation of the house, which overlooks a garage and the entrance drive that leads into the property from Rothery Road near its intersection with Cameron Lane, has a second-story balcony and a walled terrace extension on the south end. Exterior steps rise from the entrance drive behind a stepped parapet to the north terrace.

The interior has painted block and stucco walls, wood and stone floors, and wood beam, board, and stucco ceilings. The living room and second floor study have rounded corner fireplaces (refer to Figure 1). Decorative ironwork and woodwork are found throughout the interior.³

Garage. The garage is located at the basement level at the northwest corner of the house. The one-story building is large enough to house two vehicles. It was likely built with the house by 1940, although Rothery Road did not exist at the time the Pratts purchased the property, and the road would have preceded construction of the garage. The garage features concrete block walls and a gable roof clad with red tile. A beam over the garage entry is supported by a round log post set between the two parking bays (Figure 6). A wooden gate is set to the west of the principal façade of the garage that ties into the three- to four-course concrete block wall that edges the driveway on the west side. The parking area in front of the garage is connected to the stone exterior stair, edged by a steeped wall, that leads to the western façade of the house, and is connected



Figure 3. Aerial photograph of Recoleta in 1955 showing the house, driveway, garage, and walled garden. (Source: University of Virginia Office of the Architect)

to the north terrace through a metal gate.

South wall. A concrete block wall that varies in height between 3 and 4 feet edges the property to the south and contains a rectangular level lawn panel (Figure 7). The wall has a taller section on axis with the south patio entrance to the house that features a fountain. A gate is in the east end of the wall that provides access to the Sprigg Lane House property. A lower wall fronts the perimeter wall and frames garden beds. The wall connects to a flagstone patio that extends north from the fountain. The wall replaced an earlier post and rail fence in 1946.

Fountain, south wall. The fountain set against the south wall is a raised rectangular basin edged by concrete block walls with a two-brick-high coping surrounding a copper liner. The central basin is edged to either side by narrower wall extensions that contain planting beds (Figure 8). The wall behind the basin extends to 6 feet in height and is topped by a Spanish tile pent roof. A round-arched niche contains a concrete statue that empties water into the basin. Two round lantern niches flank the central niche that feature ornamental pierced metal covers. A flagstone patio edges and frames the basin. This feature was built in 1946 by the Pratts.

East walls. A concrete block wall approximately 4 feet in height edges the original formal garden at Recoleta to the east. The wall extends from the gated entry into the space at the southern edge of the eastern façade of the house and the south wall to a set of piers that mark a wooden door and entrance into the Sprigg Lane House property. This wall was built in 1946. Beyond an opening in the east wall is raised patio marked by a fountain (Figure 9). The fountain is edged to the east by a second wall that contains the patio, but also continues south along the



Figure 4. Principal façade of Recoleta, looking south, 2019 (left), circa 1940s (right). (Source: Virginia Stokes (right))



Figure 5. South façade of Recoleta, looking northwest, 2019 (left), circa 1940s (right). (Source: Virginia Stokes (right))



Figure 6. South façade of the Recoleta garage, looking northwest, 2019.



Figure 8. Fountain feature built into the south wall, 2019.



Figure 7. The south wall, looking west, 2019.



Figure 9. The east walls, looking northeast, 2019.



Figure 10. Fountain, east wall, 2019.

property boundary to Sprigg Lane, also forming the eastern boundary of the Sprigg Lane House property and western boundary of the Morea property. This second wall was built circa 1960.

Fountain, east wall. The east end of the garden area was added in the 1960s when a linear strip of Morea was acquired by the Stokes that extended their property to the east.” The flagstone patio is set two steps above the lawn panel, and edged to the east by the concrete block wall built along the property boundary. The central portion of the wall within the patio space has a higher, arched section on axis with the garden to the west. A round-arched niche contains a fish fountain and is flanked by electric lanterns (Figure 10). Like the fountain on the south wall, the fish fountain empties into a rectangular basin. The basin holds goldfish. The basin is concrete block with a decorative tile raised border.

West wall. The later rose garden addition to the formal garden south of the house is edged to the east by a low concrete block wall inset with two steps, and to the west by a taller concrete block wall that contains the space (Figure 11). This low wall was likely built in the 1960s, while the perimeter wall was constructed in 1946.

Walls along north terrace. A concrete block wall, approximately 3 feet in height, edges the north terrace of the house. The wall begins at grade at the eastern end, and serves as a retaining structure at the western end where the grade drops away. The block wall ends at a stuccoed taller section of wall that frames the terrace to the west (Figure 12). Set within the wall is a half-moon-shaped niche. These walls were original to the construction of the house in 1940. At the northern corner of the wall, the grade drops steeply down to Rothery Road.

Walls along the entrance drive. A gently curved wall edges the entrance drive to either side as it approaches Recoleta from Rothery Road (Figure 13). The wall is composed of three- to four-course high concrete block which transitions to stacked stone as it approaches the western garden wall (Figure 14). The stacked stone wall may have been

constructed with the garden walls in 1946, not appearing in photographs of the early construction of the house, while the block walls were added at a later unknown date.

Shed. Located at the north end of the eastern wall is a concrete block and wood shed. The one-story structure has a shed roof clad with sheet metal (Figure 15). The block wall fills part of the western wall. The remainder is open and filled with plywood panels and a plywood door opening. The shed is edged to the east by a wood plant privacy fence. A chain link fence edges the building and marks the property line to the northwest. The date of construction of the shed is not known, but is believed to date to the late 1960s.

OTHER BUILDINGS AND STRUCTURES

Pergola gate. Located at the northern end of the eastern property boundary is a concrete block and wooden pergola gate feature that mark the entrance from the parking area at the end of Cresap Road (Figure 16). The pergola gate was built in the 1980s by Ian Lockheed, one of the boarders living at Recoleta.



Figure 11. West wall, looking south, 2019.



Figure 12. The walls along the north terrace, looking west, 2019.



Figure 13. Walls edging the entrance drive, looking east, 2019 (left), and circa 1940 (right). (Source: Virginia Stokes (right))



Figure 14. Walls edging the entrance drive, looking south, 2019.



Figure 16. The pergola and gate, looking east, 2019.



Figure 15. The shed, looking northeast, 2019.



Figure 17. The formal garden south of the house, looking southwest, 2019.

GARDENS AND PLANTINGS

Enclosed gardens and lawn south of the house. A garden room extends from Recoleta to the south accessed off a patio that spills from the central living space of the house (Figure 17). A 2003 NRHP nomination for the property describes the layout:

The garden on the south side of the house is largely comprised of a rectangular lawn that parallels the house. It is enclosed on the south property line by a 1946 cinder block wall with a taller section on axis with the patio entry. This taller wall is topped by a Spanish tile pent roof and has a round-arched niche with a concrete statue that empties water into a raised rectangular basin. Flanking the niche are two round lantern niches with ornamental pierced metal covers. A small flagstone patio extends in front...The patio wall has a higher, arched section (on axis with the long axis of the garden) with a round-arched niche containing a fish fountain and flanked by electric lanterns. The fountain empties into a goldfish pool with a cinder block and decorative tile raised border.”⁴

Planting beds surround the lawn which were likely built with the wall in 1946 (refer to Figure 7). Two smaller gardens that were added in the 1960s bookend the central lawn area to the east and west. The side gardens are set above and below the central terrace to the east and west respectively. A low concrete block wall frames the central lawn to the west, while a taller wall frames the central space to the east. A break in the wall leads to the eastern patio space where a second fountain was added. A gate leads toward the hillside that descends to Rothery Road along the western garden wall. There is a gate leading to the Sprigg Lane House property along the south wall, and one to the north side of the house as well.

Although the house was finished in 1940, financial constraints and limited access to materials during the war had led the Pratts to postpone plans for the garden construction at Recoleta until 1946, when they were able to build a long-awaited wall around their yard and garden.

The Stokes began to make changes to the gardens in the early 1960s, enlisting the help of a few of the students who boarded at the house.⁵ One of the student boarders, Ian Lockheed, completed a great deal of design and construction work associated with the walled garden room leading to the north lawn area, according to a guide book published for the 1972 Albemarle Garden Club Tour of Sprigg Lane gardens. The booklet also referred to a garden room comprised of a lily pond and fountain as the Emmet Room, after John Emmet.⁶



Figure 18. The east garden and associated flagstone walk and stair, looking north, 2019.

East garden. Just east of the house is a garden space which is accessed from a gate that leads from the garden south of the house (Figure 18). The north side of the garden is edged by a low wall and a single stone stair with a handrail. The garden room is bounded to the west by the house where a door provides access. The eastern wall is a block wall that defines the western boundary of Morea. Within the wall is a gate flanked by brick pillars. The space is edged by shrubs with various garden ornamentation likely original to the Pratt era.



Figure 19. View northeast across the rose garden, 2019.

Rose garden. A rose garden is located at the southwest corner of Recoleta (Figure 19). Roses are one of Virginia Stokes' favorite plant species. The roses are planted in beds lined with brick turned diagonally on edge and set within a brick patio. Virginia Stokes' rose garden, established in 1960, blooms in the terraced area southwest of the house.

Trees and shrubs along the northwest slope. A woodland comprised of canopy and understory trees creates a thicket along the northwestern slope of Recoleta (Figure 20). Agnes and Harry Pratt moved into the house in July 1940 and “purchased a few tiny fruit trees for the slope... and with sparing hand we planted a few other trees and shrubs.”⁷ A few of the planted species may



Figure 20. The wooded northwest slope, looking northwest, 2019.

remain although over time the edge planting has grown in likely through a combination of intentional and volunteer planting.

Victory garden north of the house. During World War II, the Pratts had a victory garden that was tended by their gardener Roy. In her book, *A Fitting Habitation*, Agnes describes the garden: “Even if the vegetable garden at the front door destroys that formality we planned for, we shall keep it there for the duration of the war, and Roy says he guesses the duration will last longer than the war.”⁸ The garden was eventually removed and replaced by lawn at an unknown date.

HISTORIC CIRCULATION FEATURES

Entrance drive. Leading into the Recoleta property from Rothery Road is an asphalt-paved entrance drive. The entrance drive ends at the base of the house and the entry into the small garage. The drive is edged to either side by a low concrete block wall that mitigates the steeply-sloped embankments to either side (Figure 21). The wall on the south side extends to a stone wall marking the rear entrance into Sprigg Lane House from Rothery Road. The entrance drive was built around the same time as the house and garage.



Figure 21. The entrance drive to Recoleta, looking northeast, 2019.

Stairs leading to the house from the entrance drive. A long flight of stone steps leads from the parking area in front of the garage to the main floor of the house. The steps are edged by a stepped wall (Figure 22). The stairs were built at the same time as the house and garage.



Figure 22. Stairs leading to north terrace at Recoleta from the driveway, 2019.

Paved landing at the southeast gate. The south gate leading to the Sprigg Lane House property is edged by a raised paved landing. The landing is paved with square cut pavers (Figure 23). Irregularly-arranged flagstones form a path leading toward Sprigg Lane House on the other side of the gate. The gate likely dates to construction of the wall in 1946.



Figure 23. The paved landing at the southeast gate leading to Sprigg Lane House, 2019.

Patio south of the house. Outside the south (rear) entrance into Recoleta is a flagstone patio that is connected to each of the entrances into the house (Figure 24). The patio has formal square cut pavers. The patio was built by 1940 as part of the construction of the house and expanded slightly to the south at a later, unknown, date.



Figure 24. The patio south of the house, 2019 (left), and circa 1940 (right). (Source: Virginia Stokes (right))

Patio at south wall fountain. The fountain along the south wall is edged by a flagstone landing. The flagstones are primarily square cut but here are also include some more irregularly shaped stones (Figure 25).



Figure 25. The fountain patio, south wall, looking southwest, 2019.

Patio at east wall fountain. The stone patio at the eastern end of the formal garden area is accessed via two flagstone steps. The interior of the patio is paved with square cut flagstones (Figure 26).



Figure 26. The fountain patio, east wall, looking northeast, 2019.

Rose garden patio. The brick patio at the western end of the formal garden is accessed via two sets of brick and flagstone steps. The interior of the garden is brick paved in a basket weave pattern. The rose beds are edged with brick turned diagonally on its side (refer to Figure 19). This garden was established in the 1960s by Virginia Stokes.

North terrace. The northern edge of the house is edged by a linear flagstone terrace that parallels the long façade of the house (Figure 27). The north terrace is a linear paved space that edges the principal façade of Recoleta. The terrace measures approximately 12 feet in width and is edged by a concrete block wall. The terrace provides access to the primary entrances to the house, a gate and walk leading to the stair from the basement level garage, and a second staircase to an upper level room in the home.



Figure 27. The north terrace looking southwest toward the primary entrance.

Walk from the east garden to the north terrace. A flagstone walk leads between the east garden and the north terrace (refer to Figure 18). The segment off the east garden is comprised of square cut pavers while the section that extends from the north terrace is largely composed of irregular shaped flagstone. The walk is approximately 4 feet in width. It is unclear if the walk was constructed when the gardens were built in the 1940s.



Figure 28. The gravel access drive and parking at the end of Cresap Road, looking west.

OTHER CIRCULATION

Access drive. A gravel access drive and parking enclave are located outside the Recoleta wall at the end of Cresap Road. The parking enclave edges a wooden gate feature that marks the transition from the block wall to a wooden privacy fence (Figure 28). At the end of the drive there is a mailbox for Recoleta. The drive was likely established at the time the pergola gate was developed in the 1980s.



Figure 29. The flagstone walk leading from the pergola and gate to Recoleta.

Walk from the pergola gate to the house. The pergola gate built in the 1980s to connect the parking area at the end of Cresap Road and the house leads to a flight of two flagstone steps, and a long flagstone walk (Figure 29).

HISTORIC SMALL-SCALE FEATURES

Gates. There are numerous gates connecting spaces around Recoleta. Many of the gates feature decorative wrought iron (Figure 30), while others are wood (Figure 31).

Metal edging. Decorative edging is associated with some of the planting beds (refer to Figure 17).

Urns, busts, sculpture, and architectural details. Decorative elements adorn many of the walls, planting beds, and fountain features at Recoleta (refer to Figures 6, 7, 8, 9, 10, 11, 12, 18, 19, 21, 22, 24, 25, 26, and 29).

Wrought iron benches. Decorative wrought iron benches are located on the south patio and at the entrance to the east patio (refer to Figure 23).



Figure 30. A metal gate at Recoleta, looking north.



Figure 31. A wood gate at Recoleta that provides access to Morea, looking east.

Pet grave marker. Both Agnes Rothery and Virginia Stokes are animal lovers. Many of their pets are buried on the Recoleta property. One of the pet graves is located at the south end of the eastern garden patio. A raised grave marker with a stone cap is set within the enclosed garden surrounding the fountain on the east side of the property. The marker is square in form with an overhanging capstone (Figure 32). The inscription reads “Winston, 1953-1965, born a dog – died a gentleman.”



Figure 32. Stone grave marker for a deceased dog near the eastern fountain.

OTHER SMALL-SCALE FEATURES

Privacy fence. A wood plank privacy fence extends north from the pergola and gate along the property boundary to the shed (Figure 15). The date of its construction is unknown, but it appears not to be historic.

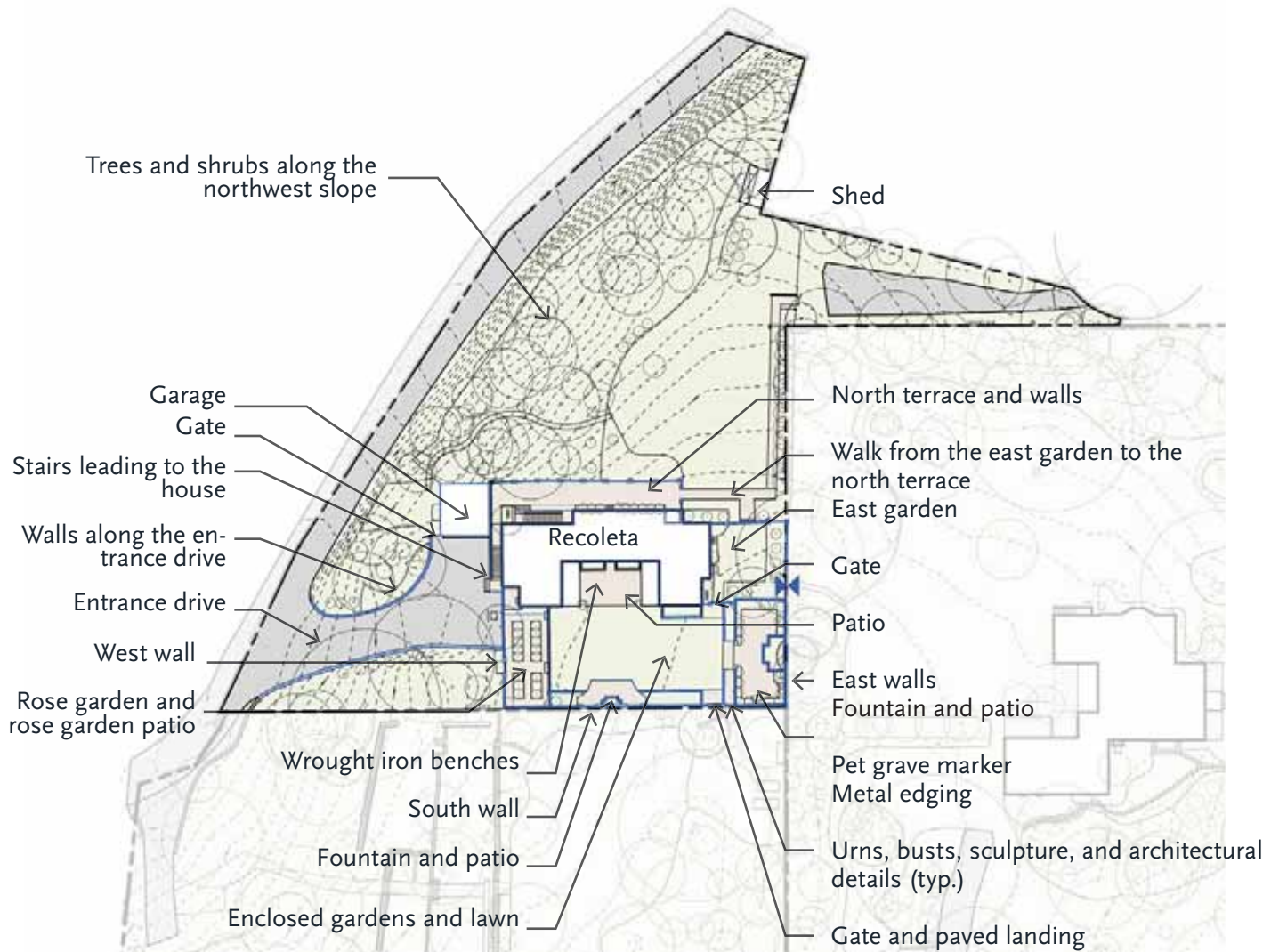
Mailbox. A mailbox is set atop a concrete block pier outside the pergola and gate along the edge of the parking spaces near Cresap Road.

Wheelstops. Concrete wheelstops are set at the western end of the parking spaces outside the pergola and gate to keep cars from hitting the entry feature.

ENDNOTES

- 1 CCDB 180-410.
- 2 Rothery, *A Fitting Habitation*, 169.
- 3 Pezzoni, "Recoleta" NRHP nomination.
- 4 Ibid.
- 5 Interview with Virginia Stokes, July 24, 2019.
- 6 Albemarle Garden Club archives, Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville, Virginia.
- 7 Ibid., 176.
- 8 Ibid., 236.

RECOLETA HISTORIC FEATURES



Non-historic features:

- Pergola gate
- Access drive
- Walk from the pergola gate to the house
- Privacy fence
- Mailbox
- Wheelstops

Missing features:

- Victory garden north of the house
- Post and rail fencing

RECOLETA FEATURE ASSESSMENT TABLE

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Buildings and Structures				
Recoleta	1939–1940		Contributes	Designed by Benjamin Charles Barker. Listed in the NRHP under Criterion C in the Area of Architecture.
Garage	Circa 1939–1940		Contributes	
South wall	1946		Contributes	
Fountain, south wall	1946		Contributes	
East walls	1946; circa 1960		Contribute	
Fountain, east wall	Circa 1960		Contributes	
West wall	Circa 1960		Contributes	
Walls along north terrace	Circa 1939–1940		Contribute	
Walls along entrance drive	Circa 1960		Contribute	
Shed	Circa 1960s		May contribute depending on period of significance	
Pergola gate	1980s		Does not contribute	
Gardens and Vegetation				
Enclosed gardens and lawn south of the house	1946		Contributes to the setting	
East garden	Circa 1960		Contributes to the setting	
Rose garden	Circa 1960		Contributes to the setting	
Trees and shrubs along the northwest slope	Circa 1940		Contributes to the setting	

**RECOLETA FEATURE ASSESSMENT TABLE,
CONT.**

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Victory garden north of	Circa 1941-1945		Missing	
Circulation				
Entrance drive	Circa 1939-1940		Contributes	
Stairs leading to the house from the entrance drive	Circa 1939-1940		Contributes	
Paved landing at the southeast gate	Circa 1946		Contributes	
Patio south of the house	Circa 1940	Expanded at an undetermined time	Contributes	
Patio at south wall fountain	1946		Contributes	
Patio at east wall fountain	Circa 1960		Contributes	
Rose garden patio	Circa 1960		Contributes	
Walk from the east garden to the north terrace	Circa 1960		Contributes	
North terrace	1940		Contributes	
Access drive	1980s		Does not contribute	
Walk leading from pergola gate to the house	1980s		Does not contribute	
Small-scale features				
Gates	Circa 1946; 1960		Contribute	
Metal edging	Circa 1946		Contributes	
Urns, busts, sculpture, and architectural details	Various dates during the historic period		Contribute	
Wrought iron benches	During the historic period		Contribute	
Pet grave marker	During the historic period		Contributes	
Privacy fence			Does not contribute	
Mail box			Does not contribute	
Wheel stops			Does not contribute	

Sprigg Lane (Weedon)



Figure 1. Weedon family members gathered in the living room of Sprigg Lane House, 2019.

Sprigg Lane House is located at 214 Sprigg Lane in Charlottesville, Virginia (Figure 1). The approximately 2.85-acre property is edged to the north by Recoleta, to the east by Morea, Sprigg Lane, and Bemiss House, to the south by residences associated with the Lewis Mountain neighborhood, and to the west by residences located along Cameron Lane.

Sprigg Lane House was built in 1938 based on plans prepared by local architect Marshall Swain Wells. Plans archived in the University's Special Collections Library illustrate the level of care and detail taken by Wells, known for his Colonial-revival-style architecture, to design every aspect of the house, including all exterior and interior finishes (Figure 2). The original homeowners, William and Elizabeth Weedon, worked closely with Wells in developing the concept for the house and property. The Weedons later designed the gardens that continue to complement the dwelling today. William Weedon, a professor of Asian studies at the University of Virginia, combined his love for Asian culture with his interest in gardening by establishing

an extensive collection of plants derived from China and Japan, and siting several sculptural pieces that he acquired through his travels into the design of the gardens. Elizabeth Weedon was also an avid gardener and member of the Albemarle Garden Club who developed her own flower and herb borders.¹ In 1946, the Albemarle Garden Club hosted a "Tour [of] Sprigg Lane Gardens," that featured hostesses Elizabeth Weedon, Elizabeth Echols, and Mary Stuart Goodwin.²

Features of the property established by the Weedons during the historic period include the house, garage, walled forecourt, eastern wall, playhouse and garden shed, incinerator, concrete pool, terraced gardens, rear patio, and planted garden spaces. The sculptural elements placed by William Weedon are no longer located within the gardens, while some of the original open spaces have become overgrown. Other changes include replacement of the rear patio and associated features, and regrading of the lawn behind the house to address drainage concerns.³ Otherwise the landscape closely reflects its appearance

during the historic period, indicated herein as extending to 1970.

In addition to the parcel associated with the house, the Weedons also purchased a second parcel from Julia Sprigg along Sprigg Lane just west of the Bemiss House property. They used this parcel to establish a large vegetable garden.

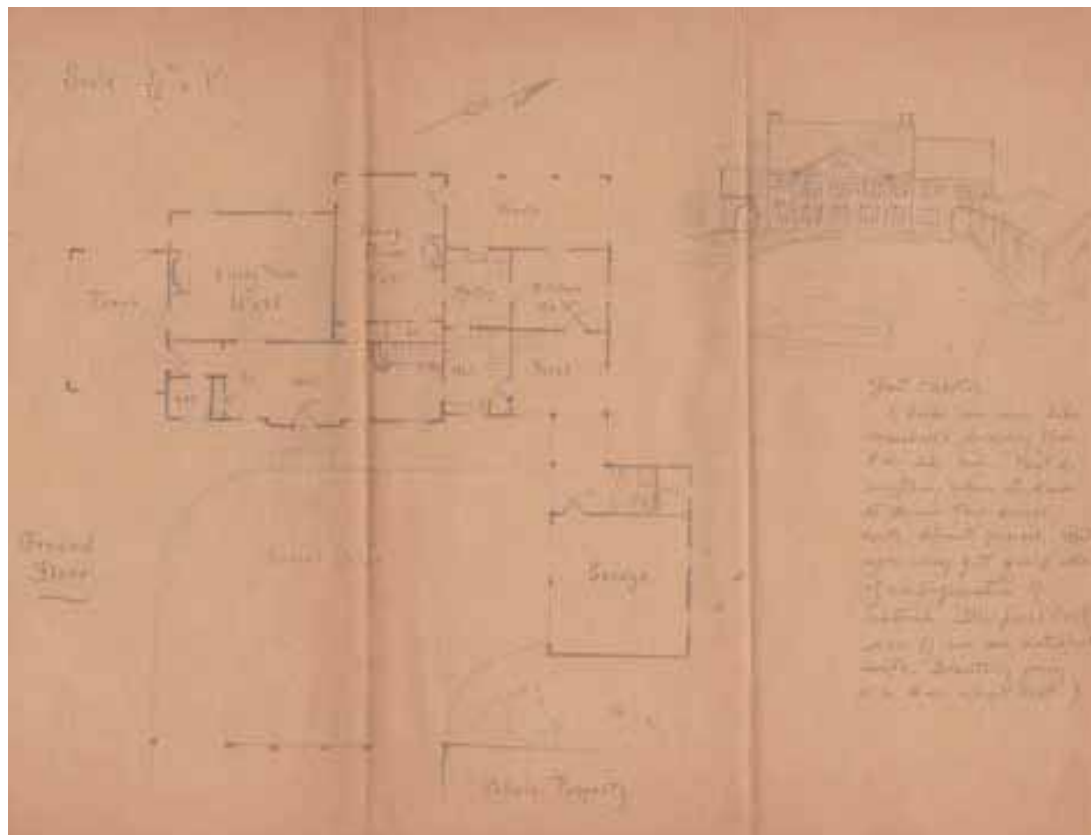


Figure 2. Plans prepared for Sprigg Lane House by Marshall Wells, circa 1938. (Source: Albert and Shirley Small Special Collections Library, University of Virginia)

The Weedons also acquired four additional parcels from Sprigg west of their property in the late 1930s that either contained existing dwellings, or where they built additional dwellings, which they rented to University faculty over the years, some of whom were colleagues of William Weedon. One of these was John Canaday, one of Bill Weedon's closest friends and later an art critic for the New York Times.⁴ The Weedons also purchased a small triangular parcel to the north of the parcel on which they sited their home, which provided access to East Morea Circle, now known as Rothery Road, and established a service drive marked by stone pillars into the property. The Weedons engaged Marshall Wells to design at least one of the houses built along Cameron Lane.

The Weedons frequently socialized with the Echols, who lived at Morea, Agnes Rothery and Harry Pratt, and later Virginia Stokes, who lived at Recoleta, and Mary Goodwin living at present-day Bemiss House. Their social events often centered around an apple tree southeast of Sprigg Lane House (Figures 3 and 4). When Agnes Rothery and

Harry Pratt built a block wall around their south garden yard in 1946, they added a gate providing access to the Sprigg Lane House property.

As described by Mary Weedon Pollock and Jennifer Weedon Phillips, daughters of William and Elizabeth Weedons, the landscape around the house featured walled terraces

filled with flower beds to the north, a concrete pool to the northwest, a vegetable garden to the southeast, an herb garden along the brick walk leading north from the patio, and a lawn game area to the south of the house. The Weedons established a pet cemetery where they honored their many beloved animal companions, while William Weedon created a meditation garden that included a collection of Asian statuary and a dotaku (a bronze, clapperless Japanese

temple bell) on top of the hill south of the house. A small children's playhouse with adjacent garden storage space was located northwest of the house, and an incinerator where William Weedon burned trash on the north lawn nearby. Plantings added to the property included many hollies, a favorite plant of William Weedon, as well as several unusual Asian plants, such as a cryptomeria.



Figure 3. View of the apple tree southwest of Sprigg Lane House that sheltered many social gatherings during the 1940s, 1950s, and 1960s, date unknown. A wrought iron bench seen beneath the tree remains a fixture on the property, but is now located north of the house. (Source: Luke Pollock)



Figure 4. One of the Weedon gatherings at Sprigg Lane House, date unknown. (Source: Luke Pollock)

When Morea was threatened by development in the late 1950s, the Weedons worked with Mary Goodwin and other concerned alumni and friends to help the University of Virginia Alumni Fund to acquire the property in 1960. The Alumni Fund quickly transferred ownership of the property to the Rector and Board of Visitors of the University of Virginia with the understanding that it would remain an undeveloped historic house and garden to be used by the University. Before transferring the property, the Weedons acquired a 20-foot-wide, 173.44-foot-long strip of land along the eastern margin of Morea and added it to the Sprigg Lane House property, and assisted Virginia Stokes to adjust her lot with a 20-foot-wide strip that was 150 feet long.⁵ The neighbors then erected a continuous CMU wall along the new property line between the Weedon garage to the north end of Stokes' gardens. Gates were included to provide access between Morea and the other two properties.

In the 1980s, the Weedons publicly protested the University of Virginia's proposal to develop additional dormitories on the Morea property, which they felt breached the agreement in place based on the 1960 transfer of Morea. Unable to halt the project using negotiation, the Weedons and a group of Albemarle Garden Club members and friends brought suit against the University in *Jane L. Heyward, et al. v. Charles S. Robb, Governor of Virginia, et al.* in the Circuit Court of the City of Richmond in 1983.⁶ After losing the case, William Weedon noted in a letter written to a friend just prior to his death in 1984, "...all well-developed trees have been slaughtered. The finest specimen of a basswood, now located on the Morea tract is to be destroyed...That thing dates from Jefferson's time and is a beautiful specimen."⁷

Following Weedon's death, the property remained in the family under the terms of a trust. During the late 1980s, the family trust began to sell off some of the holdings, including the houses along Cameron Lane. In 2006, Sprigg Lane House was sold to the University of Virginia Foundation. The house has since served as a residence for important University personnel, including former President

Theresa Sullivan and her family.

Sprigg Lane House appears eligible for listing in the National Register of Historic Places for the notable Colonial Revival architecture of the house and its association with architect Marshall Swain Wells based on a 2010 Multiple Property Documentation Form.⁸ Many examples of Wells's work have already been recognized in this way, including Belmont, Farmington Country Club, Ednam, Kinloch, Bellair, Faulkner House (formerly Old Ivy Inn), and Westminster Presbyterian Church.

The individual landscape features that comprise the Sprigg Lane House landscape are described below. The descriptions are organized by landscape characteristic, beginning with buildings and structures, and continuing with gardens and plantings, circulation, and small-scale features. Features identified as historic—those established at least 50 years ago and potentially contributing to a National Register of Historic Places Historic District—are indicated separately from those added to the property later.

HISTORIC BUILDINGS AND STRUCTURES

Sprigg Lane House. Sprigg Lane House is a stately 2-1/2 story brick residence designed by notable architect Marshall Wells and built in 1938. Sprigg Lane House is representative of the work of Marshall Wells in its use of high-quality materials such as brick laid in Flemish bond, slate roofing, and wood-paneled doors; Colonial Revival details; the open and enclosed arcaded passage linking the garage and the main house, and the landscaped forecourt (Figures 6 and 7).⁹

The house was designed in the Colonial Revival style. A central three-bay block extends from the main five-bay block, both forward and in the rear. Centered in the main block is the front door, marked by a portico with a triangular pediment supported by square columns. Nine over nine windows edge the door to either side in the three-bay block, with an additional window to either side in the recessed portion of the main block. Five six over six windows occur in the second story. All windows are framed above by an arched panel and arched brickwork lintel. The central block is also marked by a cross-gable roof over the three-bay central block that edges the gable roof of the five-bay block. Centered in the gable end is a circular window. The triangular gable end is framed by wood dentils that also mark the entrance portico and the roof line. The roofs are clad with slate. To the left in the principal façade are covered porches at both the first and second floors (Figure 8). The porch wing is recessed from the main block and features its own gable roof. The porches are supported by square columns like those associated with the entrance portico. To the right of the main block is a three bay wing recessed from the main block with its own gable roof. There are two window dormers set in the roof. The second story features two six over six windows center



Figure 6. View toward the principal façade of Sprigg Lane House, looking west from Sprigg Lane, 1938 (left), and 2019 (right). (Source: Luke Pollock (left))



Figure 7. Side view, Sprigg Lane House, looking north, 1938 (left), and 2019 (right). (Source: Luke Pollock (left))



and left. The right side is met by the roof line of the garage. At the first floor level, there is a single six over six window and a central arched opening that is part of the sheltered connection between the garage and the house. The northwest corner of the house features a covered porch on the second floor.

Garage. The Sprigg Lane House garage is attached to the northeastern corner of the north wing of the house by an arched breezeway. The 1-1/2-story brick garage features a gable roof clad with slate and marked by a central cupola, two arched garage door openings, work space, and a second story office (Figure 9). Copper downspouts carry water from the roof gutters away from the building. The garage was built at the same time as the house.

Playhouse/garden storage structure. The playhouse is a small brick structure with a low, steeply-pitched side gable roof, central door opening at either gable end, and single window openings in the long dimensions (Figure 10). The roof is clad with asphalt shingles. The window and door openings are simple with wood framing. The gable ends are primarily brick with a small section of wood clapboard near the roof. The playhouse was likely built at the same time as the house.

Walled forecourt. Mortared stone walls with a brick cap form a rectangular forecourt in front of Sprigg Lane House. In front of the house, the walls serve to retain a raised plinth upon which Sprigg Lane House is set. Stairs extend through the wall to the front door of the house (Figure 11). At Sprigg Lane, the walls are freestanding, and frame



Figure 8. View toward the rear façade of Sprigg Lane House, looking northeast, 2019.



Figure 9. View north toward the Sprigg Lane House garage, 2019.

openings for a circular drive in front of the house (Figure 12). The walled forecourt is original to the design of the house, and a signature feature of the work of Marshall Wells. Planting beds edged by granite setts frame the wall that faces Sprigg Lane. Additional granite setts are arranged around a circular planting bed near the Sprigg Lane House entrance where a tree once stood. Wrought iron gates in the wall along the south side of the forecourt lead to a brick walk providing access to the south side of the house. Both the granite setts and the wrought iron gates are later additions. The walled forecourt otherwise reflects the original design of Marshall Wells as built circa 1938.

Pool. Located in a grove of bamboo northwest of Sprigg Lane House is a small concrete structure built as a swimming pool by the Weedons (Figure 13). Mary Weedon Pollock remembers the pool being present when she lived at Sprigg Lane House as a child in the 1940s and 50s, but also that it was not popular for swimming due to the wildlife that was attracted to the water. Eventually her father used the pool as a container for compost.¹⁰ Edging the pool are remnants of bluestone pavers. The pool currently sits empty and is engulfed within the expansive grove of bamboo.

North terraces with stairs. The northwest side of the Sprigg Lane House property is composed of a series of stepped terraces edged by stacked fieldstone walls (Figure 14). A flagstone walk with a series of three sets of timber stairs edged by handrails extends from Cameron Lane through the terraces to the north lawn garden. The terraces are planted with ornamental shrubs and groundcovers. These walled terraces were constructed by the Weedons as the location for an herb garden that was maintained by Mrs. Weedon. Pineapple sculptures set atop the stair cheekwalls that are no longer extant.¹¹

Wall with stone columns at rear service drive. A gravel service drive enters the property from the west at Rothery Lane. The entrance into the service drive is edged by a low stone knee wall (Figure 15). The wall is approximately 18 inches tall and tapers to the ground at the rear entry drive to the house. Stone columns set with a capstone are located to either side of the service drive; one of the columns has been damaged and is now collapsed. A stone plaque with an Asian language inscription that translates to “Weedon” fell from the column and has been stored by the University (Figure 16).¹²

Incinerator. A round mortared stone incinerator with an arched opening in the base and a basin in the top is located in the north lawn near the playhouse. The incinerator stands approximately 3 feet in height and 4 feet in diameter, although it tapers slightly towards the top (Figure 17). Flagstones are set in front of the arched opening. The incinerator was built by William Weedon to burn household trash.¹³



Figure 10. View northeast toward the playhouse and garden storage structure from the patio north of Sprigg Lane House, 2019.

HISTORIC GARDENS AND PLANTINGS

North lawn. Behind the house to the north is an open lawn area that is relatively level. The Weedons may have graded the area to establish useable open space. The north lawn is accessed from the patio terrace located north of the house from a flight of steps that extend through a decorative arch. The north lawn formerly accommodated a fenced dog run (Figure 18) and a clothesline where the Weedons would drape sheets to dry in the open air.¹⁴ The plantings added by the Weedons have matured and the north lawn is now shadier than it was during the historic period (Figure 19).

Rear lawn. A garden room edges the Weedon House to the west and southwest. This space included the apple tree referenced in personal interviews with Mary Weedon Pollock and Jennifer Weedon Phillips as a focus of neighborhood social gatherings (refer to Figure 3), as well as a large Osage orange tree. Both Pollock and Phillips recall their parents describing their dioecious Osage orange tree to be the male counterpart to the female tree of the same age on the grounds next door at Morea. Both the apple tree and the Osage orange tree are no longer present, and the space was altered through grading conducted during the 2010s to address drainage issues.

South lawn. To the south of the south porch is a small open lawn area edged by a small knoll and woodland (Figure 20). Historically this area was used by the family for active uses, such as lawn games as described by Mary Weedon Pollock and Jennifer Phillips, who referred to one area as a former squash court. As suggested by historic photographs, the south lawn was formerly more open (Figure 20), and is overgrown today.

Meditation garden. Just south of the south lawn is a small hillock where a large oak tree once stood. This was an area where William Weedon established a meditation garden complete with a dokutu and statuary (Figure 21). The garden has become overgrown and the statuary is no longer present (Figure 22).



Figure 11. Sprigg Lane House is edged to the east by a large walled forecourt. The forecourt edges a raised plinth upon which the Sprigg Lane House is set. Dogwood trees formerly edged the front entrance, vines grew on the wall in front of the house, and an eagle was centered within the portico (left, circa 1950s), which are no longer present today (right, 2019). (Source: Luke Pollock (left)).



Figure 12. View of the forecourt looking southeast, 2019.



Figure 14. View east toward one of the stacked stone walls forming a series of terraced gardens northwest of Sprigg Lane House, 2019.



Figure 13. View north toward the concrete pool northwest of Sprigg Lane House, 2019.



Figure 15. Stone wall and fallen column marking the rear entry drive to Sprigg Lane House, 2019.



Figure 16. Inscribed stone from column at rear entry drive to Sprigg Lane House. (Source: Rich Hopkins)



Figure 17. Stone incinerator north of Sprigg Lane House, looking northwest, 2019.



Figure 18. View of the north lawn looking south towards the house with the dog run visible in the historic photograph to the left, date unknown, along with ornamental trees, and the arch marking the stairs from the patio visible in the contemporary photograph to the right, 2019. (Source: Luke Pollock (left))

Herb and flower garden. Elizabeth Weedon is known to have cultivated and maintained an herb and flower garden on the sloped space between the north lawn and a brick walk leading north from the terraced patio toward Mrs. Weedon's terraced garden beds. Many of the original plantings appear to have declined due to an increase in shade resulting from maturation of tree plantings on the north lawn (Figure 23).

Terraced gardens. The northwest corner of the Sprigg Lane House property contains a series of stepped terraces edged by stacked stone walls that were used by Elizabeth Weedon to display perennials and low-growing shrubs. Many of the original plantings appear to have declined due to a lack of care over the years, although the form of the garden remains apparent.

Other ornamental plantings. There are numerous mature trees on the Sprigg Lane House property. Many of the trees likely date to the 1940s, 1950s, and 1960s. William Weedon was known for his love for and collection of hollies and cryptomeria.¹⁵ Many of the mature specimens that remain on the property were likely planted by the Weedons.

MISSING GARDENS AND PLANTINGS

Vegetable garden and chicken house. The Weedons are known to have established a vegetable garden within the parcel acquired after construction of the house from Julia Sprigg Cameron in the 1930s. The parcel is located adjacent to Bemiss House. Here, they also kept a chicken house and pen for ducks in the during World War II.¹⁶ This area is now a turf lawn edged by trees (Figure 24).

Notable trees. Mary Weedon Pollock and Jennifer Phillips described several large trees as notable on the property that are no longer extant. These include the large catalpa tree located in the northeast corner of the property



Figure 19. North lawn looking toward Sprigg Lane House from the gate at Recoleta, 2019.



Figure 20. View to the house from the south lawn, circa 1940s (top), 1957 (bottom). (Source: Luke Pollock)



Figure 21. William Weedon in his meditation garden. (Source: Luke Pollock)



Figure 22. The location where Mr. Weedon established a meditation garden.



Figure 23. Herb and flower garden of Elizabeth Weedon, date unknown (left), and same area in 2019 (bottom). (Source: Luke Pollock (left))



Figure 24. View across the south lawn toward where the vegetable garden was once located, circa 1940s (left), and in 2019 (right). (Source: Luke Pollock (left))

(Figure 25), the Osage orange tree to the south of the house, and mimosa trees once planted to either side of the front door, which were later replaced with dogwoods.

Apple tree. Mary Weedon Pollock, Jennifer Weedon Phillips, and Virginia Stokes have all described the apple tree south of Sprigg Lane House that was a focus of frequent neighborly gatherings during the 1940s, 1950s, and 1960s (refer to Figure 3). Jennifer Phillips indicated that she was christened beneath the apple tree.



Figure 25. Elizabeth Weedon (left) and a friend in front of the large catalpa tree. (Source: Luke Pollock)





Figure 26. Historic and contemporary views of Sprigg Lane House showing the entrance drive marked by the wall of the forecourt. The Weedons planted a deodar cedar tree in front of the wall (left) that is no longer present in 2019 (right). (Source: Luke Pollock (left))

HISTORIC CIRCULATION FEATURES

Entrance drive. An asphalt-paved entrance drive leads into the Sprigg Lane House property from Sprigg Lane, forming a half-moon-shaped drive edged by parking space. The drive sits within the larger rectangular form of the walled forecourt. The entrance drive and forecourt are original features of the design of the property. East of the entry drive is a small circular planting bed edged by granite setts where a deodar tree once stood (Figure 26). The entrance drive was originally gravel (Figure 27) and is now surfaced with asphalt.



Figure 27. Forecourt in front of the house, circa 1950s, and gravel entrance drive. (Source: Luke Pollock)

Rear service drive. A gravel service drive leads into Sprigg Lane House property along the western edge from Cameron Lane (Figure 28). The service drive is edged

by a curved mortared stone wall and pillars flanking the entrance. One of the pillars is collapsed. The rear drive is historic to the construction of the property but was primarily used by service employees. Currently it appears it is no longer in use except as a temporary parking space.

Entry stairs. A flight of three brick stairs leads through the mortared stone wall at the west edge of the forecourt on axis with the entrance to the house (refer to Figure 11). The stairs are edged by metal handrails.

Walk north of the house. A narrow brick walk laid in a basketweave pattern extends from the rear lawn, past the playhouse, to the terraced gardens (refer to Figure 23). The walk appears to be original to the Weedon era.

Walk extending through terraced gardens. Irregularly laid flagstones form a path through the terraced gardens. At each of the walls, a flight of timber stairs edged by metal



Figure 28. View south toward the service drive leading into the rear of the Sprigg Lane House property from Rothery Road, 2019.

handrails leads between terraces (refer to Figure 14). A fourth small set of stairs extends from the back of the playhouse to the terraced gardens. The walks and stairs are original to the Weedon era although the stairs have likely been reset or replaced.

Walk south of the house. A brick walk leads from the forecourt along the house to the south (Figure 30). Mary Pollock indicated during a personal interview that the brick walk was not built by her parents, and is a later addition to the property.



Figure 29. View of the outdoor terrace patio north of Sprigg Lane House and west of the garage, circa 1960s (left), and 2019 (right). The patio was repaved with a new stone material during the 2010s. (Source: Luke Pollock (left))

OTHER CIRCULATION FEATURES

Outdoor terrace patio. A few steps up from the forecourt is an outdoor terrace patio that can be accessed from the arched passageway between the house and garage. The patio is edged to the north by a retaining wall that doubles as a seat wall built of mortared stone wall with brick coping. A narrow stair leads through the wall to the north lawn. The patio was originally paved with large stone pavers set an inch or so apart to allow grass to grow between them (Figure 29, left). The original paving was



Figure 30. Brick walk south of Sprigg Lane House, 2019.

replaced in the 2010s with tightly set bluestone pavers (Figure 29, right) that accommodate a stormwater system added to address ongoing drainage issues.¹⁷ The original pavers are currently stored near the site of the historic vegetable garden.

HISTORIC SMALL-SCALE FEATURES

Garden ornament. A cast-stone garden sculptural ornament is set on the wall north of the outdoor terrace (refer to Figure 10). Jennifer (Weedon) Phillips indicated that the figure was present when she lived at the house in the 1950s.

Wrought iron bench. A decorative wrought iron bench encircles a dogwood tree on the north lawn (Figure 31). According to Jennifer Phillips, the bench encircled the beloved apple tree under which many neighborhood social gatherings occurred in her youth (refer to Figure 3).¹⁸ Although the apple tree was on the southwest side of the property, John Sauer indicated that the bench was discovered by University gardeners discarded on the north side of the property and placed in its current location.



Figure 31. Wrought iron circular bench on the north lawn, 2019.



Figure 32. Elizabeth Weedon seated on a cast stone bench in the rear yard, date unknown (left), and the same bench in 2019. (Source: Luke Pollock)

Cast stone bench. A decorative cast stone bench is located at the edge of the lawn behind the house. The bench is historic and appears in historic Weedon family photographs (Figure 32).

Yard hydrants. There are several yard hydrants on the Sprigg Lane House property. One is located inside the garage, another in the yard south of the parking forecourt, and a two more are set in the woods south of the house. The hydrants are original to the Weedon era and were utilized for watering the various gardens.

Pet grave markers. Three grave markers are located along the east wall at the northeastern corner of the property (Figure 33).



Figure 33. View of the pet cemetery located along the concrete block wall at the northeastern corner of Sprigg Lane House property.

OTHER SMALL-SCALE FEATURES

Fence along western property boundary. Chain link fencing marks the western (Figure 34) and portions of the southern Sprigg Lane House property boundary. The date of origin of the fencing is not currently known. Current fencing appears to be a relatively recent addition to the property and not historic.

Arch. A metal arch spans the walkway leading from the outdoor terrace to the north lawn. According to the Weedon daughters, a white wooden arch used to train roses was always present in this location, as confirmed in historic photographs. Early photographs indicate that a wooden arbor preceded the white wooden arch (Figure 35).

Gates south of forecourt. Two wrought iron gates span openings along the south wall leading to an open lawn (Figure 36). The gates are not present in historic photos of the house and the date they were added is unknown, but they likely are contemporary with the non-historic brick walk. It appears that the pier at the eastern end of the southern edge of the forecourt was added to support one of the gates.



Figure 34. View west toward the chain link fence that marks the property boundary, 2019.



Figure 35. A series of arches have marked the passage from the rear terrace to the north lawn over the years. The initial arch was a rustic wooden pergola (left), followed by a wooden lattice structure (lower left), and a white wood frame with lattice sides (lower middle), and the present day metal arch, 2019 (lower right).



Sign. A bronze sign with gold letters identifies Sprigg Lane House in front of the walled forecourt facing Sprigg Lane (Figure 37). The sign was placed at its current location by the University after acquiring the property.

Lighting. Globe lights representative of University of Virginia standard fixtures flank forecourt at the entrance from Sprigg Lane (Figure 36). These are not historic.

Mail box. A metal mail box is set within the planting area at the eastern end of the parking forecourt. This is not a historic feature.

Post. A single metal post is located south of the parking forecourt. According to Helen Wilson, University Senior Landscape Architect, the post was likely placed by the University as part of a post and chain system designed to keep vehicles from parking on the lawn.

Wooden benches. There are two contemporary wooden benches located within a small grove of trees and shrub plantings at the edge of the rear lawn (Figure 38). Teak



Figure 36. Gate leading to brick walk leading south from the parking forecourt, 2019.

tables and chairs are set on the bluestone terrace north of the house and were added recently (refer to Figure 29).

Drainage improvements. A PVC pipe empties into the woods west of the house from recent drainage improvements made on the west side and outdoor terrace at the house.

MISSING SMALL-SCALE FEATURES

Fencing. Based on review of historic photographs, there were several fences present historically on the property that are no longer extant today. These included a fenced dog pen in the north lawn (Figure 39), a picket fence along the edge of the herb and flower garden with a gate at the end of the brick walk (Figure 40), and another picket fence at the edge of the terrace gardens (Figure 41). Metal fencing along the south edge of the parking court also appears in historic photographs of the property (Figure 42).

Statuary and dokatu. The Asian statuary and dokatu placed on the hillside south of Sprigg Lane House (Figures 43, 44, and 45) by William Weedon are no longer present within the landscape. The statuary was stolen but eventually retrieved and is held in storage by the Weedon family.

Squash court. A play court typically used for squash was designed and built by Mr. Weedon, according to his daughters Mary Pollock and Jennifer Philips. Topographic mapping from this area indicates trace markings of the earthwork may still be present, although the area is now heavily overgrown.



Figure 38. A pair of contemporary wooden benches at the edge of the rear lawn, 2019.



Figure 39. Dog pen in north lawn. (Source: Luke Pollock)



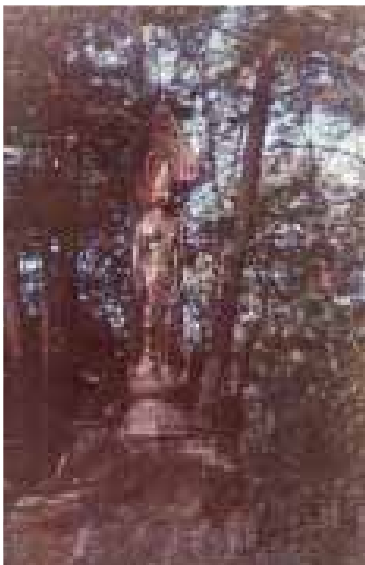
Figure 37. View looking toward the forecourt wall with an identity sign and two globe lights visible, 2019.



Figures 40, 41, 42. Fencing present on the property during the Weedon tenure that does not survive today. (Source: Luke Pollock)



Figures 42



Figures 43, 44, and 45. William Weedon's dotaku, and some of the Asian statuary displayed in the gardens, date unknown. (Source: Luke Pollock)

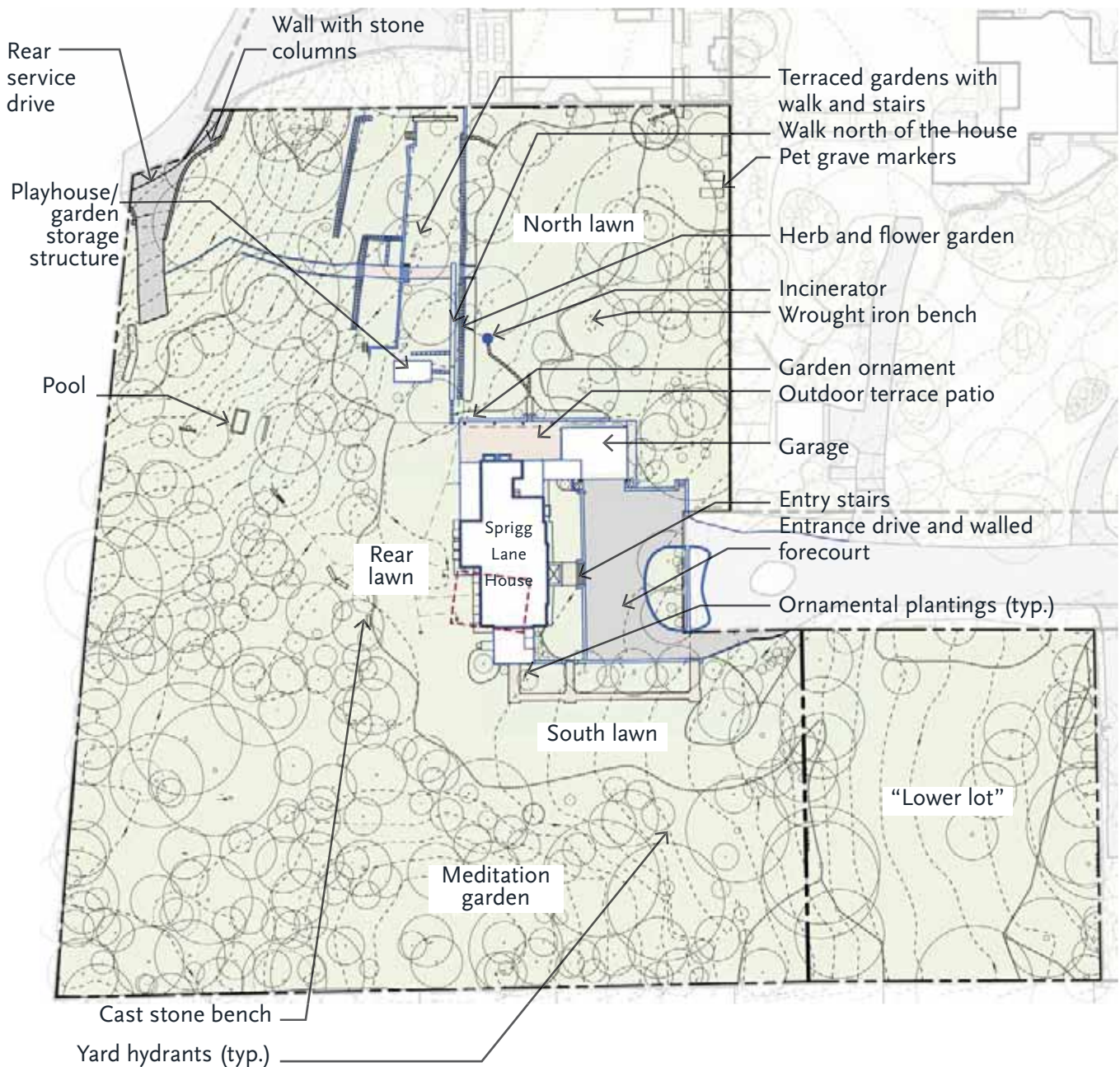


Figures 46 and 47. Features associated with William Weedon's meditation garden, including the dotaku posts (top) and stones (bottom), survive in the woods south of the house today, 2019.

ENDNOTES

- 1 Mary Harding Sadler, Madison Spencer, and Llewellyn Hensley, "The Work of Marshall Swain Wells Architect, #104-5154" National Register of Historic Places Multiple Property Documentation Form, listed 07/09/2010.
- 2 Albemarle Garden Club archives, Albert and Shirley Small Special Collections Library.
- 3 The sculptures were stolen but later recovered. They are currently held in storage by the Weedon family.
- 4 Email to Heather Warren from Mary Weedon Pollock, August 18, 2019.
- 5 CCDB 218:424; for additional 15' alley and turnaround on Cresap Road, see CCDB 200:220, 1957.
- 6 Court transcript, Albemarle Garden Club archives, Albert and Shirley Small Special Collections Library.
- 7 Letters from William Stone Weedon to George Leckie 1959–1984, Albert and Shirley Small Special Collections Library.
- 8 Harding et al., Marshall Wells MPDF, F-8.
- 9 Harding et al., Marshall Wells MPDF, F-8.
- 10 Interview with Mary Weedon Pollock, July 25, 2019, and Jennifer Weedon Phillips, December 5, 2019.
- 11 Interview with Jennifer Weedon Phillips, December 5, 2019.
- 12 Email to LSHLA team from Richard Hopkins, August 27, 2019.
- 13 Interview with Jennifer Weedon Phillips, December 5, 2019.
- 14 Interview with Mary Weedon Pollock, July 25, 2019, and Jennifer Weedon Phillips, December 5, 2019.
- 15 Interview with Mary Weedon Pollock, July 25, 2019, and Jennifer Weedon Phillips, December 5, 2019.
- 16 Email to Heather Warren from Mary Weedon Pollock, August 18, 2019.
- 17 As relayed in November 2019 by John Sauer, University gardener tasked with maintaining the Sprigg House property.
- 18 Interview with Jennifer Weedon Phillips, December 5, 2019.

SPRIGG LANE HOUSE HISTORIC FEATURES



Non-historic features:

- Walk south of the house
- Fencing along western property boundary
- Arch
- Gates south of forecourt
- Sign
- Lighting
- Mail box
- Post
- Wooden benches
- Drainage improvements

Missing features:

- Vegetable garden and chicken house
- Notable trees
- Apple tree
- Fencing
- Squash court
- Statues and dokatu

SPRIGG LANE HOUSE FEATURE ASSESSMENT TABLE

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Buildings and Structures				
Sprigg Lane House	1938		Contributes	
Garage	1938		Contributes	
Playhouse/garden storage structure	Circa 1938		Contributes	
Walled forecourt	1938		Contributes	
Pool	Circa 1940s		Contributes	
North terraces with stairs	Circa 1940s		Contributes	
Wall with stone columns at rear service drive	Circa 1940s		Contributes	One of the stone columns has been damaged
Incinerator	Circa 1940s		Contributes	
Gardens and Plantings				
North lawn	1940s		Contributes to setting	
Rear lawn	1940s	Altered to address drainage problems in the 2010s	Contributes to setting	Osage orange tree that was an important part of the yard is no longer extant
South lawn	1940s		Contribute to setting	Has become overgrown and is no longer open as it was historically
Meditation garden	1940s		Contribute to setting	No longer features meditation garden elements
Herb and flower garden	1940s		Contributes to setting	The original plantings have become shaded out
Terraced gardens	1940s		Contribute to setting	Many of the original plantings are no longer present
Other ornamental plantings	1940s-1960s		Contribute to setting	

SPRIGG LANE HOUSE FEATURE ASSESSMENT TABLE, CONT.

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Vegetable garden and chicken house	1940s		Missing	
Notable trees	By 1940s	Osage orange, mimosa, dogwood, and catalpa	Missing	
Apple tree	1940s		Missing	
Circulation				
Entrance drive	1938		Contributes	
Rear service drive	1940s		Contributes	
Entry stairs	1938		Contributes	
Walk north of the house	1940s		Contributes	
Walk extending through the terraced gardens	1940s	Paving appears to have been altered	Contributes	
Outdoor terrace patio	1940s	Repaved and drainage system added, 2010s	Contributes	
Walk south of the house	Post 1970		Does not contribute	
Small-scale features				
Garden ornament	1940s		Contributes	
Wrought iron bench	1940s		Contributes	
Cast stone bench	1940s		Contributes	
Yard hydrants	By 1970		Contribute	
Pet grave markers	By 1970		Contribute	
Fencing along western property boundary	Post 1970		Does not contribute	
Arch	Post 1970	Replaced several times over the years in the same location	Does not contribute	
Gates south of forecourt	Post 1970		Do not contribute	
Sign	Post 1970		Does not contribute	
Squash court	Circa 1940s		Missing	
Lighting	Post 1970		Does not contribute	

SPRIGG LANE HOUSE FEATURE ASSESSMENT TABLE, CONT.

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Mail box	Post 1970		Does not contribute	
Post	Post 1970		Does not contribute	
Wooden benches	Post 1970		Do not contribute	
Drainage improvements	Post 1970		Do not contribute	
Fencing	Circa 1940s-1960s		Missing	
Statues and dokatu in meditation garden	Circa 1940s		Missing	

Bemiss (Goodwin)



Figure 1. View of the Bemiss House entry, 1988. (Source: Land and Community Associates, #104-0156 survey, Virginia Department of Historic Resources archives)

Bemiss House is located at 210 Sprigg Lane in Charlottesville, Virginia (Figure 1). The 1/3-acre property is edged to the north by Sprigg Lane and Morea, to the east by Alumni Hall, to the south by the Lewis Mountain Road residential neighborhood, and to the west by an undeveloped parcel associated with Sprigg Lane House.

Bemiss House was built for Mary Stuart Cocke Goodwin in 1939 based on plans prepared by local architect Marshall Swain Wells (Figure 2). Goodwin engaged Wells to design the house following the death of her husband, Dr. William H. Goodwin, M.D., who had been a professor of surgery at the University. As designed, the property originally included a garage and picket fencing that are no longer extant. Goodwin cultivated ornamental species of trees, shrubs, perennials, and ground covers in front of the house, around a stone terrace in the rear, and along the property boundaries (Figure 3). An addition built behind the house in 1991 replaced some of Goodwin's gardens to accommodate the needs of the University of Virginia Press,

occupants of the building since 1968. Otherwise many aspects of the landscape reflect its appearance during the historic period, indicated herein as extending to 1970.

Mary Goodwin was an active participant in the social life of Sprigg Lane, and a member of the Albemarle Garden Club, an activity she shared with other residents. Goodwin's garden was featured in an August 1945 "Tour [of] Sprigg Lane Gardens" along with those of Elizabeth Echols at Morea, and Elizabeth Weedon at Sprigg Lane House.

After Goodwin died in 1964, her heirs sold the property to the University of Virginia. The house became home to the University of Virginia Press in 1968 and was renamed Bemiss House after Samuel M. Bemiss, a member of the Press's first Board of Directors. William Weedon also served on the board. After 1968, the gardens continued to be maintained by members of the University of Virginia Press staff and their families.

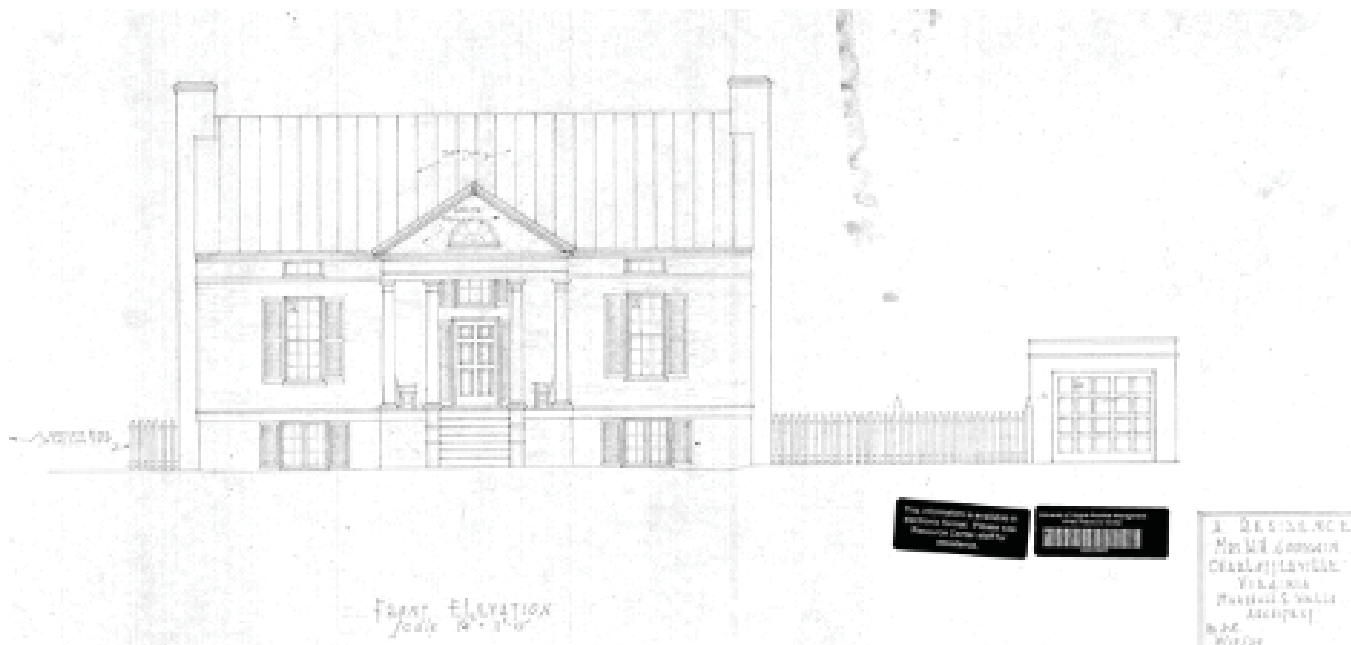


Figure 2. Original design for Bemiss House prepared by Marshall Wells, 1939. (Special Collections Library, University of Virginia)

In 1991, a substantial addition was built behind Bemiss House to accommodate the growing space needs of the Press. Prior to construction of the addition, the Press had expanded to occupy several rooms in Little Morea. When initial proposals for building an addition at Bemiss House proved too expensive for the available funds, Director Nancy Essig suggested that the Press in its entirety relocate to Morea, noting “The \$276,100 of allocated funds could be used, primarily I hope, to reconfigure the inside of Morea for office use and, secondarily, to renovate Bemiss for housing. If the Morea floor plan proves workable, this would certainly be the least costly option for the University...”¹ In the end, however, the University did not consider Essig’s proposal seriously, but instead agreed to fund the addition to Bemiss House, which roughly doubled its footprint (Figure 4).

Today, several mature plantings in front of the house likely survive from the Goodwin era, along with the paved driveway, a wood post and rail fence, and a sunken flagstone terrace behind the house. University of Virginia has added an identity sign, lighting, and signage, as well as accessibility features related to use of the 1991 addition. Bemiss House appears eligible for listing in the National Register of Historic Places for the notable Colonial Revival architecture of the house and its association with architect Marshall Swain Wells based on a 2010 Multiple Property Documentation Form.² Many examples of Wells’s work have

already been recognized in this way, including Belmont, Farmington Country Club, Ednam, Kinloch, Bellair, Faulkner House (formerly Old Ivy Inn), and Westminster Presbyterian Church.

The individual landscape features that comprise the Bemiss House landscape are described below. The descriptions are organized by landscape characteristic, beginning with buildings and structures, and continuing



Figure 3. Aerial photograph of the Bemiss House property in 1955 showing the house, driveway, garage, brick walk and plantings in the front yard, and rear terrace edged by evergreen shrubs. (Source: University of Virginia Office of the Architect)

with gardens and plantings, circulation, and small-scale features. Features identified as historic—those established at least 50 years ago and potentially contributing to a National Register of Historic Places Historic District—are indicated separately from those added to the property later.

of Washington, D.C. The house faces Sprigg Lane, and is accessed from the adjacent sidewalk via a brick walk. Mature trees are located in the front yard. An asphalt driveway extends south into the property from Sprigg Lane that ends near the rear addition. Colonial revival style



Figure 4. Elevation showing plans for addition to Bemiss House, 1990. (Source: University of Virginia Office of the Architect)

HISTORIC BUILDINGS AND STRUCTURES

Bemiss House. Bemiss House is a 1-1/2-story, three bay, brick dwelling with a gable roof clad with standing seam metal roofing and a raised basement built in 1939. The brick is laid in Flemish bond. There are two window dormers in the front, and a single roof dormer on the rear. The central door is entered through an attached, protruding portico with four columns and a half circle window set above a flight of stairs. There is a single exterior side chimney. Windows vary but include 9 over 9 double hung windows on the lower level (Figure 5). The original house measures approximately 1500 square feet. The 1991 addition, which contains approximately 2000 square feet, extends to the rear of the main house with an elevated corridor set on brick arches that spans the sunken terrace, and a full width wood frame addition set on a brick basement that mimics the main house in terms of the roof line, window size, and portico detailing (Figures 6 and 7). The addition has wood siding and wood trim. An elevator that provides universal access to the building interior is tucked behind the building to the south. The addition was designed by Barnes Vanze & Associates, Architects

lighting edges the front walk and driveway. A University of Virginia identity sign also edges the driveway along with parking signs. A curvilinear asphalt paved walk leads to stairs providing access to the addition from the east, while a concrete walk and ramp system extend south from the asphalt drive to provide access to a rear stair, the elevator, and the lower level associated with the sunken terrace.



Figure 6. Eastern façade of Bemiss House with the addition beyond, looking southwest, 2019.



Figure 5. Principal façade of Bemiss House, looking south, 2019.



Figure 7. Eastern façade of the Bemiss House addition beyond, looking southwest, 2019.

As originally designed, the house was edged to the west by a section of picket fencing that ended at a small single car, single-story garage with a flat roof. Picket fencing was also proposed to edge the house to the east in line with the front façade.

Sunken terrace. A soapstone terrace is located behind the original Bemiss House. The terrace is original to the 1939 design of the house and complements the dining room located directly adjacent to the space. The sunken terrace was likely excavated to establish the current grades and relationship between the lower level of the house and the exterior paved space. A mortared stone wall approximately 4-1/2 feet in height and 15 inches thick edges the terrace to the east. The brick arches of the 1991 addition extend from the rear of the house where there formerly was turf lawn (Figure 8). A second section of stone wall edges the driveway at the western edge of the space. Outdoor patio furniture and benches are in use on the terrace by the University of Virginia Press staff.



Figure 8. Rear view of Bemiss House and sunken terrace, looking north/northeast, 1988 (top), and 2019 (bottom).

MISSING BUILDINGS AND STRUCTURES

Garage. The small garage shown in the plans prepared by Marshall Wells (refer to Figure 2) appears to have been built based on review of a 1955 aerial photograph. Little is known about the character and composition of the garage beyond the Wells plans, as no photographs of the structure have been located. It is also not known when the garage was removed.

HISTORIC GARDENS AND PLANTINGS

Ornamental plantings. Several mature trees, including an American elm and deodar cedar, are located within the front yard of Bemiss House, with mature foundation plantings along the front façade that include boxwood and azalea (Figure 9).



Figure 9. Mature trees and foundation plantings edge the front of Bemiss House, view looking southeast, 2019.

OTHER GARDENS AND PLANTINGS

Later plantings. In 1991, plantings described as present on the property included redbud, Pacific dogwood, Japanese tree lilac, white pine, Southern magnolia, sweetbay magnolia, Japanese maple, serviceberry, tulip poplar, rhododendron, azalea, cherry laurel, and boxwood. The addition was anticipated to require the removal of a redbud and maple tree. A landscape plan was prepared that same year by University Physical Plant staff to augment existing plantings in conjunction with the completion of the addition. The proposed plantings were all to be installed behind the front yard and façade of the house. Proposed species included sweetbay magnolia, boxwood, osmanthus, winter jasmine, crapemyrtle, azalea, rhododendron, camellia, tulip poplar, honeysuckle, daylilies, daffodils, hosta, and sarcococca. It is not known to what degree the plan was implemented. Foundation plantings were removed in 2019–2020.

MISSING VEGETATION

Terrace garden and plantings. A 1955 aerial photograph of the property suggests that the rear terrace was surrounded by evergreen shrubs, likely boxwoods. These are no longer present due to the construction of the 1990 addition. In 2019 correspondence, Mary Weedon Pollock, a daughter of Elizabeth and William Weedon who grew up at Sprigg Lane House, described a small flower garden located behind the garage and along the side yard fence and south property boundary. She recalled bulbs and perennials were planted in this garden.³ Charles Cowen, the son of Walker Cowen, the former director of the University Press from 1969 to 1987 and Claudine Cowen who tended the gardens at Bemiss House during her husband's tenure, also has fond memories of the garden stating, "I did spend much of my youth there and do remember well the terrace and the smells of the garden" (Figure 10).⁴



Figure 10. Split rail fence with tulip bulb planting along the driveway of Bemiss House, looking northeast, date unknown. (Source: Charles Cowen)



HISTORIC CIRCULATION

Entrance drive. An asphalt entrance drive leads south into the property from Sprigg Lane that ends in a small parking court west of the house (Figure 11). The entrance drive is edged by concrete curbing near Sprigg Lane, wooden post and rail fencing to the east, a decorative woven wire fence to the west, and signage related to parking. The entrance drive is visible on a 1955 aerial photograph of the property (refer to Figure 3).



Figure 11. View south along the entrance drive, 2019.

Entrance walk. A brick walk approximately 4 feet wide leads south from the concrete sidewalk along Sprigg Lane to the wooden entry stairs at the front of Bemiss House.

The brick is laid in a running bond pattern without an edging course or mortar. The walk is likely original to the house, and is visible in an aerial photograph of the property dated 1955 (refer to Figure 3).

OTHER CIRCULATION

Accessible walk and ramp. A concrete walk and ramp provide access to the sunken terrace, a stair, and the elevator behind Bemiss House (Figure 12). The ramp is edged by a brick cheekwall to each side and tubular metal handrails painted black. The same railing design is utilized as a guardrail at the top of the brick wall that edges a sidewalk adjacent to the driveway. The ramp dates to the 1991 addition or later.



Figure 12. The concrete walk and ramp leading to the Bemiss House terrace, stair and elevator, looking northwest, 2019.

Walk leading to the addition entrance from Alumni Hall parking. An asphalt-paved curvilinear walk leads from the adjacent Alumni Hall parking lot to the rear addition entrance stair from the east side of the house (Figure 13). The date of origin of the walk is not known but it post-dates the 1991 addition.



Figure 13. The asphalt paved walk leading to the addition entrance stair, looking west, 2019.



Figure 14. View of the Colonial style light fixture at Bemiss House, with a University of Virginia identity sign beyond, looking west, 2019.

OTHER SMALL-SCALE FEATURES

Post and rail fence. A wooden post and two rail fence edges the entrance drive to the east (refer to Figures 9 and 10). The date of origin of the fence is not currently known. It appears in photographs of the property taken in 1988.

Post and wire fence. The west side of the entrance drive, which is also the property boundary with the Sprigg Lane House, is edged by a row of wooden posts that support woven wire fencing. Planting beds of English ivy and a row of shrubs also edge the fence on the Sprigg Lane House side (Figure 11). The date of origin of the fence is not currently known.

Lighting. A Colonial style light pole edges the entrance walk in the front yard of Bemiss House (Figure 14). Two similar fixtures are visible in photographs of the house taken in 1988 (refer to Figure 1). Otherwise the date of origin of the light fixtures is not known.

Signage. In addition to a University of Virginia identity sign located east of the entrance drive (Figure 14), there are parking signs located along the edge of the drive.

Furnishings. Wooden slat benches with backs and arms are set on the sunken terrace along with metal patio furniture (refer to Figure 8).

MISSING SMALL-SCALE FEATURES

Picket fence. Picket fencing is shown on the Wells plan extending to either side of the front of the house. White picket fencing is visible in a photograph taken from Sprigg Lane House in the 1940s along the western property boundary. None of the picket fencing survives today.

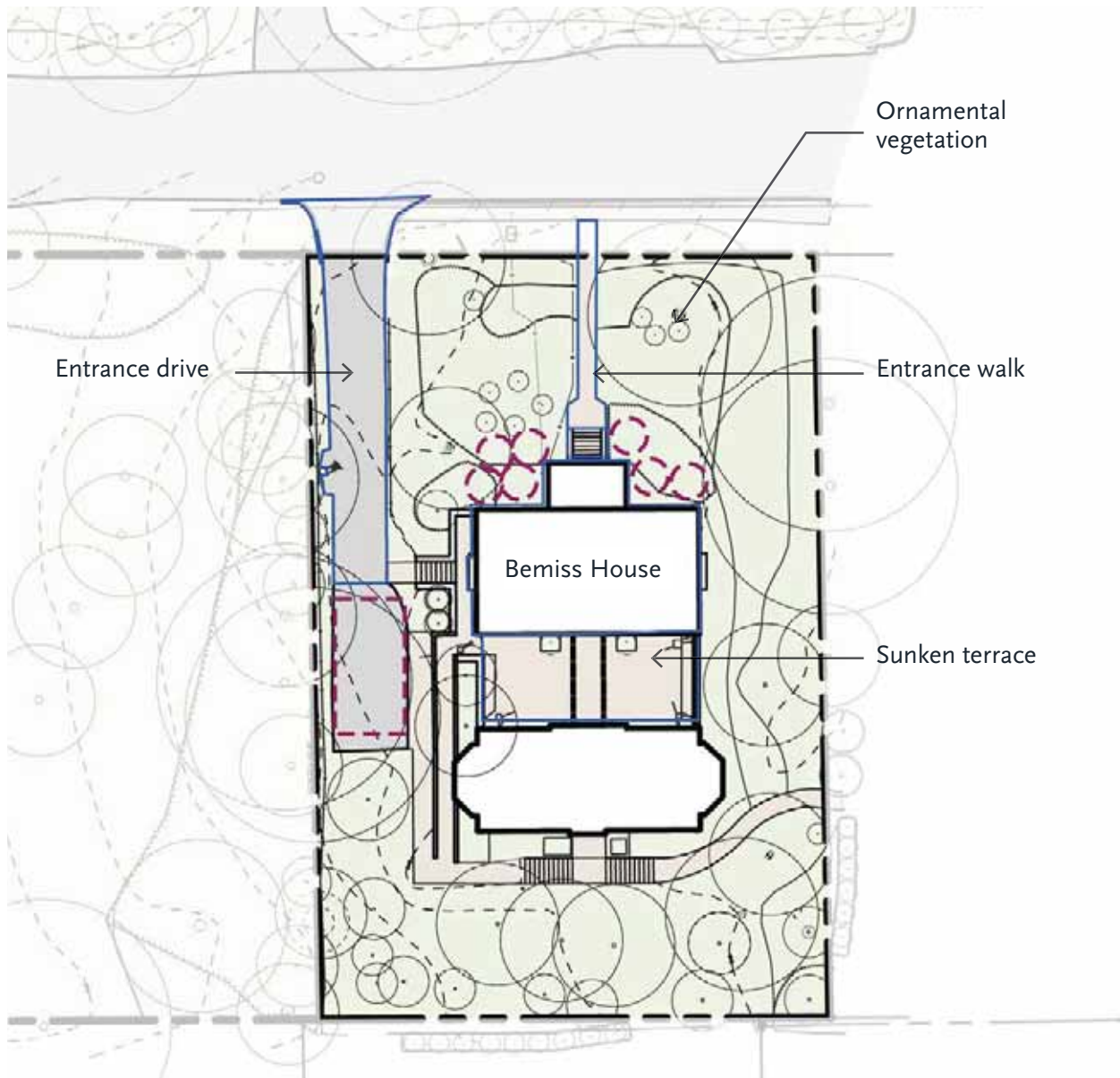


Figure 15. View from Sprigg Lane House toward Bemiss House, showing picket fencing along the western property boundary, circa 1943. (Source: Luke Pollock)

ENDNOTES

- 1 Letter from Nancy Essig to Shirley Menaker, July 9, 1990, The University Press of Virginia.
- 2 Harding et al., Marshall Wells MPDF, F-8.
- 3 Email to Heather Warren from Mary Weedon Pollock, November 6, 2019.
- 4 Email to Heather Warren from Charles Cowen, April 16, 2020.

BEMISS HISTORIC FEATURES



Non-historic features:

- 1991 addition
- Later plantings
- Accessible walk and ramp
- Walk leading from Alumni Hall parking
- Post and rail fence
- Post and wire fence
- Lighting
- Signage
- Furnishings

Missing features:

- Garage
- Terrace garden
- Plantings south of the garage and along fence line
- Picket fence

BEMISS HOUSE FEATURE ASSESSMENT TABLE

Feature	Date of Origin	Alterations	Potentially contributes to National Register Historic District	Notes
Buildings and Structures				
Bemiss House	1939	Addition built 1991	Contributes	Designed by Marshall Wells. Likely eligible under Criterion C. Careful evaluation of impact of 1991 addition on integrity of design and setting needed.
Sunken terrace	1939	Bridged by addition built 1991	Contributes	Integrity of setting affected by 1991 addition
Garage	Circa 1939	No longer present	Missing	
Vegetation				
Ornamental vegetation	Undetermined, likely by 1939		Contributes to the setting	
Later plantings	Circa 1991		Do not contribute to the setting	
Terrace garden and plantings south of the garage	Circa 1940s-1964	Removed potentially due the construction of 1991 addition	Missing	
Circulation				
Entrance drive	Circa 1939	Extended south following removal of the garage	Contributes	
Entrance walk	Circa 1939		Contributes	
Accessible walk and ramp	Post 1991		Does not contribute	
Walk leading to the addition entrance from Alumni Hall parking	Post 1991		Does not contribute	

BEMISS HOUSE FEATURE ASSESSMENT TABLE, CONT.

Small-scale features				
Post and rail fence	Likely post-dates 1970		Does not contribute	
Post and wire fence	Likely post-dates 1970		Does not contribute	
Lighting	Post-dates 1970		Does not contribute	
Signage	Post-dates 1970		Does not contribute	
Furnishings	Post-dates 1970		Does not contribute	
Picket fence	Circa 1939	Replaced with woven wire fencing	Missing	

SIGNIFICANCE EVALUATION

Sprigg Lane Landscape Study

HISTORICAL SIGNIFICANCE

The quiet enclave of Sprigg Lane and the four residential properties that comprise the study area offers a fascinating look at life on the outskirts of the University of Virginia during the nineteenth and twentieth centuries that is fast becoming a rarity due to development and expansion of the institution. Since 1835, residents of the Sprigg Lane landscape have maintained close ties with the University of Virginia as professors, administrators, health workers, and students. These same residents have made important contributions to the University as well as the Charlottesville community in the arenas of education, philanthropy, agriculture, science, architecture, landscape architecture, and gardening. Features associated with each of the four properties can be tied to various owners over time. The vast majority of the buildings and landscape features remain as envisioned or established by the residents, and can be classified as historic (at least 50 years of age).

One of the ways in which the importance of the Sprigg Lane landscape can be recognized is through listing in the National Register of Historic Places. Listing in the National Register of Historic Places is based on evaluation of the significance of the property using established criteria. The significance evaluation identifies the important historical associations of the property, and comments on its architectural, archaeological, and social value as they relate to the National Register of Historic Places. A property's significance is tied to a discrete period of time in which its important contributions were made and to relevant national, state, and local historic contexts. Evaluating a property as significant also assumes that it retains integrity, defined as the ability of a property to convey its historic associations. The process of listing Sprigg Lane in the National Register of Historic Places, including documenting the history of the property and its significance, is likely to foster community pride and education, and may also serve to guide protection and preservation of landscape features contributing to the significance of the property. Listing a property on the National Register of Historic Places is honorific and does not impose restrictions regarding future uses and change.

EVALUATING SIGNIFICANCE FOR LISTING A PROPERTY IN THE NATIONAL REGISTER OF HISTORIC PLACES

In order for a property to be eligible for inclusion in the National Register of Historic Places, it must possess significance under one of four criteria. The Criteria for

Evaluation for listing in the National Register of Historic Places state:

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

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

SPRIGG LANE SIGNIFICANCE EVALUATION

Based on research and investigation into the history of the Sprigg Lane landscape, and the contributions of the various residents to University and community life, as well as the surviving evidence of nineteenth and twentieth century lifeways, the Sprigg Lane landscape is eligible for listing in the National Register of Historic Places at the local level under Criteria A, B, C, and D in the areas of Archaeology (Historic, non-aboriginal), Architecture, Education, and Landscape Architecture. Collectively, these properties could be considered to form a single historic district.

For the associations outlined herein, the proposed period of significance for the historic district would extend between circa 1835, with the construction of Morea, and 1964, the year in which Meade Palmer completed planting plans for Morea as a botanical garden and Bemiss House was transferred to the University.¹

The majority of the features located on all four properties were established during the period of significance, and have been little altered since. There have also been few additions or losses of historic resources on any of the properties since the end of the proposed period of

significance. This suggests that the proposed historic district possesses a high degree of integrity for the period of significance as indicated.

Under **Criterion A**, Sprigg Lane appears significant in the area of Education for its associations with the several individuals who served as professors and administrators at the University of Virginia. The first of these, John Patton Emmet, who was appointed Professor of Natural Science by Thomas Jefferson in 1825 and was one of the first faculty hired to teach when the University opened. Emmet moved from a pavilion at the University to the Sprigg Lane property after building Morea in 1835. A professor of various science courses, Emmet is known to have conducted various experiments in agriculture on the property. Other notable professors known to have lived at Sprigg Lane include William Stone Weedon, interdisciplinary professor of philosophy and Asian studies, and William Echols, professor of mathematics and Superintendent of Buildings and Grounds.

Under **Criterion B**, Sprigg Lane appears significant for its association with Dr. John Patton Emmet, who was the seventh and last professor to be hired by Jefferson, and one of only two Americans. According to Jefferson's offer, Emmet's teaching responsibilities were to include "Zoology, Botany, Mineralogy, Chemistry and Geology; that of chemistry however being considered as the branch most eminently distinctive of the school."² Emmet is known to have experimented with silk production at Morea by establishing a silk factory and planting an extensive grove of Chinese mulberry trees on which the silkworms could feed. Emmet also experimented with the planting of living fences as a method to exclude livestock from cultivated fields, and introduced a variety of other plantings, both ornamental and productive, on the property. Emmet also developed a variety of new building materials from minerals that he mined on his land. He produced "a variety of cements which were impervious to water and were light enough to be used for covering roofs of buildings" and "earth to form the body of various kinds of paints intended to withstand exposure to the weather."³ In recognition of his importance locally, the major road corridor that edges Sprigg Lane to the east is named Emmet Street for the former University professor.

Under **Criterion C**, Sprigg Lane appears significant in the areas of Architecture and Landscape. Each of the four dwellings appears individually eligible for listing in the National Register of Historic Places under Architecture due to the quality of the design or craftsmanship or association with a recognized architect. Morea and Recoleta are already individually listed for their architectural significance. Morea is unique in being "the only surviving dwelling built by one of the original university faculty members approved by Jefferson."⁴ As noted in the National Register of Historic Places nomination prepared for the property in the 1980s, "Although the original part of the house

conforms in most respects to the standard building traits of the region, it does incorporate several features that make it unique among contemporary Virginia dwellings. These features include the recessed second-story piazza, or veranda; the exposed structural arcade in the front room...and the semi-detached position of the original southwest wing." The nomination goes on to describe Morea's "three-arched masonry arcade, a Classical device seldom employed in private dwellings in Virginia before Jefferson helped popularize it in the early 19th century."⁵ The National Register of Historic Places nomination for Recoleta, prepared in the 2000s, highlights the dwelling's "architectural refinement, novelty, sophistication, and imagination."⁶ The house was designed in the Spanish Revival style by local architect Benjamin Charles Baker. Baker's work at the property known as Pantops Farm, which has been adapted to house the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, and is individually listed in the National Register of Historic Places.

Both Sprigg Lane House and Bemiss House were designed by notable local architect Marshall Swain Wells. Many of Wells's works locally have already been listed in the National Register of Historic Places, including Belmont, Farmington Country Club, Ednam, Kinloch, Bellair, Faulkner House (formerly Old Ivy Inn), and Westminster Presbyterian Church. Both dwellings appear eligible for listing in the National Register of Historic Places as examples of Well's Colonial Revival style architecture based on a 2010 Multiple Property Documentation Form.⁷

Significance under Landscape Architecture is derived from the involvement of notable designer Meade Palmer in the design of the botanical collection and other site planning elements at Morea during the early 1960s, as well as the contributions of William and Elizabeth Weedon and Agnes Rothery and Virginia Stokes in the design and implementation of their gardens and grounds.

Under **Criterion D**, the Sprigg Lane landscape is likely to yield important information about the nineteenth century use and physical development of Morea based on the property's potential to possess intact cultural deposits and features. Morea appears to possess the highest information potential because it encompasses the domestic core of John Patton Emmet's residence, and due to our understanding of the limited amount of disturbance that has occurred since John Patton Emmet developed the property. The greatest impacts to subsurface deposits have likely occurred as a result of utility line installation and garden bed development; these impacts are likely limited in scope, however, suggesting an otherwise intact landscape. Future investigation may yield information about the locations of buildings, including the kitchen, silk factory, and other support structures as well as evidence of other landscape elements related to Emmet's botanical experiments and agricultural activities. Investigation may also yield artifacts of interest which

speak to ethnicity and the use of adjacent yard space and expand our understanding of life during the antebellum and later periods. The other properties may also have low to moderate archaeological potential depending on disturbance related to the construction of the various dwellings, garages, circulation features, and gardens. Given the extent of regrading that occurred in association with the construction of the dwelling, Recoleta has the lowest archaeological potential, followed by Bemiss House, due to the small size of the parcel and the disturbance associated with the 1991 addition construction.

ENDNOTES

- 1 Alternatively, consideration could be paid to extending the end date of the period of significance to the 50-year age consideration indicated in National Register of Historic Places guidance documents, currently 2020.
- 2 Letter from Thomas Jefferson to John Patten Emmet dated March 6, 1825, reprinted in Emmet, *The Emmet Family*, 282.
- 3 Emmet, *The Emmet Family*, 296.
- 4 Virginia Historic Landmarks Commission Staff, National Register of Historic Places (NRHP) nomination: Morea. Virginia Landmarks Register (VLR) Listing Date: March 20, 1984; NRHP Listing Date: May 3, 1984.
- 5 Virginia Historic Landmarks Commission Staff, Morea NNRHP nomination.
- 6 J. Daniel Pezzoni, National Register of Historic Places Nomination: Recoleta. VLR Date Listed: September 10, 2003; NRHP Date Listed: August 11, 2004," 5.
- 7 Mary Harding Sadler, Madison Spencer, and Llewellyn Hensley, "The Work of Marshall Swain Wells Architect, #104-5154" National Register of Historic Places Multiple Property Documentation Form, listed 07/09/2010, F-8.

APPENDIX

Morea Historical Summary (Author: Ben Ford)

HISTORICAL BACKGROUND

In 1831, John Patten Emmet purchased a 106-acre parcel northwest of and adjacent to the Academical Village from John M. Perry (Figure #2).¹ Between 1834-1835, Emmet built his new residence and christened it Morea. The original portion of Morea was a two and a half story double pile brick structure. When the new residence was nearing its completion, and after spending \$2,500 in its construction, Emmet described it in a letter to his sister-in-law noting “a more comfortable country house does not exist in these parts.”² Emmet subsequently received permission from the Board of Visitors to move from Pavilion I to his new residence with his family in 1835. Emmet’s Pavilion I residence and its adjacent support structures stood vacant for over a year, “exposed to dilapidation and decay,” until it was appropriated by the Board of Visitors for accommodations during their regular meetings.³



Figure #2: Map showing location of 106-acre parcel purchased by John P. Emmet of John M. Perry in 1831.

¹ ACDB 31:333, July 13, 1833.

² John P. Emmet to Anna Emmet, December 7, 1834, p41. In Thomas Addis Emmet, *A Memoir of John Patten Emmet, M.D.* (New York: Privately Printed, 1898).

³ *Minutes BOV*, August 11, 1836.



Figure #3: Sketch of late 1840s Morea, looking northwest, as remembered by T. A. Emmet, 1879.

After Emmet's death in August of 1841, his widow Mary Byrd Tucker Emmet is reported to have taken in boarders at Morea to make ends meet.⁴ Following entreaties from Emmet's relatives to move back to New York in the interests and welfare of the young children, Mary Emmet petitioned the Albemarle County Court to sell Morea in June of 1845.⁵ Gessner Harrison, Professor of Ancient Languages at the University of Virginia, was appointed commissioner of the Court and charged with selling the former Emmet property. An 1846 advertisement for the sale of Morea generally described the house and grounds.

Dwelling House and Land for Sale - ...The land and improvements belonging to the estate of John P. Emmet, deceased, and adjoining the University. The land contains about 106 acres, all enclosed. The house is commodious, having eight rooms, with convenient out-houses. There is attached to it a good garden, and an orchard of excellent fruit trees.⁶

⁴ Philip R. Bruce, *History of the University of Virginia, 1819-1919*, Vol. III, p15. (New York: MacMillan Co., 1921). Maria Emmet died in New York in 1860.

⁵ Bill, Mary B. Emmet, June 17, 1845. *Emmet vs. Emmet, 1871-078 Cc.* Albemarle County Chancery Causes, Library of Virginia, Richmond Virginia.

⁶ Dwelling House and Land for Sale, November 1846. *Emmet vs. Emmet, 1871-078 Cc.* Albemarle County Chancery Causes, Library of Virginia, Richmond Virginia.

In a report on the sale, Harrison noted that it was first advertised for sale in May of 1846, “but found no purchaser, no bid whatsoever being in fact made.” Despite the lack of interest, the property was again advertised for sale in the fall of the same year because according to Commissioner Harrison, “Mrs. Emmet being about to remove from the state, and the property being likely to deteriorate in value, and that rapidly, from the want of care and suitable repairs.” The Morea property was sold to Richard Duke for \$3,305.00 on November 18, 1846. Three bonds were issued for the purchase of Morea.⁷

Shortly following the sale of Morea, Mary B. Emmet petitioned the court as administrator of her husband’s estate to sell the slaves owned by John P. Emmet. In her bill, Mary B. Emmet noted that the estate possessed five slaves: “George now about 50 years of age, John now about the same age, Levinia now about 20 years of age, who has a child a few months old; Mary Jane about 18 years of age, and Julian, about 12 years of age. ...Some of said slaves are advanced in life, and others of them are diseased, and a division of them among your oratrix as widow and the said two children in kind is deemed extremely difficult, if not impracticable.” Again, Gessner Harrison was appointed commissioner to sell the slaves. Each of the enslaved individuals were sold to separate owners on February 9, 1848.⁸

Richard Duke died in 1849 having paid only a small portion of the money due for the purchase of Morea. By 1850, the U.S. Census records that Maria Duke owned 20 slaves, seven men and boys and 13 women and girls.⁹ It is likely that most of the enslaved men and women lived at Morea with the Duke family. Maria Duke, widow of Richard Duke, died in 1852 and the Morea property descended to their children. In order to satisfy the Richard Duke and Maria Duke estates, and to establish clear title to the property, in May of 1852 R. T. W. Duke Sr. was appointed commissioner to sell the real estate of Richard Duke.¹⁰

In June of 1852, an advertisement for the sale of Morea published in local newspapers described the property.

Desirable Residence for Sale at Auction – ...On the 7th of July next, proceed to sell at public auction, on the premises, that desirable property called ‘Morea’ lately the residence of Richard Duke, dec’d. This property consists of a tract of 110 ACRES OF LAND AND A LARGE DWELLING HOUSE containing eleven rooms, with necessary out houses, ice house, stable & c. It is well situated for a boarding house

⁷ Report of Commissioner Gessner Harrison, February 1, 1847. *Emmet vs. Emmet*, 1871-078 Cc. Albemarle County Chancery Causes, Library of Virginia, Richmond Virginia.

⁸ Bill, Mary B. Emmet, January 3, 1848. *Emmet v Emmet*, 1849-002, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia; Decree, January 3, 1848. *Emmet v Emmet*, 1849-002, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia; Report of Commissioner Gessner Harrison, 1848. *Emmet v Emmet*, 1849-002, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

⁹ Seventh U.S. Census, 1850. Slave Schedule, Albemarle County, Virginia.

¹⁰ Decree, May 19, 1852. *Duke vs. Duke* 1880-031 Cc, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

being about 700 yards west of the University of Virginia. There is a fine orchard on the place, and the grounds have been handsomely improved.¹¹

Likewise, a handbill was also printed and distributed locally (Figure #4).

**Desirable Residence
For Sale at
AUCTION.**

By virtue of a decree of the Circuit Court of Albemarle pronounced on the 19th day of May last, the undersigned, Commissioner named in said decree, will, on the 7th of July next, proceed to sell at public auction, on the premises, that desirable property called "Morea," lately the residence of Richard Duke, dec'd. This property consists of a tract of

**110 ACRES OF LAND,
AND A LARGE DWELLING HOUSE,**

containing eleven rooms, with necessary out houses, ice house, stable &c.

It is well situated for a boarding house, being about 700 yards west of the University of Virginia. There is a fine orchard on the place, and the grounds have been handsomely improved.

I will at the same time & place sell all the household and kitchen furniture together with the farming utensils belonging to the estate of the late Richard Duke.

On the 8th of July next, between the hours of 11 A. M. and 2 P. M., I shall sell a lot of 2½ acres of land, lying between the old Lynchburg road and the Staunton Turnpike, there is a very good brick

BLACKSMITH SHOP

upon this lot, which is considered one of the best stands near town.

TERMS--For the Personal Property--All sums under \$10 cash, over that amount a credit until 1st January next. **Real Estate,** 1-5 cash, residue in 6, 12 and 18 months, bond with approved security for the purchase money, the legal title being retained as ultimate security.

R. T. W. DUKE, Comm'r.

June 2, 1852.

Figure #4: Handbill advertising sale of Morea, June 2, 1852.

¹¹ Desirable Residence for Sale at Auction, June 1852. *Duke vs. Duke 1880-031 Cc*, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

On July 7, 1852 the 106-acre Morea tract was purchased for \$5,000 by three of Richard Duke's daughters, Mary J. Smith, a widow, Martha S. Duke, and Sarah F. Duke. A down payment of \$1,000 was made by Smith, and three bonds were issued for payments of \$1,333.33 to be made six, twelve and eighteen months later.¹² Knowing that his sisters could not pay the full amount of the purchase price, R. T. W. Duke Sr. charged himself "with the whole amount of the three bonds." Over the course of two years the sisters paid Duke Sr. as commissioner a total of \$2,800. By May of 1854 however, the sisters still owed \$2,200 plus interest on the original debt.¹³ R. T. W. Duke Sr. continued to pay off his father's debt in the purchase of Morea and by March of 1853 paid off the balance due. On May 25, 1859 the Albemarle County Court decreed that the debt was paid.¹⁴

Members of the extended Duke family resided at Morea from 1847 onwards, through the Civil War, and for several decades following. Recalling his childhood visits to and stays at Morea, R. T. W. Duke Jr.¹⁵ remembered several enslaved persons that lived and worked at the Duke residence in the mid-nineteenth century. In particular he noted: "Amongst the servants at Morea was 'Aunt Mourning' my Mammy's Grandmother, who died in 1863 – considerably over 90 year of age. She belonged to my great grandfather Thos. Walker Jr. and was a girl of fourteen or fifteen when Tarleton made his raid into Albemarle. ... 'Bella' was another servant I remember very well – who is at this date – 1901 – still living in Chicago She was Aunt Mattie's maid & subsequently cook. Daphne – was another servant I barely recall. She died before 1859, and I remember her funeral & the peculiar wails of the negroes at her interment – which took place just back of the garden at Morea. She belonged to Uncle Charlie & he wept very bitterly at the funeral, as I recall it." ¹⁶

Upon her acquisition of Morea in 1852, Mary J. Smith and two of her sisters ran Morea as a boarding house catering to University students and professors. Census records document that in 1860, Smith's real estate was valued at \$3,000, and her personal estate, including enslaved men and women, was valued at \$5,000. A total of nine enslaved individuals were residing at Morea in 1860, 5 owned by Mary J. Smith, and 4 owned by Martha S. Duke. Census records document that she continued to keep a boarding house at Morea up through the late nineteenth century. By 1880 there were 24 people, black and white, living and boarding at Morea. Among those who boarded with Smith in the post-Emancipation period included University Mathematics Professor D. H. Tuttle, and University Demonstrator of Anatomy William B. Towles and his family.¹⁷

¹² Report of Commissioner R. T. W. Duke Sr. October 12, 1852. *Duke vs. Duke 1880-031 Cc*, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

¹³ Account of Sale of Morea, R. T. W. Duke, 1854. *Duke vs. Duke 1880-031 Cc*, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

¹⁴ Decree, May 25, 1859. *Duke vs. Duke 1880-031 Cc*, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

¹⁵ R. T. W. Duke Jr. was the son of R.T. W. Duke Sr. and the grandson of Maria and Richard Duke.

¹⁶ R. T. W. Duke Jr., *Recollections of My Early Life*, Volume 1, pp: 29-30. University of Virginia Digital Collections. Electronic Resource: <http://small.library.virginia.edu/collections/featured/duke-family-papers/recollections/>. Accessed April 3, 2016. Special Collections Department, University of Virginia Library, Charlottesville, Virginia.

¹⁷ Eighth U.S. Census, 1860, Population Statistics, Albemarle County, Virginia; Eighth U.S. Census, 1860, Slave Schedule, Albemarle County, Virginia; Ninth U.S. Census, 1870. Population Statistics, Albemarle County, Virginia; Tenth U.S. Census, 1880. Population Statistics, Albemarle County, Virginia.

Although Mary J. Smith and her sisters continued to operate Morea as a boarding house, they never made full payment to their brother R. T. W. Duke Sr. In 1863, R. T. W. Duke petitioned the Albemarle County Court to allow for the sale of a portion of Morea to pay off the balance of the property. In his petition, Duke stated that his sisters “could not well pay their portion without selling other property which they do not wish to do.” Shortly after the Civil War, in May of 1867 commissioner J. L. Cochran recommended that it would be in the best interest of all parties to sell “say some 45 or 50 acres” and apply the proceeds to the debt. He also noted that there was “no title to Richard Duke’s estate or to the present owners [e.g. Duke sisters].”¹⁸

Finally, on October 23, 1880, a 48 ½ acre parcel of Morea was sold by Trustee Frank Gilmer to R. T. W. Duke Sr. The parcel was located in the north west portion of Morea fronting the turnpike road, now Ivy Road. The same deed also formally transferred ownership of the remaining 57 ½ acres of Morea “upon which are all the improvements” to Mary J. Smith, Martha S. Duke and Nannie H. Deskins (Figure #5).¹⁹

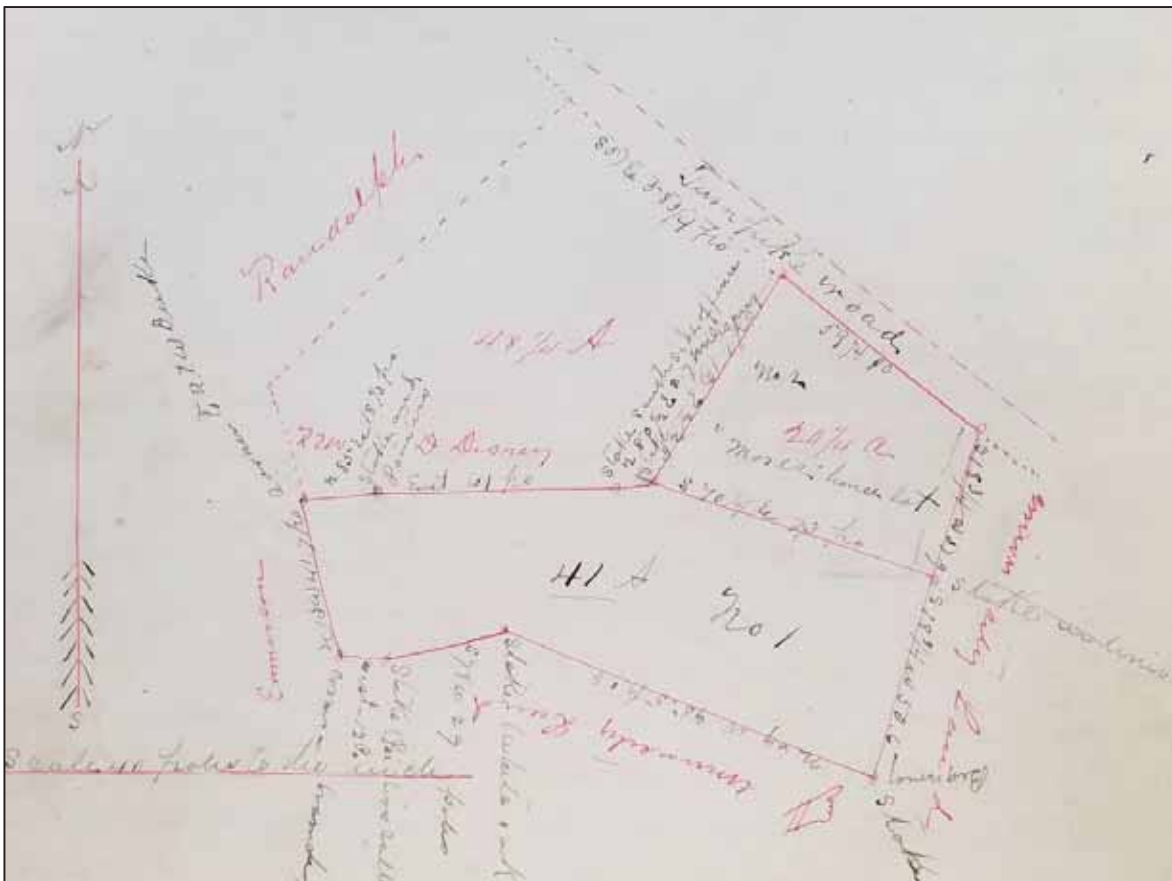


Figure #5: Plat showing division of 106-acre Morea into three parcels. 48 ½ acres were sold to R. T. W. Duke in 1880 (upper left). 41 acres were sold to William B. Towles in 1889 (bottom). The ‘Morea House lot,’ totaling 20 ¼ acre remained in the hands of the Duke sisters.

¹⁸ Petition of R. T. W. Duke Sr., January 28, 1863. *Duke vs. Duke 1880-031 Cc*, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia; Report of Commissioner J. L. Cochran, May 29, 1867. *Duke vs. Duke 1880-031 Cc*, Albemarle County Chancery Causes, Library of Virginia, Richmond, Virginia.

¹⁹ ACDB 77:127, October 23, 1880; 77:129, October 23, 1880.

The Morea property was sold out of the Duke family and reduced to 20.25-acres when Nannie Robertson sold the core of the former Emmet property to Helen G. Buckmaster in 1895 (Figure #6).²⁰ A series of several short-term owners occupied Morea in the early twentieth century including Robert W. Huntington, Elizabeth Whipple and K. W. Huntington, and Julia Sprigg.²¹ Elizabeth H. Echols, wife of William H. Echols Professor of Mathematics at the University of Virginia, purchased the property in 1929.²² After the Morea property came under the threat of development in the mid-twentieth century, a group of local residents and University alumni purchased the then 2.77-acre core of the property in 1960. Prior to donating it to the University of Virginia, a 20-foot strip was taken off the western end of the parcel with 0.068 of an acre given to the residents and owners of Recoletta, and 0.079 of an acre given to the residents and owners of Weeden.²³



Figure #6: Map showing location of 20 ¼ acre Morea House parcel following 1889 division and 1895 sale.

²⁰ ACDB 104:49, July 27, 1895. Nannie Robertson, nee Deskins, was niece to Mary J. Smith and Martha S. Duke.

²¹ ACDB 122:49, May 1, 1902; 168:573, June 1, 1918.

²² CCDB 65:382, June 27, 1929.

²³ CCDB 218:425, March 28, 1960.

Architectural analysis had documented that the original 1834-1835 core of Morea has been added to throughout the nineteenth and twentieth centuries. In his memoir R. T. W. Duke Jr. noted that his grandfather, Richard Duke, had added the “story and a half on the south [now the southwest wing] and the dining room [now the northern wing?], to the main structure.”²⁴ If accurate, these additions would have been added sometime after Duke’s November 1846 acquisition of Morea but before his 1849 death. Newspaper advertisements from the mid nineteenth century also document that the Morea residence grew from 8 rooms in 1846 to 11 rooms in 1852, possibly implying the construction of one or both of these additions. Sometime between the late nineteenth and early twentieth centuries, the southwest wing was expanded to the west and raised a story and the northern addition was also expanded to the west. Sometime after 1939 but prior to the University’s acquisition of Morea, a narrow western room was added to the rear of Morea linking the original southwest addition and the western end of the northern addition.²⁵

SENSITIVE CULTURAL RESOURCES

Several sources identify a number of non-extant buildings at Morea. According to his son Thomas Addis Emmet, Morea possessed a brick structure built by Emmet and used for “the spinning of silk.”²⁶ Likewise, an 1879 sketch of Morea as remembered in the 1840s by Thomas A. Emmet, shows a small outbuilding off the northeast corner of the original ca. 1834-1835 core of Morea and connected to it by a veranda. Surrounding this outbuilding is a paling fence (Figure #3). In his memoir, R. T. W. Duke identifies this structure as the Morea kitchen. “The kitchen of those days as in most Southern houses was some distance from the dining room on the North side & connected with it by a latticed covered way.” R. T. W. Duke and a friend roomed here during their enrollment at the University of Virginia between 1871 and 1872.²⁷ Aerial photographs taken in 1937 and 1955 show that Morea also possessed a large-sized outbuilding northwest of, and approximately 25-feet from, the main residence (Figure #7). The building was described as a “one-room plan, one-story brick structure [that] stood in the rear yard until the early 1960s, when it was demolished.”²⁸

A map produced by the University of Virginia shortly after its acquisition of Morea in 1963 documents ruins including a structural foundation and a chimney stack in the extreme northwest corner of the then 2.77-acre property (Figure #8).²⁹

²⁴ R. T. W. Duke, *Recollections of My Early Life*, Volume 1, p 135. University of Virginia Digital Collections. Electronic Resource: <http://small.library.virginia.edu/collections/featured/duke-family-papers/recollections/>. Accessed April 3, 2016. Special Collections Department, University of Virginia Library, Charlottesville, Virginia.

²⁵ *Morea, 104-11. Miscellaneous Architectural Notes*. Jeffrey O’Dell, March 2, 1983. In Candace Smith and Sara Amy Leach, *Morea*. CAP 1985 no 001. University of Virginia School of Architecture, 1985. Special Collections Department, University of Virginia Library, Charlottesville, Virginia.

²⁶ Thomas A. Emmet, *A Memoir of John Patten Emmet, M.D.*, p40. (New York: Privately Printed, 1898).

²⁷ Morea was then owned by Mary Smith and was operated as a boarding house.

²⁸ *Morea, 104-11. Miscellaneous Architectural Notes*. Jeffrey O’Dell, March 2, 1983. In Candace Smith and Sara Amy Leach, *Morea*. CAP 1985 no 001. University of Virginia School of Architecture, 1985. Special Collections Department, University of Virginia Library, Charlottesville, Virginia.

²⁹ University of Virginia, Department of Buildings and Grounds, *Morea, Topographic and Landscape Study*, March, 1963. University of Virginia Facilities Management Resource Center #000032950.



Figure #7: 1955 aerial photograph of Morea and vicinity showing 1) Morea; 2) unidentified structure to northwest, and 3) extant twentieth-century garage. Sprigg Lane is at bottom.

R. T. W. Duke Jr. also noted at least one pre-Emancipation burial of an enslaved person on the Morea property. “Daphne was another servant I barely recall. She died before 1859, and I remember her funeral & the peculiar wails of the negroes at her interment—which took place just back of the garden at Morea. She belonged to Uncle Charlie & he wept very bitterly at the funeral, as I recall it.” The precise location of Daphne’s grave is not known.³⁰ The Morea ‘garden’ is mentioned in pre-Emancipation records, as well as in an 1889 deed of sale of 41 acres to William B. Towles. “It is further covenanted and agreed that the said Towles and his assigns shall have a right to run a sewer pipe from his lot of land through the Morea house lot [then 20.25-acres], provided however that the said sewer pipe shall enter and run through the Morea house lot east of the *bottom line of the garden*, and the continuation of the said line to the public road and shall be

³⁰ R. T. W. Duke, *Recollections of My Early Life*, Volume 1, p30. University of Virginia Digital Collections. Electronic Resource: <http://small.library.virginia.edu/collections/featured/duke-family-papers/recollections/>. Accessed April 3, 2016. Special Collections Department, University of Virginia Library, Charlottesville, Virginia. The ‘Uncle Charlie’ mentioned by R. T. W. Duke Jr. is likely Charles Carroll Duke, born in 1832, and younger brother to R. T. W. Duke Sr.

[illegible]

³¹ ACDB 91:323, February 14, 1889.

Morea Morsels (Author: Melinda Frierson)

MOREA'S MIGHTY OSAGE ORANGE TREES

Morea Morsels #6

By Melinda Frierson, Albemarle Garden Club newsletter

- File submitted 11/19/2015 to Nancy Inman for December 2015 Com.post

As I write this in mid-November, wrinkly green balls litter the ground under two of five old Osage orange trees at Morea. The fragrant grapefruit-sized fruits fall just in time to use in holiday decorations. These particular trees are thought to originate from cuttings or seeds brought back from the Lewis and Clark Expedition. I've been curious about this claim. The expedition occurred 1804-1806 and John Patten Emmet did not purchase this farm until 1834. The trees are huge and surely were here during Emmet's occupancy, but the date disparity makes me wonder what evidence exists for the Lewis and Clark connection. I haven't investigated all possible sources, but here is what I've learned so far.

Maclura pomifera, the plant's scientific name, is native to areas in today's Arkansas, Oklahoma and Texas. In March 1804 Meriwether Lewis sent "slips" to President Jefferson and in 1807 on his return east Lewis brought seeds to Washington, DC and Philadelphia. The sources both times were trees in the St. Louis garden of fur trader Pierre Chouteau. Chouteau obtained his specimens in 1799 from Osage Indians who reported they had acquired them 300 miles further west. The wood was highly valued by Indians for making hunting bows; so much so that 17th century French explorers called it "bois d'arc" meaning "bow wood," a name later anglicized by western settlers as "Bodark."

Jefferson entrusted the expedition's botanical finds to nurseryman Bernard McMahon and wealthy plantsman William Hamilton, both of Philadelphia. There they successfully grew trees from the 1807 seeds. By 1828, trees were being sold by growers like Robert Carr, proprietor of Bartram's Garden in Philadelphia. By the 1850s they were, in the words of Peter Hatch, "the most commonly planted plant in America," thanks in large part to their use as hedging and fencing for livestock on the western frontier. Young shoots have thorns. When planted close together and sheared the trees create a tight barrier. The plant's use as "living fencing" declined after the invention of barbed wire in the 1870s.

Did Emmet acquire these trees from Jefferson, who we know planted some at Monticello? It is unlikely he did so directly, as Jefferson died in 1826. Maybe Emmet obtained them from Monticello later or elsewhere locally. Perhaps he purchased them from someone like Carr. If they descended from the seeds Lewis brought back, it was with a few degrees of separation. To muddle matters further, an enormous tree grows at Red Hill, the home of Patrick Henry in Charlotte County, which has been dated by dendrochronology to be about 300 years old. Evidently some Osage orange trees had already arrived in the east, probably through Indian trade, before Lewis and Clark "discovered" it.

More intriguing to me is speculation about why Emmet may have wanted this plant. We know he was pursuing silkworm culture and Osage orange, which is closely related to mulberries, was also used to feed silkworms. In 1845, three years after Emmet's death, a colleague wrote that "his experiments with live hedges were various" and noted that he was also trying to use another thorny plant, "pyrocanthus" to create useful fencing. Hmmm? As usual, my research has turned up more questions than answers!

Interview Transcript: Virginia Stokes

Sprigg Lane Landscape Study

Transcription of interview with Virginia Stokes

July 24, 2019 in the sitting room at Recoleta, Charlottesville, Virginia

Attendees: Liz Sargent, Jen Trompetter and Heather Warren interviewing---all three from Liz Sargent HLA. John Sauer (Sprigg Lane House gardener and friend of Virginia), present, in the room.

Virginia Stokes is the current resident of Recoleta. She moved in to Recoleta with her husband prior to the death of Agnes and Harry Pratt in 1954. She turned 100 years old in 2019.

VS: [recorder starts after this sentence begins]...exactly how the Pratts got to the University of Virginia. Harry was a pianist, an organist and an actor. And what he was doing in Lake Placid that night when our first president Mr. Alderman turned up---but they became friends, they met each other. And he said to Harry why don't you come on down to Charlottesville and start a music and drama department because we don't have one at the University of Virginia. And that's how they arrived in Charlottesville. And they found---they came down, and over on the Lawn they found an old horse's stable or something and they began to work on it and make it a place where they could live. And so, that's the Mews. Do you know about the Mews?

H: Yes. Well, we've read Agnes' book [*A Fitting Habitation*]---

VS: You did. Oh, so you know a great deal---

H: Well, we know what she has told us about how she arrived at UVA and how she began to build this place.

VS: That's right and they did build this place. She thought---well, course they were paid nothing I'm sure. They needed money. And Agnes was a Wellesley girl, and thought well maybe I can write 'cause I have to supplement our income and so they---she's very innovative and very smart. And in those days, you know, there were so many ocean liners on the high seas bringing people to New York and from New York back to their countries, and so they booked a passage. And you know I don't know which country it was, I---maybe that's in the book---which country they went to first, but they got free passage, they'd get free hotel. She'd go and do her research work, come back, sit down, and write a book.

L, J, H: Wow. Mm hm, nice!

VS: She wrote thirty-five of them---not all of them travel books, but they mainly were travel books. And while they were doing that traveling, they began to think about where they were going to settle and---I mean build a house over here. And of course, they needed to have that house bring in some income as well. Therefore, I've got the east wing which has always been occupied---by undergraduates. They had that house filled with undergraduate students. I've had it filled with graduate students.

H: Uh huh.

L: Quieter. Hopefully quieter---

VS: I had for a long time law students.

J: How many units do you have?

VS: There was four---two bedrooms up and two bedrooms down and two baths---I mean, yeah, so there are four bedrooms. One of the bedrooms got converted to a little kitchen. Where the students could cook a bit, you see. So now, that's the way it is. And there are three students that live there now, and as I said they're always graduate students. As a matter of fact, I have a generator and we were in darkness---I don't know if any of you live around here and the whole

neighborhood was in darkness Monday night? And I thought well, God, this...I have an Egyptian student here who's already here and he's six-two and there's no air conditioning over there, because my generator does not extend that far. And I thought oh what am I going to do about that poor boy...and I said to him you know, you may have to sleep on the sofa, which he did---

J: Oh, really...

H: Maybe with his feet hanging off...

VS:---he had to stretch out there, because it was so bloody hot. There was no way...but anyhow...

J: How did you come to know Agnes and her husband?

VS: How did I get to know them? I went to their classes. And, also, I had some kin---we had some kinfolk.

H: Oh, really?

VS: Yeah. Well, you know, just distant kinfolks. So anyhow my husband and I were both in the classes---in Harry's class, of course.

H: Music class?

VS: Drama.

H, L, J: Drama!

J: What year would that have been?

VS: Oh my God, now if you start asking me that...

I really don't know...I was trying to think. I was married in this house in 1947 so it had to be before---

J: Prior to that?

VS: Yeah, prior to that.

H: Were you married in the house? In the garden?

VS: I was married right here. [points to the fireplace]

H: In front of the fireplace!

VS: It was February, honey, it was a little chilly out there but a little hot back here but anyway... So [Agnes] died in '54 and my husband and I moved in to look after Harry, who died two years later. Harry needed some attention, and she wanted to be sure that he was cared for---

J:---So she asked you all---

VS:---so it was set up by the lawyers, the families, you know Bill's parents, and it was all set up and drawn out by more legal volumes...so then my husband and I moved in here when she died in '54 to the east wing. We moved into the east wing, well, because until we got settled with Harry and it was not quite the thing to do, but eventually we moved into the main part of the house...so it worked out that way so...

H: We have prepared some questions to ask you if that that's ok---

VS: I'll do the best I can...

H: OK. Well, one of the first questions was how you first came to be acquainted with Agnes and Harry---

VS:---I've just answered that...

H:---yes, you have! And about your wedding here in '47. We know from reading Agnes' book that when the house was first designed, the architect [Charles Benjamin Baker] gave Agnes and Harry a watercolor drawing of the house and grounds. Do you know anything about that drawing?

VS: I don't. The architect did?

H: Mm hm...and it was given to Agnes...

VS: Hm. No I don't. The only thing I knew that missing was the drawing of the fireplace, and the [sounds like Mowinkles] borrowed it and never returned it. But I did know about---that had its own drawing, that fireplace, which is very unusual. But of the whole house? I don't know but maybe...

H: An architect's rendering of the house before it was built.

VS: [shakes her head] Well, I can't answer that one.

H: And do you have old photographs and drawings of your gardens or grounds?... Have you ever worked with a garden designer?

VS:---Well, you see not a lot of...those grounds that you see out there that you see now are not what Agnes had, really exactly. I came in...to begin with, the Pratts bought Morea and gave it to the University of Virginia...Oh well this is something you need to know.

H: Yes!

VS: Mrs. Vest lived over here at Morea and she wanted to sell that big piece of land and house and let it be developed. Well Elizabeth Weedon and Bill Weedon were not going to let that happen. So, they bought it. My husband did a lot of the research on it and they worked it out and they bought Morea.

H: The Weedons.

VS: The Weedons did. And in the process, I said Oh my God this house needs a little more land cause it was a little... it had a regular five foot requirement out there, with mulberry trees, you know. Tracking [mulberries] in, students and so forth you know...so Bill said, well, I'll look into it. They were so kind and good and Bill had it surveyed and to help me out---which they didn't need it, they had all that land over there, but he was willing to buy a twenty-foot strip from my gate down here where the students come, in all the way across to Sprigg Lane to his driveway. And therefore, I got a twenty-foot strip, which I needed desperately---this house needed---but Bill Weedon didn't need it, but he did it to help me out. So that was something that I did, a big addition which really did help the appearance of this house and the gardens and everything and of course I've got a fish pool which a young English student built for me...

J: You added that gate?

VS: I added *all* of that you see, because...when was that...trying to think...but that was about the nicest thing that could've happened. And then also, when I came in, I put in these raised beds. There was just a garden here and there, you know, and I had a lot of soil brought in and the raised beds and I can't remember who I had but I had some landscape person doing all that work.

J: Uh huh. Did you have a landscape architect who drew it out or did you just---

VS: Oh, hell no I just threw it together from my [not audible]...

J: Ok.

VS: [to the bulldog peering through the French door:] Now Lucy, you can't come in here...How did she get in here. Jennifer? Here comes Jennifer.

[John gets up and goes to the dog] Lucy..

VS: No don't let her in. Jennifer's going to get her.

[laughter]

VS: No, I...you know Agnes had been ill for a long time and nothing much had been done in the house or out of the house. And while they had some servants; the servants did the cooking. They didn't worry too much about the cleaning and other things, you see. It was in pretty bad condition when I moved into it, but then I began to work on the gardens, and then I had a young English student---well, he was a graduate of St. Andrews University in Scotland, and he came here to live and he got so interested in the outdoors that he began to---he found a book up in the study that told you how to build walls and fish ponds and things, and so he built that fish pond out there which---where my fish just died.

J: Do you remember his name:

VS: Oh, Ian Lockheed. They live in Malta, he and Elizabeth---they call me all the time, we talk...he was English, uh huh. He won the international Rotarian fellowship to come study in this country and stayed six!

J: Did he stay here the whole time?

VS: Oh, he stayed here most of the time. He lived downstairs. I have a little basement apartment down there and Ian was there most of the time, so yeah. But he built that pool out there---

J:---and the walls?

VS:---killing me. I had to go down to Schuyler with him to get the---

H---soapstone?

VS: The soapstone. But it grew that way, with no plan particularly...I had no architects. I didn't have John there or somebody like that---

J: Right? If only you'd had John [Sauer]!

VS: Are you all architects?

J: We are all landscape architects.

VS: You are! Oh gosh, I should have one of you then. I didn't know what I was doing...

L: Did you already like gardening? Had you already been involved in gardening? Did you learn at all on your own---

VS:---Honey, I was a student. I taught myself. My husband was getting his PhD and I was working trying to help him get through school. You didn't have a lot of time for anything else, you know.

L: So, you were just enjoying learning how to do it on the ground?

VS: I never did go to a gardening class, no. I wish to God I had. And I never belonged to the Garden Club, because Agnes was very involved in the SPCA. And she made me go on the board and that was the end of that for me to do anything else, 'cause I worked very hard and I helped to build the one that's there now. I helped to start the SPCA. I'm very happy to brag about that---

J, L, H: Sure, yeah...

VS: ---because that was a lot of hard work. But that was a great interest of hers, and actually when she died, she left us a little bit of money, and we bought those old chicken houses with her---well we---she left us five thousand dollars and we raised in her name more to buy the old chicken houses and put up the first SPCA that was out there and I---that's all I did was work at St. Anne's---at Bellfield School, rather---and then go work out there.

J: Can I ask you about the wall? You know there's the gate over there so I'm just curious about how people came and went. Was that the primary way to---

VS: Those gates were built by the architectural school. By Jim Cox. I wanted a gate through to the Weedon property because we had an iron gate and then Bill and Elizabeth [Weedon] had big dogs and I had English bulldogs and they would fight through the iron gate and then Bill and Elizabeth's dogs were---I had English bulldogs and they couldn't jump the wall, but theirs could and we'd have great FIGHTS. So I said to Jim Cox one day: "Why don't you do me a gate---a wooden gate so they can't see each other."

H: That's the gate to Morea?

VS: That's the gate---no, that's the gate over to the Weedon House. And then there's another wooden one into Morea that I asked them---and they built me two! Now my students used to cut through there all the time, to go class---

H: Oh sure.

VS: ---and I'm teaching the Egyptian boy how to do it now.

H: The cut-through?

VS: Yeah, because he didn't know about it. He just came in---

J: ---It's kind of hidden now...it's somewhat hidden now by---

H:---It's swallowed by the magnolia---

VS: I had Gary open it up the other day because I went over to visit the people---the new people [at Morea] and it was a mess cause nobody's used it in a long time but now I'm going to---the boy's going to use it---he's thrilled to find out, so... But those two gates were made by the [architecture] students. It was just a practice that Jim Cox had them do, but they're lovely gates. But then that iron gate down below where they park is mine. That was already...I found that somewhere in some junk shop, so...

H: Agnes writes in her book about planning for the wall that goes all the way around Recoleta, but it had to be postponed because of the War and so---

VS: Well, they had to postpone *everything* because of the war. Now, these beams [points to ceiling of sitting room] there was not enough---they couldn't get---R. E. Lee built this house and they could not get supplies to put the house together. But they were very close friends of the people that owned the Portland Oregonian newspaper, and so they had these beams prepared and shipped by rail to Charlottesville and they're in this room.

H: From Oregon?

VS: From Portland, Oregon.

J: Really! Wow.

L: Big timber area.

VS: They're great close friends. I met that couple---when they came to visit the Pratts and so that's how these---but they had a hard time getting---you see the house would have been---they would have moved in sooner but they couldn't get it finished because they didn't have the supplies. It was war time.

H: Right...

J: So the gardens, so they were planned---the wall then was planned---at the time of the war, but it wasn't---

VS:---I think she had it planned but they didn't have the money.

---and that was one of the things---they were very short of money. And of course I'm sure Agnes---Harry wasn't paid much [sounds of agreement] not like they are today. And then Agnes of course hadn't started earning and her earnings weren't that big so...and they needed---and when they built this house they were determined---she was---that they were going to have some income from it. So: the east wing, where the students lived always. They were always occupied by the students over there. But it's very private, as you can see. They park down there, they don't drive up the same driveway that that *they* did, um... Rothery Road is the address down there, Cresap Road is the address over here, and it works out fine.

J: Ok. That's what I was curious about because I noticed when we were here before that there are these little terraced--- seems like some terraces that go down over here and there are some steps and some handrails—

VS: Oh yeah, well, that's where the rose garden is. That's still all out there.

J: And that was something that she built? The rose garden?

VS: Oh no, no, no, no, no. My English student that was here---he built it, he started the rose garden.

H: That was Ian?

VS: Yes. Ian Lockheed.

H: Lockheed. From Malta.

Vs: Yes. We have a room here named for Ian Lockheed. He was English and he met his wife here at the University; she'd come over to do some studying too, so... But we talk from time to time, so...

H: Did you meet your husband here also, at the University?

VS: My husband got his Ph D---his masters and his PhD here.

H: Did you meet him here?

VS: I did, I did. He was a flyer in the second World War...there weren't many men here then because they were all off at war, of course. My husband came back, he came here and to get this graduate degree. Yes, and I met him here. Probably at some fraternity party.

H: Were you here first? Did you come---

VS: Yes, I was here before him, because of course they were off...in the war....

L: What did he get his PhD in?

VS: He got his PhD in colonial American history. And he was the best teacher of all of 'em here at the University. He was very popular---the students were after his classes constantly, but of course he was only teaching part time because he was a student trying to get his degree...but he was good at it. So anyhow...And then the University never hires their own 'til they've written about six books you know.

H, L, J: Right!

VS: I don't know what the rule is today---I'm sure the rules have changed---but I'll tell you, my husband worked very hard to get that PhD and I don't think it's as hard to get that PhD today as it was then. He should have gotten his PhD in 1954 but he flunked German.

H: That's easy to do. Easy to flunk German.

VS: Easy to flunk German...Do you speak German? Do you have a language?

H: Well, I had to take German in high school, and it was hard...Now back to World War II: I know that Agnes complained about having to put in a victory garden, which she said interrupted her plans for a more formal garden, but they needed to

grow the vegetables and um her gardener at that time, Roy, said, well I bet this garden will last longer than the war. I bet it will never leave! Do you know anything about that garden?

VS: I don't. I don't really know anything about that garden, no.

H: OK, so the remnants of it aren't still around...

VS: No she had---when I moved into the house their gardener---outside man was Phil. Old Phil, bless his heart, who was wonderful. Phil would go to the University...they didn't---I didn't have 120 Rothery Road down here. They didn't have any numbers. Phil would go to the University post office---post box---in the mornings, pick up the mail for oh gosh the house over there now that the University has---for the Weedons, for the Pratts, for---I can't remember their names---he would pick up the mail and deliver it every morning for them and also then come and work in the garden. So, you know, they did things a little differently then, in those days. But they also had a lot of inside help and outside help which we don't have today. They don't have people like John [Sauer] that knows everything about gardening and about life and---

H: ---John *does* know everything.

VS---You people that know everything about gardens...Did you get a degree in your landscape architecture?

J: We all got our degree from UVA.

L: And then we stayed in Charlottesville.

VS: I'm telling you---of course I used to know everybody in the architectural school. I was---Joe Bosserman was my dearest, dear friend in the world and I loved him dearly. There's a picture of him over there. I knew so many of those people and I don't know them now and and it's very sad. Of course, a lot of them are dead. The Valmaranas---we were very close---

H, J, L: ---yes, sure---

VS: ---and all those people no longer living you see...

L: Yes, like Harry Porter. Did you know---

VS: Oh, I loved Harry and Anne, and Anne and I talk a lot---we still chat back and forth and write back and forth. Yes. We were all very, very close and it uh---

L:---we touched on that era when we came to school.

H: Yes.

L: We also now don't have as many connections at the A-school---

VS---you don't?---

L: It's turned over a lot...

VS: It was a great place, I mean to tell you. We had the best parties in town...

J: Did you---I was going to ask about parties---

VS: Oh honey, we had the *best* parties---

J: ---in your garden?

VS: Well, no, not particularly here, but Joe and I we were---I went everywhere to the University with---did everything that they did because Joe would take me and we just had a good time with all those architects and of course the Valmaranas---he was such a good cook, he had us out for dinner all the time...it was just a great treat. I miss 'em all, but I don't know---

Ed Lay of course is---retired now but still here, and I see him now and then. I see him at the Tuesday evening concerts---we run into each other.

H: So, I understand Ed has studied this house---

VS:---has what?

H: ---has studied this house, has studied Recoleta...

VS: Oh. Well---I he did a whole series on---he gave me one of the books that he----course it's a lot of houses, not just this one but lots, lots of lots of them.

L: We need to ask him about that. See what they did---maybe with the students? Did he do it with his students?

VS: Maybe so. But he studied it in what way? I mean---

L: Well, we had heard that he might have done one of these studies---

J: ---an architectural study of the house.

VS: I see. Well, maybe that's part of the book. Cause he's got a big book that takes care of a lot of the history and you might look into that and I have one of those books upstairs and he gave me...

L: That would be good to see.

VS: Only I knew him quite well and um...of course I know that he's still around in this world, but um, most of the other people are gone...

L: Did anybody from the architecture school besides your English student come and look at the gardens or work with you in the gardens?

VS: No, not really, and as I said Ian came for a year and stayed six. And he did that walkway from over here down to my easement---he built that walkway. I got that twenty feet, honey. That was the biggest mess in the world. Briars, and mulberry trees and oh it just took forever to get that cleaned up.

L: So, he helped with that too?

VS: Yes.

L: Ok, alright.

VS: Oh God yes...

H: And that was when? More or less: the twenty feet? When did that happen?

VS: The twenty feet, you know I was trying to think the other day when did I get that twenty feet?...

H: Early on?

VS: ---and I hocked everything I had to buy that twenty feet.

H: So, you bought the house in 1954---is that right?

VS: I moved in in 1954, that's right.

H: And then---so the twenty feet came some years later?

VS: Yes. Oh yes. After I had moved into the house---of course it was here---and realized---course it was five feet out there,

that's all, and the students are walking through as I said the mulberry droppings and carrying them up the steps, to their rooms, you know...

J: Did you interact---sounds like you did---with the Weedon family?

VS: We were very, very close. Extremely close. We drank an awful lot of cocktails together here and there. They had an apple tree which is---was wonderful---it's no longer there. We used to gather under the apple tree---

J:---at the Weedon House?

VS:---there before the cocktail hour...Bill was a great sort of hors d'oeuvres preparer. We had some wonderful, wonderful times and I uh---Elizabeth and I were extremely close after his death and Elizabeth didn't drive a car because she had the hearing problem and so we went everywhere together and we did a lot of things together and um, her death was a great loss to me. Great loss to me. Very close friend. In many, many ways.

J: We're meeting with Mary Pollack tomorrow.

VS: Oh, are you! Mary is wonderful! You know she has a hearing problem too, but she reads the lips as John says and she's a great, wonderful---I see a lot of her---not a *lot* because they're not that active, Gene and Mary, and Gene is not doing too well now. So, he didn't come to my party; she thought it was better if he stayed home.

J: Do you have a lot of memories with Mary?

VS: I do, I do. Of course, Mary was---see, those girls went off to school, so they didn't live over there much---

J: Didn't spend as much time---

VS: Mary went to National Cathedral, Betsy went to Vassar to college, and little old Jennifer went down to Texas where she is living right now, Mary's sister...in Austin, Texas. She went there to school and met her husband and um they were married and she came up---I gave her, Mary---an eightieth birthday party. And um Jennifer came up from Texas for that. But Jennifer and I use to---I worked at Bellfield School and each morning---I had gone out and wrecked my car---not my fault, somebody else's fault---so I was without a car. So, Bill gave me his Jeep. So, Jennifer and I gathered in that Jeep and--she went to Bellfield School where I was working---and uh we'd go to school every morning.

L: So, you taught there for many years? Did you teach there for many years? At St. Anne's?

VS: Honey, I was at St. Anne's for forty years.

H: My goodness...

VS: Not full time---the last five years was part time---but I helped to build Bellfield School. I have to take credit for where I worked so hard!

H: That's right.

VS: it's only fair!

H, L, J: Absolutely.

VS: Well but you know a friend of mine, a good friend, Betsy Pritchard, said to me, "Virginia go help my brother. They're trying to get this school going out there and they just..."---And I was busy working and I was just working at the law school part time and I said well, I could go for half a day...Well honey I went over there and nine hours later I stagger out of there [laughter] and it was pathetic! They didn't have anything. We got it going. It was a good board and I worked hard and Buddy Pritchard worked hard and Alexander Bishop worked hard and I was at that school for sixteen years and it nearly killed me when I had to be transferred to St. Anne's 'cause I loved the thing---I had made it myself, practically.

L: So, between that and the SPCA you had a huge---

VS:---I hadn't done anything but that---

L: ---well those are two pretty important things!

VS: ---and work on this house.

L: Yeah. What kinds of things have you been involved in working on this house? What are some of the projects?

VS: Well, I've been trying to acquire furniture for one thing. And the house was in pretty bad shape when I came in. Agnes used to have fifteen cats in this house.

H: Siamese, right?

VS: She was a Siamese cat lover. But she was absolutely so wonderful, and I had that English bulldog... When I was coming into this house, she had her cats put to sleep. Which was sad. But she didn't have fifteen then, she just had two or three. But the house needed a lot of attention. And, of course...and I still worked, I worked all, you know, I didn't have my easy days. I, you know, I wasn't sittin' around drinkin' tea, you know...I worked until I retired from St. Anne's Belfield, which was...seems like a long time ago.

J: So, you've told us about some of the changes that were made to---

VS: They---she built the wall---five years after the house was built cause I guess they acquired the money and I'm sure they must have had the plan but they just didn't have the money.

H: Right. Maybe 1946?

J: Do you know anything about---Ben Ford is the archaeologist at the University---and he has done a little bit of study at Morea---do you say Mor-AY-ah?

VS: Mor-EE-ah. I say Morea, that's right.

J: Ok. And he indicates that there were a couple of buildings that are missing there now. Do I know you probably---with the walls it's hard to know all the changes that have happened but---

VS: Well there's no buildings...the past had nothing built that would be missing at Morea and of course the Echols lived---I knew the Echols...

H: This is from Ben, our archeologist [shows aerial photo of whole site, showing Ben's conjectural buildings in red. Points.] This is Morea, and this is your house and Weedon House. He is wondering if you remember seeing any kind of structure in that corner. Or if you remember---

VS: Well isn't the garage out there in that corner?

H: There's nothing there. The garage is here. Over here in this corner. The gate in the wall under the big magnolia is right here. So in this very far corner [indicates very northwest corner of Morea property]...

VS: Uh, no, I...

H: Ok, it might have been a long time ago.

VS: Well it had to be, because I'm pretty familiar with uh Morea, and everything that went on over there.

H: Yeah. He also wonders if you know of an old orchard over there---if you've ever heard anyone talk about an old orchard or any kind of a formal garden at Morea.

VS. No. No. When old man Emmet came over, of course he bought up all of this land and owned it all---

H: Right.

VS: But I don't---I never heard anything, and that's funny that I wouldn't because the Echols lived there a long, long time too. And they would have known everything that would have been there, I think...But where---did he [Ben Ford] come up with this building in the corner? Or did they...

H: Um, no, they---

VS:---or are they guessing?

H: They're guessing, Based on some old documents. Um another---

VS: Well, old man Emmet was the first person to own all this land---

H: Yes, that's right. A much bigger parcel than this. This is where Ben thinks that there might have been buildings [shows aerial photo again] and wondered if you remembered about those.

VS. No. They certainly weren't around and I'm a hundred years old, honey, but of course I've been around in this area now you see for a long time...no, I don't think so.

H: Ben had one other old question: and this is more about hearsay and what you remember other people saying, but there's some documentary evidence that there were some gravesites of enslaved people from the ante-bellum period on the Morea site.

VS: That I never heard.

H: Ok.

VS: That I never heard. And I mean I wouldn't be surprised if the land---if it could have happened really.

H: He thought there might have been some uh---

VS: Did he know---doing his research did he know where the land---who owned the land before Emmet bought it?

H: He knows from whom that land was bought, yes. John Perry came before---

VS---is that right.

H:---who came before Dr. Emmet.

J: Yeah, but no houses. No property on that.

VS: No property, yeah.

J:---no dwellings.

VS: Course the Echols added on to the house. Yes, they added to it, it's not---all that you see is not original.

H: Right. And that's what we're trying to discover, is changes over time---

VS: Yes, changes over time, right.

H:---and how these houses related to each other.

L: I also wondered if you ever met Meade Palmer. He was a landscape architect---

VS: I never did, but I *heard* of Meade Palmer and I don't believe I ever met him but I'd heard a great deal about him.

L: I think he did some work at Morea on plantings...I wasn't sure if he---

VS: Well, and the Garden Club, you see. Well you know I hated---maybe you know about this and I'm not saying anything---but you know the Weedons sued the University over this---they gave Morea to the University and then when they cut down all those big old trees up in the front there---and I believe Hereford was the president at the time---Bill and Elizabeth sued the University to no success and the Garden Club was involved in it too.

L: Ok, alright...

H: The Albemarle Garden Club?

VS: The Albemarle Garden Club, of which Elizabeth was a big member, of course. And so, the Garden Club was just very, very upset about all that too.

H: And the issue was the cutting down of the trees?

VS: Cutting down and building the dormitories down there---

H: Oh, of course.

VS: ---on the grounds of Morea. You see Bill and Elizabeth gave Morea intending it as being another big residence like theirs and not being messed up with dormitories down the road.

H, J, L: Right.

VS: Because they were very upset over that and they had paid their money and given it as a gift, and they didn't expect that.

H: And that was around 1983?

VS: Yeah, right.

H: The dorm controversy. Ok.

VS: Yeah. Mm hm. But I don't remember any building...that's interesting because uh being over there...

L: It may be the 19th century that we're talking about---

H: Yes, we are---

L:---so they could be long gone...

VS: Yes. The first house to go in in the area I think belonged to---oh, Cocke Hall is her family and she---Mary Stuart Goodwin. Then the next house to go in, was of course---after Morea, was the Weedon House, and then this was the last one to be built in this area, so---and this house is built on the dump!

L: Is it really?

VS: This was the city dump.

L: This is important. We need to know this.

VS: I used to find little glass pieces out there...

H: So this was a midden!

VS: Well, it was built on the dump!

L: The UVA dump or a city dump?

VS: You know I don't know whose dump.

L: I'll bet it was UVA, because the city was way further north.

VS: Yeah. I guess. I never knew but I always had heard that it was built on a dump.

L: We're going to look into that...

H: Yes, we are! Agnes also wrote in her book that when this house was built, the hill that this house sits on was excavated. There was a bigger hill that was cut--

VS: I think that's true. I think that's true.

H:---drastically graded. To make the place for this house.

VS: Well of course I wasn't around so I can't answer that...

H: Did she ever talk about that?

VS: No. She never talked about that but when I moved into this house that was a little dirt road down there. And they had a chain across---there was no through way. You could not go from down on Ivy Road over to Lewis Mountain, you know, that area. Because there was a chain across the road---you just weren't allowed; it was all very private....and then I guess the city or somebody made them take it down. I don't know how that oriental gate---but I got so worked up I had them make it---it was so bad---the students were parking down there---I had to get the city to help me out. Make it---you get *fined*.

L: Oh ok. Permit parking...

VS: Yes, permit parking. I'm the mean one that did that.

J: So this road right here was ---it was always here---dirt road?

VS: Dirt road----

J: ---and then it became?---

VS:---and now it's a thoroughfare practically, you know.

H: That's Rothery Road now.

VS: That's Rothery Road.

J: That was always the main way entering---

VS:---That was the main way, yeah. Just a little half street, you see. From down here---which was 250 or whatever---over to Cameron Lane.

J: So, the students, though. They parked---do they park over here?

VS The students park---well, they used to just park---bless their hearts...They'd get cars, they could use them on the weekends but what are they gonna do during the week? They had no place to park 'em. They used to come and just line 'em up on little old Rothery Road. Even the garbage man couldn't get up. So, I had to do something about it.

J, H, L: Uh huh. Sure. Absolutely.

VS: And I did. And so it worked out.

L: And so this half-street, it was a public road?---

J: ---Cameron?

L:---but it was chained?

VS: Cameron Lane is a public---no, it's a part of the city, it's a city street.

L: But Rothery Lane was a---

VS:---Rothery was just a little lane, kind of.

L: Was it a private property? Or was it a public right of way?

VS: I'd think it was private property, really, uh huh. So now, it's as I said, [cars] go whizzing through. Which I don't like. I'm afraid they'll hit my cat!

L: Do you remember planting any special trees or any other plants here that we should know about?

VS: No. Well, we were always trying to make the place as pretty as possible...with rhododendrons and azaleas and all of that stuff. I *love*---

L: ---what are some of your favorite---

VS: ---pretty flowering stuff!

H: ---flowering shrubs?

VS:---Yeah, I do! So, I'm like John over there. I love pretty, flowering stuff. But I can't do---I must say now---I used to work a lot out there in that garden. Hell, I was cutting the grass! I was good at it. I went out and bought myself a self-propelled mower, and I was very good at all that stuff, but I can't do it now...cause I'm just...lucky to walk place to place, but...I love all of that stuff.

L: What are some of your favorites? I would love to hear some of your favorite plants.

VS: Oh hell, I love my rose garden more than anything---which is the biggest mess right now---I think I ought to give it up but I do love rose gardens...but I like 'em all. But, um, you know, that's one of my favorites.

J: And you have somebody come work in the garden now?

VS: Well I have a man that comes on Friday, bless his heart. And he has not been outside because let me tell you it's been too hot. And I cannot have him---he's worked for me sixteen years---John knows him---I can't have him go out there and kill himself. So, I'm trying to---each Friday---he needs his money. And I'm out there---this past Friday or maybe last Friday I said Gary would you mind maybe scrubbing the hall floors...He was so grateful, he thanked me for letting him be inside... Well, in that weather you kill yourself.

H: It's awful...

VS: I don't have a lot of help. I don't have *enough* help. Inside or out! And you know I can't do that much myself now. But you have to keep going. You just keep going.

H: Sounds like you are.

VS: Don't give up...And me I go to water aerobics four days a week now (because of my arthritis which is so bad...)

L: That's excellent.

VS: That helps, and so uh...and I do what I can out there but uh and I have a friend---a young---that lives downstairs

getting his PhD---and George'll come and help me do some gardening, and I pay him, but he likes doing that.

H: George. Uh huh...

VS: Gary has met him. And you've met him? [addressing John].

John: Oh, I certainly have!

VS: George is wonderful! George is getting ready---he came last night for supper because he's leaving---his family has a place in Maine and he's going to Maine for a week or so...

H J L: Sounds lovely...

J: Did you ask about the orchard?

H: Yes.

VS: I don't know anything about that. Now the Pratts had what they thought was an orchard. It was down there. There they had a ---did they have an apple tree or a peach tree or a cherry tree? Cherry tree I think---just over the wall there.

H: Just one?

VS: Just one, yeah. I think they had just one. They didn't have what you'd call an orchard. I think they had a cherry tree.

J: Is that where you had the cocktail time, or was that---

VS: The apple tree was over at the Weedon's which is no longer---we use to laugh, and sing *shall we meet under the apple tree*...it was very fun. It was over to the side, John---I haven't been over in a while... to the garden but...

H: And the Weedon girls would come over and...

VS: The Weedon girls were mainly---never there. They were always away in school.

H: Always away? Even when they were young?

VS: Yes. They were sent off to school. They were sent away to little elementary schools.

H: Really...

VS: Well, I mean Jennifer went to Bellfield and graduated from the 8th grade and then went to St. Timothy's. But Betsy and Mary, I think they went away pretty early.

H: And what about neighbors at Morea? Did you socialize with---

VS:---I knew the Echols and that's all and then they've been treating the house since the Echols as a place for visiting professors, you know. They ask them to come in for a year or two and they put them up there. Now I just met the family over there---Bailey is his name and he---they tell me that they're there for four years---they're very thrilled about that. But mostly it's just been a year, or whatever, you know...

H: Yeah. So, your relationship with residents at Morea was limited to the Echols---pretty much?

VS: Oh yes, mainly. With the Echols. I was great friends with all the grandchildren, and I didn't know the other people at all. When some of the families would come, Elizabeth and I would do the right manners and we'd go to call. But then we gave that up after a while...

J: You stopped doing that after...

L: Did you ask about photos of the gardens from earlier times?

H: Do you have old photos of the gardens, from early days?

VS: Oh, I'm sure I must somewhere honey, but don't ask me to dig 'em up right now. Cause I had to get out a lot of old photos when this house was put on the Historic Register---

H: yes---

VS---I think I do somewhere, but I don't know where they are. If I can find some I'll dig 'em up and give them to you.

H: We would love to see those.

J: If you do find any maybe you could tell John and we could...

VS: If I can find any, yeah.

J: That would be very helpful for the study.

VS: Yeah, ok.

H: It would help us to look around a bit too and take some pictures of our own---

VS: Oh, honey I mean to tell you you must come and tour this house. It's a wonderful house. Well, it's interesting...

H: It's amazing.

VS: It's not the grand house that Morea is or Weedon House is, but it is a very interesting house and an different house and people love it. And the students, my dear, I have one that couldn't come 'til I had a big party. Cause I got so old---
[Refers to hundredth birthday party, May 2019]

VS: And I had one couple, they were in Europe and couldn't come so they're coming tomorrow to take me to lunch. And then I have another family that's taking their child to South Carolina and they're all coming for dinner. They *love* to come back to this house. 'Cause they loved living here and it was a home to them. Now I used to invite them for dinner---I never did entertain them much----because we all--- this is your place, this is my place. I liked to invite them for dinner when I first brought them into the house cause I wanted to get to know them a little better. I had four law students; I would cook like I was going to feed twelve. And they'd eat it all!

H: I'll bet so!

VS: And so, they never were hard-drinking people---they loved some wine or beer. And that's true even today. If I have any students around. And I like to invite them---soon as the others get in and this boy is new, they haven't met him---and I have them for wine and heavy hors d'oeuvres. I mean *heavy* hors d'oeuvres. They like to eat a lot!

VS: I get Jennifer to do a little cooking and I do a little cooking and we do that.

L: How do you find the students or how do they find you? How do you connect?

VS: Well, George Barnes helps me a lot and with...What is that list?

J, H, L: Craigslist.

VS: Craigslist. Or the people themselves. The people who are in the house.

J: Word of mouth.

VS: I was always word of mouth. Hand me down. That sort of thing, you know. And I've had the best of luck. I've never had two problems, with all the drugs that are out and about I've never---I've had the nicest boys and honey, they come back that lived here thirty years ago---

L: That's amazing---

H: Are they all men? Do you have some women sometimes too?

VS: Oh, I now have women, but it used to be all men. But now I have a lovely young woman who is from Argentina and she got some kind of grant and she's away this summer, but she'll be back the end of August, but she's the only female that I have around. The other two upstairs are boys.

J: Sounds like you have a lot of international students that stay here. Do you seek out international students?

VS: Oh yes, I get a lot. As I said I've got one Chinese, one Egyptian, and one from Argentina. And last year I had the same kind of thing, you see, with China, or somewhere.

L: Neat. That's fun.

VS: You see I'm getting a lot of em---

J: They probably appreciate a sense of home.

VS: I think they do, and they're close where they can walk to their classes---now they don't always---now this Egyptian boy doesn't have a car and he's not going to get the car and the Chinese boy has been with me three years and he finally after his second year---so he bought a car. And I do have parking out there. About six cars can go in that space out there on Cressap Road. And that's the first thing I did honey was when I moved into this house I got the right of way and bought that road. So my students would have A Place To Park [emphasizes those last four words].

H, L, J: Very important...

J: So, you bought that road so that they could---

VS: Yeah, I made a big trade with the Woods and somebody that had built that trashy stuff down there.

L: Oh. Alright...

J: Is there anything else like that that you think we should know that we haven't asked?

VS: I'm trying to think of what....

J: You don't have to think of it all now! We all live in town---

VS: Oh, you do?

J:---so we can always---

VS: If I can find some pictures and things and of course I would love to have you come---I wish it would be nice to be able to use the patio---I love to have drinks out there but it's been too hot.

L: Well when it cools down, we can bring the drinks over and---

VS: You do drink, you do drink wine and stuff like that or do you, or no?

L: I don't actually drink at all, but these guys might like a glass of wine---

H: A glass of wine sounds lovely, and we would love to see the gardens---

VS: The whole place, yes, that's right and I would love to show you around.

J,H,L: Wonderful, [etc.]

L:---when it cools off at the end of the summer.

VS: Exactly. This has been the most dreadful---this last week and as I said my poor boy---he's six-two but he slept on here night before last...I don't think probably he got much sleep...

J: We know from reading Agnes' books that she acquired furniture---

VS---Oh yeah, a lot of the furniture. Let me tell you. Now some of it is mine but a good bit of it she left she wanted it to stay because---well her family they took what they wanted. They didn't want much but that chest over there was still here. She left that. These two pieces she left those here, they're from Brazil and so she knew that they would go under the windows---that kind of thing. And then that settee back in the back she left, in this room, but me and all these chairs and I think those two tea lamps, they're hers. But all the paintings...my husband was a flyer in the second World War, and he met [sounds like Chin Chi], the artist for all those Chinese paintings there and he bought two or three and then [Chin Chi] gave him a good bit...

But I had fun---I've done a lot putting this house together with---as Joe Bosserman said, "She has the best drawing room in Charlottesville, and she put it together with spit and chewing gum."

So, I'm always...I think I may have paid five dollars for that chair over there, but the stuffing was coming out and things like that, so...

[J,H,L: It's beautiful...you have a beautiful home...wonderful.]

VS: Well, I've had fun doing that. Without a lot of money! And Agnes didn't have a lot of money...

H: It is more fun that way...

VS: It's more fun that way! It really is, and you have a great interest in it and so forth. And this rug----oh the floor was terrible. Let me tell you. This floor was so bad with all those cats...that I myself rented one of those great big heavy machines you know

L: Floor cleaner. Yes---

H: The polishing machine?

Vs: Well, the scraping of the...

J: Refinishing?

VS: Honey, I came into this room with that great big machine and did it myself...

[H, L J: Wow...]

VS: I had to get this floor cleaned up. Cause it was awful...

[L, H, J, That's terrible...Right...]

H: This is soapstone, right? Local soapstone?

VS. Soapstone. Local soapstone.

H, J, L: Beautiful.

VS: And then I wanted a rug in the worst way. I thought oh if only----cause the other was just tatters. Well I met this little man down here...he had his little shop down there and I would stop and look at 'em you know, and just admire 'em on the way from school. [laughter] and just kept admiring and admiring and finally I said to him, "Do you ever take trade-ins?" He said, "Oh yes, yes I do." Well there were more old tattered rugs torn up by cats in this house and I thought, "I wonder how much I could get for those?" So I started talking to him and he got interested in my project and he thought, "She

really wants a rug so badly..." so I ----he had two boys and they started bringing rugs up here to see if they would fit this room. And I don't know how many they carried up [laughter] and I got out those tattered old things and I did pay some extra money but I'm telling you I traded in the most tattered rugs---

L: that's wonderful...

VS But isn't it a beautiful rug! It was just for this room-- you couldn't use a medallion in the center---it just had to be this rug to go in and I don't know---this must have been the twentieth or something the two boys just kept bringing in, putting it down---it wouldn't do. But that's how I acquired this rug.

H: That's a good story...

J: We don't want to take up too much more of your time, but can we just get a couple of little official things out of the way, and I think Liz needs to go...

L: Would you mind if we took a photograph of you?

VS: Oh heavens! Honey, let me give you dozens of 'em. I have so many photographs over there it would take---I had a birthday party---John came, and they engaged a photographer and---oh my. Wait 'til I show you.

I do go to water aerobics [she is getting out photo books] and these days four days a week because of arthritis and...wait 'til I show you, and John---where's John? John'll be interested in seeing this because this is really something, that the Striders gave me...the other day...You'll enjoy looking at this. This is something that my swim group---they're funny they're laughing---and they had a party for me when I was ninety-nine. Here's what one of them did. Not everyone looks this good...

Here is the---John, can you all reach down and get this...This is wonderful [locates and shows photo book] and this was given to me this past...

H: That's Beth Nissen! Is she your...

VS: Oh honey, she's my teacher [for water aerobics].

H: Oh, I know her well.

VS: Oh, you do? Oh, I love her. I love her. But wait till you look at this. This is incredible. I've got a lot of these pictures. Now there's one [looking at pictures]---

J, H: Aww. That's so nice!

VS: Now I've got dozens of those so take a look because you'll enjoy taking just a quick look because I think you'll know a number of these people. But isn't that something?

John: That's a lovely present

VS: And here's [person's name] that worked for me but look at this! And these are some of my boys that came all the way from New Jersey and Pennsylvania and everything to come to that birthday party---

J: Some of your old tenants?

VS: Yes, thirty years ago! Look at these beautiful boys---

H: Is any of these Ian?

VS: Look at---this is his wife and they're coming for dinner Friday night and bringing their four children but these are my past---some of 'em---and I, well I'm crazy about *all* of 'em but look at that!---

H: Do you have a picture of Ian? Did Ian come for this?

VS: No. All the way from Malta, no...but see isn't it fascinating! See John, I know you're in here...

H: There's David Strider!

VS: Oh yes, he's my godson.

H: He is?

VS: Yes he is, honey, he looks after his godmother. He's here all the time taking my heartbeat and my blood pressure...

H: Isn't he the greatest person?

VS: Isn't he the nicest nicest thing in the world.

H: Yes, he is.

VS: That family, they're very good to me. They're the ones that gave me this [photo album]. Now John, you are here. Wait 'til I find you---look at that. That's more of the family and their children and this is really wonderful. Just wonderful. And wait'll I---and there's some of the boys again.

John: It was a *grand* evening---

VS: And there's some of the boys

John:---it really was. A beautiful day.

H: What month was that?

John: May.

VS: There they are! [showing photo of John Sauer and Cathy Clarey]

J: That's nice!...

VS: Isn't that nice? Look at these! I mean it was just wonderful---and a great tribute to me.

L: I hate to interrupt but I have to run because I have to take a phone call, but these guys are still going to be here...

VS: Honey I've got so many---do you want one of those pictures?

J: Heather and I will take one.

H: Oh, and here are these loose pictures....and you've got this whole gallery going...

VS: Oh yeah, I love my pictures. Of my friends and...oh God let's see where're we going to find---I've had people going through these [looking at photos]...I thought I'd give that one to John if I can find it...

H: He's one of the nicest guys in the world...Oh that's a great picture [of Virginia herself], may we use that...

J: Is it all right if we take that---use that photo, maybe for the report?

VS: Oh, absolutely honey, I don't care.

J: Thank you.

VS: [still looking through photos] But I was looking for John so I could give that to him...I'll find it sometime but I see John all day...And we had the piano player and bless his heart, I couldn't hear him over the voices of everybody talking and he was very good...

John: He was. *Very* good...I enjoyed him very much...

VS: Bless his heart.

Jen: And he was in the garden playing?

John: Yes.

J: I see you have some old black and white photos. Are any of these Mrs---

H: ---This one here?

VS: Oh, honey look at the top one now there...is one that is precious---right there, that.

VS: Now that is all of them [looking at Image 1]: Mary Stuart, Bill [Weedon], Elizabeth, me, my husband, and the bulldog, I think. We used to gather every January because Harry's birthday---Agnes' birthday---was the 7th and so was---oh who else...we would have a birthday get-together.

John: This is Elizabeth right here?

VS: That's right.

J: In the middle?

VS: Bring it down [to John] so they can see it.

John: Sure. [takes down photo from shelf]

VS: You know I just put things up there...

John: Oh, we love photographs...

J: May we take a photograph of that? Is that ok?

VS: Oh, please do! Please do.

J: That's Elizabeth and that's---

VS: Oh, now look at this, here they are. There's Harry, Elizabeth, Mary Stuart Goodwin, and there's Bill and there's my husband----oh look at that take a picture of that---

[H, J: We'll put it in the light]

John: ---and the bulldog!

H: Oh, now I see all your bulldog pillows!

VS: I had seven bulldogs.

H: Just one at a time?

VS: [Nods] Thank God. But I had other dogs with 'em when I had the seven. But then Lucy...But isn't that a great---oh that



Image 1

is a great picture.

J: Which one is Agnes?

VS: Agnes is uh, where are we? Harry is here. And that is Agnes right there, isn't it? Yes. This is Mary Stuart Goodwin. This is Bill Weedon, that's right.

J: Right below Mary in the left?

VS: That is Harry right there---

J: ---on the couch---

VS:--- that is Elizabeth right there, that is me right there, that is my husband right there and there is the bulldog. (Which bulldog is that?Where is the bulldog... I don't know which one she was...



Image 2

John: Is that Winston?

VS: No. Winston was dead before. But that is Elizabeth Weedon who was... the loveliest person---

J---Elizabeth Weedon's in the middle?---

Jen to John: Agnes isn't in that one?

John: No, uh uh. That's Virginia. Agnes would've been...gone, at that point. They enjoyed each other...

VS: The loveliest one I have of Elizabeth is right there, her head. Would you like a picture of that too? [looking at image 2] And that is a lovely picture of her too.... in that little frame that's Elizabeth and that's Agnes of course behind her... [looking at image 3, below]

J: Ok that's---I thought that was Agnes---I was wondering---

H: And that's Agnes and Harry? [looking at image 4]

VS: And that's Harry right there...

H: With one of the many Siamese?

VS: Exactly. With one of the many Siamese. That is Agnes.

J: That's such a lovely photograph.

VS: Isn't she nice? And that's the Pollack family right there behind them. When she had her 80th birthday.

VS: And this is Elizabeth Weedon. Isn't she a beauty? She really was a beautiful woman. And a very close friend. And I miss her. So, I tell you I've got a lot of pictures around this place...

J: Oh, that's Agnes...here in the garden?

VS: Yes, in the garden. Maybe you'll find...I'll go back through some of those old films to see what I can find.

H: Thank you for this one. [4 X 6" color print of Virginia Stokes at her 100th birthday party in May 2019 - Image 5]



Image 3

VS: Oh, you're very welcome. Very welcome indeed.

J: Oh, is this a brochure? For your place? [about Recoleta]

VS: Yes, that's of my gate yes, I used to do bed and breakfast and the woman wanted to have this part of her advertising...cause that's a pretty gate that the architectural school students made and that's the one going through to the Weedon's? or is that---Morea?

H: I think the Weedon's. Unless there are two---

VS: I always say Weedons and Morea. Well, ladies, you've been very nice. I don't know whether I've helped you very much or not. I'm you know---well I'm the oldest, I ought to be able to remember.

J: It's been excellent. Thank you so much. We were really looking forward to this.

VS: You've got to come and have that wine and we'll have a tour of the house. The nicest room I think is right up there, which I turned over to the students as their common room. That was the library where she wrote most of her books. Agnes wrote most of her books up there.

H: She said she had an exterior stair---

VS: There is an exterior stair. Actually, she had a friend that lived up there for a while, um, and he taught Greek and...

H: Oh, she writes about him!

VS: Oh, she did. We loved him...but he occupied that---they needed money, bless their hearts, in the worst way, and so they rented out that room for a short while, and it was ok, you know. He was the professor of...Latin...Classics. They had a fascinating life, the Pratts did. They went every year on a great big liner to someplace free of charge...

H: And then wrote about it.

VS: And wrote about it. Free of charge! Now where can you get all of that?

H: That's a good scheme.

J: Can't do that anymore!

VS: No, but they always had free hotel, free passage. Did you all notice: great big ocean liners, my God. I've been on one ocean liner and I wish I could go on a lot more. It would be the way to travel today instead of getting on an airplane, wouldn't it? But you don't have the ocean liners anymore. Have you been to Europe by boat?

J: Only by ferry.

H: My mother talks about that. It was wonderful.

VS: Yes, it used to be the thing because there were so many of them, and that's the way people got there. But now...I haven't been anywhere in such a long time. If you can't walk, you shouldn't go. So anyhow...

J: Thank you for your time. We really appreciate it. This is a big help!

VS: I hope that I can---if you think of anything else, call me.

J: OK.

VS: And if I can think of an answer, I'll give it to you.



Image 4

J: That sounds like a plan.

H: And may we come back some time to look at your garden?

VS: Oh yes, please do. That's pretty rough out there looking now, because it was burnt up and everything, and I just can't have him out there working in Fridays. He works for me one day.

H, J: Yeah, absolutely.

VS: I'll do it myself someday...But you all have interesting jobs!

[end of recording]



Image 5: Virginia Stokes at her 100th birthday party at Recoleta (May 2019)

Interview Transcript: Mary Weedon Pollock

Sprigg Lane Landscape Study

Transcript of interview with Mary Weedon Pollock

July 25, 2019 in Mr. and Mrs. Pollock's residence at Westminster Canterbury in Charlottesville, Virginia

Attendees: Liz Sargent, Jen Trompetter and Heather Warren interviewing---all three from Liz Sargent HLA.

Mary Weedon Pollock is the daughter of William and Elizabeth Weedon. The Weedons lived at Sprigg Lane House (formerly the Weedon House) from 1938 until 1984 when Mr. Weedon died.

J: So, if it's ok with you I'm going to record this just so---

MP:---I don't think---I have a bad elocution problem so I might not come across...

J: Ok, well we'll be here to take notes as well and we'll have this recorded---

L: I'll take notes also---

J:---And if you wouldn't mind just stating your name and we'll state our names and...we'll just state the date and just make sure that that's part of our conversation, so...

MP: Alright, I'm Mary Pollack, I'm here at Westminster on, what...July 25th, 2019.

[H,L, J introduce themselves]

H: It's nice to meet you.

MP: Why did you all decide to do this?

L: Good question! We are all landscape architects and we mostly do historic preservation work, and the University of Virginia has worked with us in the past to study some of their historic places as a way to properly manage them in the future. So understanding what are the special characteristics that they need to protect and maintain is a goal of our collecting background information, and so they recently have acquired all of the three properties on Sprigg Lane for the Foundation, and we've been asked to develop a landscape study that looks at the development of the properties---physical development---over time. So, the buildings, the roads, the pathways and the gardens, and all the plantings that are there, and to try to find out things that we wouldn't be able to find if we did research. So, your personal memories, your personal understanding of how your family lived at the house but also how you interacted with your neighbors, because we've heard that there was some, some fun parties and such---

MP: Oh, there were!

L: So, we wanted to just ask you about your memories of the property and...

MP: [indicating moving slide show she's showing us on nearby electronic picture frame] If my parents' house comes up, I'll tell you. That's me and my husband. Morea was quite a large tract at the beginning. I don't know how many acres it was, but it must have been, you know, all of Cameron Lane and where we are...I don't know if it's a thousand acres or a hundred acres, I really don't know that part...

J: Ok...

MP:...but the Echols lived there when we came in in 1938, and I was born in 1938 and we didn't get into the house until I

was eighteen months old...but my parents had the house built by Marshall Wells, which you probably already know, and Mrs. Echols was quite elderly. She lived at Morea, and she had a housekeeper named Sarah, who was there. And I don't ever remember meeting her husband and she was quite elderly and ill at the time when I was a little girl living at Sprigg Lane. We were originally four girls. My father was a professor at the University, which you probably already know. He was an oriental scholar. He was head of the Philosophy Department and then he became a University Professor, quote unquote...and he could teach in any department. He built the house *there* because he wanted to be able to get to the University in the snow. He had skis for that. It's quite an odd...

J: Oh! Down the hill?

MP: In those days---he really was an exciting person to be around---in those days we had a...not a siren, but a series of bongs that told you if there was a fire in town. And it would bong a certain number of times, stop, and then bong more times. And Daddy knew exactly where the fire was according to that. And he'd say to us "Come on! Let's go to the fire!" So, we'd get in the wooden station wagon and go see what was happening around town.

But it was so much smaller in those days, it really was. But it was a wonderful place to grow up. And we were four girls originally. My parents moved in and they had a daughter whose name was Ellen, called Taffy. Taffy was three years old when she was accidentally killed by the milkman who came up to leave the milk, and the car---he backed his car up on her. And my mother never recovered from that. But anyway, there were three of us. I'm the oldest left and then my sister Betsy, who was named for my mother and is now deceased---she died in 2006---much smarter than me and um, really a wonderful person, and then my little sister Jennifer who's nine years younger than me...her name is Jennifer but we call her Denny, and she's married and lives in Austin, Texas with her husband. Who doesn't do much. But anyway, Betsy never married. She went to Vassar.

I went to Skidmore. I was interested in art and at that time it was considered the best in the East for art so that's where I went, and being hard of hearing, my father noticed it when I was two, walking behind me in the leaves. And so, it sort of funneled me into a more visual way of life, so I was an artist and I lived in New York City with my husband for thirty years. We bought a brownstone, and um, it was a wonderful, wonderful life. I can't tell you how marvelous it was to be there. It was just wonderful, and our children grew up there. It was a wonderful place to raise children, and I never had to worry about them driving a car, which was a very nice thing. We had two boys---there they are [points to them on slide show screen]. That's my mother [points to picture] and those are the two boys and that's my husband with her. And that's my grandchild and my daughter-in-law; I love them very much---they're wonderful. Anyway, they're much older now.

I don't remember where I was going...but anyway, we lived in New York City and then we moved back here when Daddy died in 1984. And my mother was a widow in the big house alone and so we were worried about her, so we were the ones sort of elected to come back because Denny lived in Texas and Betsy lived in Mill Valley, California.

Mummy did all the flowers and Daddy did all the trees and shrubs. And um I hope a picture of my mother comes up [on the slideshow screen]. Anyway, she was very beautiful. There's a story about her that Margaret Granger told, and Margaret Granger was the one that owned...um, what was the name of it...over by the other University medical center---not Northridge...Fontaine! She owned all of that property. My sister had a horse over there. And Mrs. Granger and a friend---this is the story--- were at lunch together and the friend had her back to the door. And the friend said to Mrs. Granger, Margaret Granger, "Don't look now, but the most beautiful women you ever saw just walked in." And Mrs. Granger said, "You don't have to tell me, I know who it is." And that was my mother.

H: We met yesterday with Virginia Stokes and talked with her at Recoleta and looked around at Recoleta and she said that she was very close to your mother...

MP: She was. She was wonderful...

H: ...and she talked very fondly about cocktail hour under the apple tree.

MP: Oh good! [laughter, inaudible bit]. That tree was an old, old friend, a wonderful friend.

H: It's not there anymore?

MP: No, I wish it were! It was near the cryptomeria. Do you all know where the big cryptomeria is? A really big one...it was the closest---a little to the left, with the cryptomeria right in the middle...we put comfortable chairs out there and the

neighbors would come. Not Mrs. Echols so much, but Mary Stuart---Mary Stuart Goodwin who owned the property, on the *other* side opposite Morea...We would have...Betsy and I would put on plays and entertain the people around and they were all good Virginians, they loved their drink!

Daddy came home from the War he was also in the Department of Defense---he could not tell us what he did---and he was also a buyer for the Freer Gallery. And collected all kinds of things and was quite well known for some of his collections.

L: I'm sorry, which gallery?

MP: The Freer. The Sackler/Freer. It's chiefly for Asian things.

H: How did your father come by his knowledge of Asian things? Did he grow up in Asia?

MP: No, he...both my parents were from Wilmington, Delaware. And he lived a couple of blocks over from where my mother lived there. And his father...well anyway you don't want to know about that, you want to know what happened...He was in the war, and he was just sort of a natural scholar and taught himself many different Asian languages and he was also in the Department of Defense. And he could not tell us what he did, but he---I know that in the war he was in Korea, Japan, all there, and spoke those languages and tried---we were little girls and were very stubborn---and he tried to teach us Japanese, and of course we weren't having any of it; we wanted to be out in the woods and play...so we didn't do much with that.

J: How did he come to know plants so well?

MP: I don't know. You just---you know you just live in a place and you study the soil and...I'm sure that they all---they kept the trees as you know in the back of the property which was such a nice screen and they were intelligent people who looked things up! And my mother loved plants and flowers, *loved* being---she was in the same garden club I'm in called the Albemarle Garden Club. It was founded in 1913. And um, lots of wonderful, wonderful people. Some people from the University: Edie Catlin's husband, Avery Catlin was at the University, Daddy was at the University, Louise Rhinelander's husband was Laurence Rhinelander---he was in the law school. Those were all Albemarle Garden Club people. And so, there was a lot of garden-clubbing, and I guess they learned that way. They always were able--- don't know how they did this but---um to buy plants that weren't readily available then---

J: I was curious---

MP: ---Cryptomeria: I think they had the first one, you know in Charlottesville...

J: Is that the one that's still standing?

MP: Oh yeah! It changed quite a bit though---not that part but the front. In the front when I was growing up there were two mimosa trees, one by the porch and one by the arched entryway to the kitchen and the entryway that doesn't go to the kitchen on the other side is called the Flower Pantry, so you can see that they were really interested in plants and flowers, and Mummy was a *wonderful* flower arranger. Really a wonderful touch, and nothing looked like a florist; it was always really beautiful.

H: I read somewhere that your father was the only man in the Albemarle Garden Club---

MP: He was yes...and I don't think there's ever been one since.

H:---and he won first prize for a very special arrangement---

MS: Right! He had this skull of a...something or other I don't know whether it was a bull or what it was, but it was a skull and uh...I remember---I wish I had a picture of it. Some sort of plant or arrangement and then a gold African bracelet sticking out of it. What that was I don't know, but it was very effective!

H: John Sauer showed us around the garden a little bit yesterday behind the house and he said there were some very unusual plants there and he showed us a holly that he couldn't identify. Right behind the house. And he said your father was quite a plantsman and liked to collect unusual specimens.

MP: He was, yeah. That was the way he was.

H: Do you know what that unusual holly was?

MP: I don't! Unless it's [euphorbia?], which is not that unusual.

H. Yeah, John didn't know, so...

MP: I think he would have known if that's what it was. He was well-known for having many species of holly, all through the yard.

L: So that was a favorite?

J: That was a favorite? The holly?

MP: No---oh you mean as a plant, yes! They loved their hollies, yes...I don't know, they just sort of got off on that kick...

L: Were they ever on the Garden Club tour? The Spring...

M: Um, I think so once. I'm not sure, but I think they were.

L: I think we can look that up, but I'd be interested----

MP: Yes do! I don't know that for sure myself.

J: Do you know where he would have acquired unusual plants? You know, these Asian plants?

MP: The thing I'm interested in---I don't know where they *got* these unusual plants...they had to write away for them--- I'm trying to remember the florist here or the garden centers...and I don't remember anything specifically. I mean other people might remember better than I...

J: Did he travel a lot? Through Asia and see all these plants?

MP: Yes, yes. Well in the Korean War and then the other stuff---he couldn't tell us what he did. But he *said* when he was in Korea that he had a dentist who was---who helped him with um the translation. And he said that guy was the best linguist he'd ever run across. And he was a dentist. I don't know if he was used to [inaudible] drilling or not...

H: Did your husband...uh did your *father* ever teach in the Architecture School?

MP: Yes!

H: So, he taught in the philosophy department and the architecture school?...

MP: That's right.

H...and in other departments as well? Linguistics? Or...

MP: I don't know...I imagine he did, but um...because at one point they changed the Philosophy Department to be philosophy and religion, so he probably taught some religion. Wasn't especially religious but...Anyway, where was I going with this?...Well, you should have seen him though, he was six foot six! You should have seen him though. He was six foot six. When he came home from the war, we didn't know who he *was*---so we said to my mother, "Who is *that*?" He had on his white navy uniform, was so tall...and so he couldn't believe we didn't remember him. So, he turned upside down and started walking on his hands on the green lawn. I'll always remember that picture in my head, and the white uniform... but anyway yes, he taught in the architecture department and that was because there was an oriental focus on what he was teaching, and I think he liked that a lot.

L: We heard from Virginia Stokes that a lot of the architecture school professors were very social and that they were involved in parties, and I didn't know if you remember...

MP: ---Oh yeah! I did! Well you've been down in the cellar in the house, yes? No? Oh, you should go. As you come down

the stairs, on the left, there is a wine cellar and it was a big one... and so he had done Chinese calligraphy down the door. And Dorothy Wong is a good friend. She's the head of the East Asian Center and so she translated what all this stuff meant and it talked about some wonderful beer company in China [laughter] but it was beautiful calligraphy, so look for it. I don't think they've moved it. But anyway, he enjoyed teaching in the architecture school. That was really very nice. And we have an Aisan foundation---I guess you know that. Yes?

H: Yes!

MP: It's called the Ellen Bayard Weedon Foundation?

H: As a matter of fact, I was the recipient----

MP---Oh that's great!---

H:---of a Weedon Fellowship when I was a graduate student---

MP: ---Oh that's wonderful!

H:---to go study in China.

MP:---Oh I'm so glad!

H: So, I'm very grateful. Yes. That was in 1993.

J: Small world...

H: So. Thank you very much! All these many years later.

MP: Well Daddy was president and I was president for a while and now Luke [her son] is.

MP [Sees slide screen] That's us. There's the house! [picture of Weedon House comes up on the screen]. That's the two of us, sitting on the steps----looking kind of bored.

H: Now, about any plans for the garden: it looks as though there was kind of a formal arrangement of discrete rooms in the garden with retaining walls, and different planting groups and a pond---there was a rectangular pond...

MP: Yeah, a pool.

H: A pool.

MP: With concrete. Yeah, that was made for us to swim in, and it got all kinds of frogs and stuff in it...and we didn't want...[picture of house comes up on slide show screen]. My mother owned that house---my parents owned that house; that's 123 Cameron Lane.

L: Oh, Cameron Lane, ok.

MP: They owned a LOT of houses on Cameron Lane.

L: Did they? Ok. Did they rent them to professors?

MP: Yes. [H is unrolling site plan showing numbered houses in the neighborhood]. Is that the original Morea?

H: No, no. This is just...I'm looking at 123 Cameron Lane to see where it is.

MP: They owned all these and all here [indicates houses on site plan...]

H: Ok, there's your house. And then, of course, Recoleta and Morea.

MP: Uh huh, right....and Mary Stuart Goodwin's House.

H: Where is that?

MP: Well, here's Morea, right? Well, Mrs. Goodwin's house was over here.

H: Oh, is it this house?

MP: Yes, that's it.

L, H: UVA Press.

MP: She was wonderful. She used to read us *Uncle Remus* and she had a wonderful southern Virginia accent. We loved it when we were little; she was just wonderful...

J: So, you would all gather---was there a certain location where everybody came, typically? Was that in front of your home? Because it was most central?

MP: No, we went down to her house, we just walked down the lane. But uh...

H: So, the apple tree with the cocktails. The Cocktail Apple Tree is---

MP: Now it would have been---here's the house--- it would have been where that mark is, right around there [shows Heather on the map]

H: Uh huh. And there was the big cryptomeria?

MP: Yeah, and the cryptomeria is like right...here. Behind this.

H: Uh huh, ok.

MP: And then Daddy had a whole set of oriental statues and that's where he put them here and they were stolen, and they were found again in Alabama and brought home again.

H J L: Really!

MP: Luke has a lot of them now. He lends them to the museum periodically.

H: OK, along here...so it looks like there's a little high place here [see topo HP, south side of Weedon House].

MP: Uh, yes, it's a hill and it backs up on Lewis Mountain Road.

H. Right. And there was a statue garden? Along in here? [points to site plan]

MP: Yeah, uh huh. Statuary...and there was also a Japanese temple bell. And a concrete bench that was up there for people to sit....a sort of glade there...and then, let's see now...This side with the wall that goes to Recoleta...Oh here was the most beautiful catalpa you ever saw. This is the gate to Ginger's. And it was right there. And Ginger said they should have charged admission to see that tree. It was just beautiful. Of course, they're not very long-lived.

MP: ---where the gate is, yeah, it was pretty close, right close---[pointing to map]

J: ---closer to the gate?

MP: And then before Ginger's wall was built, there was a plank---you know, board---fence. And I can't remember, I guess the Pratts did the wall. Did you go in Ginger's house?

H: Yes, we did. But only in the sitting room and we walked around outside and saw the walls and the little fountain...and the dog burial vault...for Winston?

MP: "Born a dog and died a gentleman."

J: She invited us to come back and tour the house. And we hope to do that.

MP: Good. Oh good. It's a beautiful home; I just love it. It really is a beautiful property. And we knew the Pratts, of course, who lived there. And I think Harry Pratt was in the Drama Department and Agnes---you all know, you know this already---ok, she was an author and she built the house with the money from the books she that wrote. But I wish you'd been in the dining room because in the dining room...You know Nancy Hale, yes? Nancy Hale, big author? Ok. I think she wrote for the New Yorker and she wrote books. Ok, Nancy Hale's mother was Lillian Wescott Hale, and this is of course of interest to me although I have all of Agnes Pratt's books---it's something like thirteen books. Something Roundabout, Iceland Roundabout, New York Roundabout...whatever.

And um, she was a wonderful-looking lady. Very dark, and they smoked like fiends, *all* of them [laughter]. And they used to throw the matches on the ground. And Betsy and I would pick them up and eat the heads off---I don't know why [laughter] but we did---and listen to them chattering about everything...

Anyway, Lillian Wescott Hale was a wonderful artist! Wonderful, wonderful portrait artist, and she did a portrait of Harry Pratt. So, you might like to go in and photograph that. She was *good* and you know, I really, she was wonderful...

L: Nice, ok.

MP: Ok, so ask me some questions:

H: We started to talk about the design for the garden...was there an original kind of idea for the garden?

MP: Oh, right. Ok, bring it up and then I'll tell you [reaches for the site plan on the floor]. In the back---of course, this is Ginger's---Mummy did some tree planting here and we had a nice gate with stone pillars. That the Halvorson-Taylors that live there now knocked down, in their infinite wisdom...

L: Oh, I know them---

MP: I don't know. Maybe they got drunk, I don't know! Anyway, right here is the wall, and they had an asparagus bed alongside the wall, that was wonderful. We got lots of good asparagus. The wall was like here---

L: I'm going to ask them about that...

MP:---the playhouse is here; this is the playhouse. The playhouse I was telling John Sauer about, cause he told me who he was, and I was at Ginger's hundredth birthday party. It was a wonderful party...That's where the *lutella hyacinthina*, this native Virginia orchid, grows along the back there. Betsy and I played in there somewhat, but we liked to be out in the yard more. We would ride stick horses and run around in the woods...and we never swam in the pool much...And then here mummy had a ---some of the brickwork may remain---she had an herb garden in here, next to the playhouse, down from the playhouse.

L: So, was the playhouse built for you?

MP: Yes, it was built with, I think, not quite at the same time but around the same time...

L:---as the house. OK, good to know.

MP: So, it became sort of the repository for garden things and on the other side...Mummy had the most beautiful snowball hydrangea on the other side of the playhouse. I mean it was *lovely*. It was really, really beautiful. I don't know if it's still there or not. Probably not, but anyway...

H: The beautiful native orchid...where was that?

MP: It would have been on this side, facing Recoleta---

H:---of the playhouse.

J: And there was a wall? That's not there anymore? That connected---

MP: Uh, no, the wall is there but it goes into Ginger's wall, right?

J: Yes, yes.

MP: And Daddy planted those blankety-blank horse chestnuts, because---

L: Oh no...

MP---and they were great, what a wonderful thing BUT, if you go to mow the lawn, they are---the chestnuts are not such a great...

J: Spiky.

H: Where were the chestnuts? Are they still there?

MP: The horse chestnuts. This is Ginger, right?

H: This is you. And there's Ginger.

MP: I'm glad to get my bearings... [getting oriented on the site plan] The wall goes right here. The horse chestnuts were in here [exchange, everyone talking at once pointing to map]...here..You know in those days you didn't have a proper dryer, so you hung the sheets out to dry on the clothesline...

L: Where was the clothesline?

MP: It went from the wall parallel to Ginger's...some stick that was holding it up...and along the wall, that my parents built---well you can go down the steps into the---along that wall were the rose bushes that we just hated because---they were, very pretty, but they had tons and tons of thorns. Are they still there?

J: Hard to see. There's a lot of ivy and---

MP: Oh, the ivy may have swallowed them up, but I don't know...

J: Are you talking about where it terraces down and there's little steps---

MP: No, I'm talking about on the top of the wall by the burner? The concrete burner there?

H: Ok the burner is like right in here [site plan].

MP: Yes. Uh huh. Yes, that's correct.

J: There's a lot of bamboo. Large, unique bamboo.

MP: Which my father unfortunately planted because it's very invasive---

L:--but it would go with the Asian theme. [sounds of agreement].

MP, Yeah, of course...

J: It's located around where the pool was.

MP: Yes.

J: Was it intended to sort of frame that pool area? And it just got out of...

MP: Well they put some sort of...not slate but...

J, H, L: Bluestone?

MP: Flagstone, yes. But, uh, I don't know. It was always overgrown when I remember it.

J: So, you said there was a bench over on the---concrete bench over here somewhere?

MP: Yes. Ok, so is this Lewis Mountain Road here?

L, H, J: Yes.

MP: Ok, so, the bench was in this area here, right about here. And the temple bell was opposite.

J: So, was that an area that was a sort of formal garden?

MP: Nothing was really *formal* formal. It was nicely designed, I'll say it that way...it was a lovely spot. It was a nice glade to go up and meditate...or whatever you wanted to do.

H: Was that designed by your father?

MP: Yes, yes. Oh, it's nothing! Let me see, oh no, [looking at slide show] I was hoping that something would come across that...

H: This little special high point here? Was there something special on top of that high point? Like was the...did you go up hill to a special object, or was the bench...

MP: I don't think so. I think the focus was this way [motioning west to east, back and forth between bench and temple bell] I don't remember anything...there's some nice old trees along here and then we had a tree here that was another apple tree that we loved that was sort of grown this about this far--it leaned over about this far off the ground...and we used to ride it as a horse. We loved it. We wanted to *be* horses.

H: Sure! Of course.

MP: We used to ride along in the woods and we'd have stick horses. My sister's name was Panther and mine was Doodad. [laughter] And they lived in a big metal trashcan when we weren't using them.

J: Sounds like you had a lot of adventures!

MP: Oh, we did! It was a wonderful place to grow up.

J: Right!

MP: And then going to St. Anne's. I mean we *hated* St. Anne's, but that's another story. But we used to run through---I don't know if you knew Lynne Carter. Her property was next to the stone house. We used to *fly* out of the house with no coats and run to St. Anne's. We'd go through Ellie Wood's---Ellie Wood Keith had the riding ring, and we used to ride with Ellie Wood---and we loved that; that was a lot of fun. And then as you went past Ellie Wood's, where Alderman Road is now, there was a slave house. A beautiful, brick slave house. One up, one down.

L: Is it still there?

MP: No. it's all a housing development.

H: There's a picture [on screen].

MP: That's it. And my father collected icons; and there are some of his icons, and I've been doing some icon painting [on slide show screen] There's Ginger! There's Ginger as a young girl---a young *woman*, Jennifer, my sister, and my mother. And that's my wedding. And that's Betsy, the tall one, and Jennifer standing on the steps. And we were married at home in front of the fireplace, because that was the holiest place I knew. That was wonderful, it really was, it really was. And that's Jennifer on a hobby horse, and that's the porch and that's the cat in the background.

H: Did you call the house Sprigg Lane? Was that how you referred to it?---

MP: Yeah, my parents refused to give it a name, because I think they thought it was kind of a high-falutin' thing to do. But we just said Sprigg Lane. Everybody. And the funny thing was---my mother couldn't drive. So, we would take taxis...if we'd go home, we'd take taxis...and this is appropriate, um so we were in a taxi coming home and my mother said to the taxi driver, "It's the house at the end of the lane." And he told her, he said "Miz Weedon, I've been haulin' you for fifty years! I know where that house is." [laughter].

MP: And that's me and some of my classmates [pointing at slide show].

L: So, did you move back to take care of your mother and live in the house after your father...

MP: We didn't live in the house with her. We hired some people to come in and take care of her. In fact, one of the people that took care of her was Louise Minor Sinclair, and Venable Minor was her father. You've probably heard of him. He was my parents' lawyer. So, there was Venable, Perkins and Minor...the law firm.

J: So, you never lived there after you left and went to school, you never---

MP: My parents lived there and rented it out. When they moved, Daddy was head of the Philosophy Department at Wesleyan University---that's our brownstone in New York [slide show]. And it was beautiful, it really was. But, of course, the people who bought it from us took out the fireplace...We loved it because it was all that wonderful woodwork. And that's me, I guess. In Nantucket, I guess that was...Where was I going with this?...

L: So, they rented out the house---

MP: Oh yes. They rented out to---I can't remember their name now, but they had five children and we said "Oh good! They'll have a wonderful time." And they rented a house in Middletown [CT]. There were lots of wonderful people that were teaching there. And Daddy had a good time and they stayed about four or five years. My mother said, "Everyone serves bad sherry here; I want to go home!" [laughter]. And so, they went home. Then of course the University had to make Daddy an offer to get him back again, and so they created the University Professor. He was only the second one ever to be a University Professor. [looking at the slides] I think maybe this is the Lotus Club. There's Jennifer.

J: Did they buy a house?---

MP: Jennifer was there a lot longer than we were. And I loved the ivy on the wall...it was really pretty. She was about ten or eleven there, I think.

L: You have lots of photographs.

MP Oh, we have thousands of them. Luke put them all on here for us, for Gene and me. But anyway... [slide show frame].

J: Do you think we would...if we emailed about how---perhaps Luke would be able to provide us---

MP: I'll ask Luke. I don't know what he's done with those photographs...I mean you know, there were just *boxes* of them.

L: Well, these must be digital already, so---

MP: Well, I think they're in the Cloud [slide show:] That's Nantucket, that's me in Nantucket...no I'm sorry, that's the living room of our building. There's the Weedon Professional Center. You all know where that is? It's next to Virginia Tractor? You can see it there when you go up the hill...

H: Oh, yeah.

MP: And it was designed by Carlo Pelliccia. But it's beautiful! You must stop over there. Yeah, it's gorgeous and of course it has an oriental theme, naturally....[slide show] and that's my oldest boy...and I don't know what house that is...

H: Can you tell us anything about your parents' choice of Marshall Wells to be the architect? Do you know why he---

MP: Well he was sort of the going person---he did all those people---the houses at Farmington...and you know I think

maybe they knew...the MacConniches were good friends of my parents; I think they have a Marshall Wells home. [slide show:] Isn't that funny, my two grandmothers together; I don't think they liked each other very much... [laughter].

L: So how did your mother come to acquire houses on Cameron Lane---was it part of the property and she had it developed?---

MP: No, no they bought them. They were, you know, it was a good investment. And they also bought the property you know over where [Rinehart?] Row is?

L: Yeah.

MP: Ok, it's the one that's next to Virginia Tractor and they bought that property and tore down the house and built...well because we had a law firm. They needed to house the law firm, so that's where the law firm was. I don't know where that is [slide image of Weedon House site looking west?] if that's the property before it was built. And I can't tell which baby that is...If it's Taffy, it was before anything was built...

J: Oh, really...

MP: And one thing I should tell you: Morea of course abuts our property...and they bought, about, I think it was fifteen feet of the Morea property when Mr. Echols died. I think that's what happened. Mrs. Echols---you may not know this, I don't know if you do---in Morea there was the most beautiful fountain. Did anybody every tell you about the Morea Fountain?

H, J, L: No!

MP: Oh, it was to die for! It was as big as this room---

H, J, L: Wow!

MP: I'm sure it was Italian. And it had some type of gargoyle-type head on a big basin---which was high, like about the height of this ceiling---and the gargoyle head spit water down into wading lions...It was really something! I don't know who bought that fountain. It was *beautiful*! Such a shame they sold it, but I guess maybe they had to.

L: Where was that in relation to---

H: This is Morea, and here's the little garage...

MP: Ok let me have your pencil...it was right here [marks the site plan]. That's where the fountain was. [North side of Morea garage]. And there's where we bought the wall---moved the wall about fifteen feet. When she [Mrs. Echols] died my mother said well ok let's get it, cause it was for sale.

J: Uh huh. You wanted more of the fountain, or the property?

MP: No, no no. no, the fountain had nothing to do with it. They wanted more of the property---

J: Oh ok---so they extended the property line out.

MP: That's correct.

J: And that sounds also like---Mrs. Stokes told us that they---she asked for twenty feet also and your parents helped her acquire a twenty-foot easement so that she could---

MP: Oh I didn't know that---[points] there...

H: So that was along that whole----

MP: [shows Heather line on site plan.] Oh, good. I'm so glad they did. They gave Morea to the University, I guess you know that.

H: We are working with an archeologist, Ben Ford, who has asked us to ask you a couple of questions.

MP: Sure!

H: And two of them you have already answered: about the place where the statues were---and the Japanese bell and the stone bench---but he had other questions about Morea. One is if you are aware of any talk of an orchard or a formal garden---well, you've told us about the fountain. But a formal garden at Morea. From way back when. Have you ever heard talk of that?

MP: No, I just remember the huge boxwood...no, I don't remember any talk about the orchard---*sort* of rings a bell but I'm not sure. Do you all know the Davenport house on the other side? That was another professor who actually was older than Daddy and taught Daddy when he was at the University.

H: Davenport House? [looks at map with MP, points]: here's Morea and here's Weedon House, and Recoleta---

MP: Ok so. And here's Morea?

H: Here's Morea. And here's Weedon House. And Recoleta.

MP: Oh, so this is the Davenport House.

H: Right here! [marks map]. Ok.

MP: I think his name was Charles Davenport. His wife was my godmother; I never saw her nor hair of her. But I don't remember her name. But there were Dorrie Davenport, and Becca Davenport---those were the two daughters. And he was professor of philosophy. I think. I think that's right. And I don't know who lived here. I don't even know if that house was there. But... here's Cameron Lane. And there's...we have a gate here....and we would come through here and ok, this is 214, um

H: The pillars are here...

MP Oh, that's the road to Recoleta, right. And then Rothery Road. We then would come down here[back gravel drive, through piers] and run through there [back yards of houses, Cameron Lane]

H: To school?

MP: St. Anne's.

H: Now the pillars at the bottom of the lane there---

MP: They were nice stone, concrete pillars---I think the Halvorson-Taylors did not like that, and we had a fence there too. And my parents owned that house. We sold it.

H: So that's the Halvorson-Taylors [points to map].

MP: Yes, right. We sold it to them after my mother died. But Daddy...well, Daddy had two best friends that were really wonderful: John Canaday, who was in the art department and [Billy Hamm], who was in the physics...I think it was. And Billy Ham [Dr William T Ham, Jr. 193-1996] went on to the University of Richmond I think it was, and John Canaday became the head of the---was the art critic for the New York Times. And his son Rod and I were going to get married and have ten children...when we were little [laughter]. There's Nantucket [slide show]. I've been talking like crazy, so ask me another question...

H: Well, yesterday, Jen and ---John Sauer showed us around yesterday and we looked at those pillars, those stone pillars---piers near the---

MP: Haven't they fallen down?---

H:---one is fallen over but the other is still there---but John told us that at one time there were markers imbedded in those piers with Asian characters on them.

MP: That's Daddy to the life!

H: ---that spelled "Weedon." John had---somebody translated them, and they were characters, but they spelled "Weedon." Do you know what that meant? Do you know about that?

MP: No, first time I've heard of it. But it's just so like him.

H: So, was that sort of the back way out?

MP: Yeah, it was. And they had persimmon trees down there too.

H: Oh, of course. Persimmons would have been an Asian...

MP: So, here's 214 and there's the way down [MP looking at the map again, locating the pillars and the Halvorson-Taylor's house] And you come out on the road and the persimmon trees---See this? That's where the pathway was that went all the way down.

H: Did anyone ever drive on this, or was it just for walking?

MP: Oh, I'm sure---my father had a Jeep, I'm sure he opened it. And there was a great big gate, like a gate for cattle, that you opened up. And the Halvorson-Taylor's took it down.

H: Did it somehow connect up with the garage? It just came and stopped?

MP: No. Not at all. It was just in the back of the house, and there was a pathway you see where the flagstone terrace is, the pathway around that...and the boy, um, I can't think of the name of that tree. It's so unusual...

L, H: The cryptomeria?

MP: No, no, no. Gosh, maybe it'll come to me. Morea has the girl and my parents have the boy.

H: Oh! Osage orange?

MP: Yeah.

L: Is that dioecious?

H: I don't think so...

L: There's the one with the big pods, the...Kentucky Coffee tree---

MP: No, the one that has the great big like mock oranges...they're green and---

H: Osage orange?

MP: Yes. Thank you. That's it. They had the girl and my parents had the boy and opposite the playhouse---and the pathway goes between the two.

J: They say that the osage orange was a descendant from what Lewis and Clark brought back to Jefferson.

MP: Oh well I'm sure...you know more than I...I just knew the tree was there. It's a beautiful tree!
[sounds of agreement] I didn't know that they brought back---well that's wonderful. What a nice story, whether it's true or not...

L: Maybe anecdotal, ok.

J: When we were looking at---we walked down from Recoleta to down here and we were looking at the way that the two

drives come in, and we were just curious if Rothery Road—if it always came off of Ivy or if it came off of Cameron Lane? Do you know if this was always connected through?

MP: As far as I know.

J: it was dirt, according to Virginia.

MP: I think it was. I think that's right. The Norris House was over here---they've torn it down now...I can't get my bearings because they've torn down the Cavalier Hotel...

H, L, J: I know...isn't it awful...

MP: I don't know where I am anymore. Look so here's Cresap Road. I think this is Alice Norris's house here.

H: Uh huh. And that's still there, isn't it?

MP: No, it's been torn down. Very recently torn down.

H: Yeah, I can remember that now.

MP: So, it's going to be a computer center, is that what it is? A technological---

L: Well, there's one downtown; I don't know about what they're doing here. They're just tearing everything down.

MP: Hunter Smith was supposed to give some money for an arts center. But I think that fell through.

L: Well, the new president has a new vision---

MP:---don't we all!

L:---so I think the plans that they had for the arts precinct is kind of changing and it's kind of secret what they're going to do with [the site] where the hotel was. So, it's all a little hush-hush right now.

H: Ok, so this was the very special fountain. I asked you about the orchard...

MP: That I don't know. I don't know the answer to that.

H:...and the formal garden.

MP: It could have been that they planned to do it...but Mrs. Echols was so elderly and...my parents gave it to the University and so---the family didn't buy it back when she died. Or didn't want it, or something. So, I'm trying to think of the name of some of the people related to Mrs. Echols were---Anne Echols...I don't know, anyway. Can't remember their names.

H: Yeah. Our archeologist had one more question:

MP: Sure.

H: He wonders if you have ever heard any rumors or any talk about the possibility of gravesites on Morea land. These would have been the graves of slaves, who belonged to the Emmets. Ever heard anything about that?

MP: I've never heard talk of it, but I wouldn't be surprised; I mean it was a *huge* property and, you know, they had slaves...I never knew about it. But you know in my day there were always African American people who lived over in...10th Street, a lot of them along there---and who worked for us. They were wonderful. It was just a *different* day and age when I was growing up. I mean in those days, we had, um, a cook, a nanny---what you call a nanny I guess---someone who cleaned the floors and worked in the house, and we had an outdoor gardener. So, I mean, and people just *had* those things then. Our cook's name was Ella Gilmer and Jennifer, the little one---we called her Ellabelle. She said, "Ellabelle, how come you read the Bible all the time and you're so mean?" Cause she would get the dishrag after us when we came, you know, in the

kitchen trying to get through... [laughter]

L: That's pretty funny...

H: Do you remember the name of your gardener?

MP: Oh, sure lots of 'em. Daddy [had] half a drink of whiskey afterwards, together. My mother couldn't stand James Gordon but---he was one of them. She would get mad at them for going outside and, you know, having this whiskey. I don't know why it bothered her, but it did. And um, Daddy couldn't care less. Then there was a Mr. Gibson, who had lived in the trailer park somewhere---I don't remember his first name---but Daddy used to go over to his house and help him with his trailer and I think he gave him some money for a home, I'm not sure.

But anyway...all those properties along Cameron Lane were usually University people. And where the Halvorson-Taylors are is where Canaday lived with his family when they were growing up and...his wife Catherine was a concert pianist. And John was wonderful. Really, really a wonderful guy. Very, very talented. He's the one that became the art critic. And then across the road in the stone house was John Wiley, who was a librarian. And that has that wonderful thing. And then on the other side was [Polly P McGavock] and she's the one---the stream goes through---

H: That little stream [points at map]

MP: I don't remember a Rothery Road per se, but I do remember having walked along it. I don't remember whether it was dirt or whether...Ginger would know. But anyway, Polly P McGavock---this property---renovate it---quite a large property.... and the stream: what is the name of that---is it the Rivanna stream?

L: It could be Meadowbrook, I don't know.

MP: No, it's not Meadowbrook, I don't think...

L: That one doesn't come along and follow Emmet Street?

MP: Wonderful stream, it used to have wonderful pollywogs in it. But nowadays they whatever they put in the ground cut them all off...

L: So how did you get to St. Anne's? What was the route that you use to take?

MP: Well, we went through Lynne Carter's house. Where's the stone house from...is this the stone house? [discussion of houses looking at map] It had to be on the other side of Cameron Lane. 123, that's the stone house. We came through here, 121. Lynne Carter. And her husband was a lawyer, I think. I talked to her years later..."I'm so sorry that we used to run right through"...and she said, "Oh I loved it, I loved it."

L: I'm sure she did!

MP: But we went past that slave home that I was telling you about?

H: Where...was that on here somewhere?

MP: Here's Bollingwood Road. But where is St. Anne's from here?

H: It's up here...

MP: Right, ok. So, you crossed not Bollingwood, it was Alderman road now... I guess we did cross Bollingwood...

L: And then you would go back behind other houses? Or was there a road?

MP: Once you got to Alderman Road, there was a path, a road up to St. Anne's. On the one side was that slave house, and we used to...try to scare friends who came to see the dead man in the slave house and somebody got an old hat and some beer cans and put a blanket with some shoes sticking out and that was supposed to be the dead man...scared

everybody.

L: Ok so there was a formal path---

MP: But I wish that were still there. That's all housing development...it really has changed.

L: Did other children walk to school? From that path?

MP: They probably did because there were other people...I think the [Hearst] family...On our property there are gravesites, but they're animal grave sites!

L: So, you have animal graves too?

MP: Well way in the back---way up here.

H: Oh, way up here? [MP indicates far southwest corner of property]

MP: There's sort of a glade there. A lot of the...I don't know if they put any headstones there. And then we had an alligator which my sister bought for my parents for their anniversary. It was about [inaudible] and its name was Theophrastus Bombastus [third name]. Is this [xxx] here? [looking at map]

H: Yes.

MP: Ok. Theophrastus is buried right here. [indicates east side of garage.]

H: Really!

J: Theophrastus! The alligator! Did you keep him in the pool?

MP: No. We kept him up in the bathroom on the third floor, and unfortunately...we had four cats, and four dogs, and um, the cats got Theophrastus. [sounds of sympathy]. And they also got snakes! We got snakes that used to come in to uh... Daddy's study was down in the cellar and those wells where the windows are...and the snakes would come in there. The cats'll get 'em! [laughter].

H: They were good hunters.

MP: They were! They were wonderful hunters and they used to catch chipmunks. Daddy had one of those old-fashioned canvas-topped Jeeps. And they would take the chipmunks still squirming, jump up on top of the Jeep and throw them around like this---

H: Toying with it.

MP: But you know as it got more built up the cars got some of the animals, our animals.

J: Do you get over there very often these days?

MP: I don't. I would like to go back and photograph that wine cellar door; I would like to have a picture of that.

L: We can do that for you when we go over there next time. We can get a picture for you.

MP: I would love that!

H: Or anything else you'd like a picture of.

MP: I can't think of anything. You know my mother had such a wonderful way of decorating. She was wonderful. And it looks so different without her furniture in it. It's just amazing to me. She had just such a good eye and sense of proportion. She really did.

J: Are there other things about the house now that you miss or that you wish hadn't changed?

MP [Just Daddy?] My roommate from high school was from Guatemala --that's Margie---. [Thinking] Um, no. I do miss the house, but not so much as I miss our Nantucket house. We sold that about two years after Mummy died. It was just so expensive to keep up and the salt air is just hell on everything. But it was a wonderful, wonderful home. [Virginia's Flower?.] In those days they built them so big, it had something like six or eight bedrooms. There's my father's handwriting. We got two shih tzus and he named them [Lo Sang] and [Dor-chay]. And we had [Lo sang] and [Dor-chay] for years. They were wonderful. They were very funny. I don't know if you know shih tzus, but they're wonderful dogs. They were lhasas! I'm sorry---they were lahsas!

L: Well, this is wonderful.

H: Um, I have one more question—

Back to the beginning again. Your father taught at UVA, went then to Wesleyan, and then came back to UVA.

MP: Yes. He was also a visiting teacher at the University of Texas at Austin....and probably other places that I don't know about.

L: Is that how your sister ended up there?

MP: Yes, it is how my sister ended up there. [slide show:] There they are! There's Mummy, and there's Daddy. And they...I went to National Cathedral School in Washington, and they were there for something...and that's on the way to Nantucket, waiting for the boat.

J: Well we don't want to take too much of your time---I know it's exhausting. So, we're probably---we live in town, so we're probably going to write up this transcript and do some more reading and researching but there might be a few question---

MP: That's fine with me. And you're welcome any time. Just let me know. Shoot me an email. I don't hear on the telephone. I'm lip-reading so...

J: Ok, we'll email you and I might be in touch with you in a couple weeks once your son is back to see if he might help us with some photographs---

MP: I think he would, but there are just so many; he's going to say how hard it is to find things, because my parents took tons and tons...

J: Some of these photos would be---just the ones that are here alone---would be great to have!

MP: OK. He could find some, that's for sure. My parents took some and you know the pictures were so small in those days...

H, L, J: Thank you so much!

MP: It's fun to talk about it.

H: Oh yes, it's fun to hear about it...

MP: Oh, it's wonderful. They really did because it was so much smaller then. When I went away to school, the college--- UVA was 1500 students. And everybody knew everyone else too.

MP: Have you all met Mr. Ryan? Oh, he's fantastic---

[End of recording.]

** Mary Pollock and her son Luke and his family followed up this interview with a tour of Sprigg Lane House where more information about the house was collected and used to inform the history that is presented within Volume 2 of the Sprigg Lane Landscape Study. Contact information for Mary is maryw_pollock@aol.com. Luke Pollock provided the photographs that are included in the historical documentation. Luke can be reached at coba70@aol.com.*

INTERVIEW FOLLOW UP: EMAIL FROM MARY POLLOCK TO HEATHER WARREN

From: Mary W Pollock <maryw_pollock@aol.com>
Sent: Sunday, August 18, 2019 10:23 AM
To: hlwarren@ntelos.net; coba70@aol.com; will@stonefour.com
Subject: Re: questions for Transcription of Sprigg Lane Interview

Hello, Heather,

First, let me thank you for your lovely note. I was so sorry that you could not be there for the interview, but I enjoyed the very nice group that came with Jen Trumpetter to ask about the house and gardens. I will try to answer all of your questions in order...

Loiuse Sinclair's father was Venable Minor, a very courtly, well-known and august Charlottesville lawyer of the firm Perkins, Battle and Minor. (I think he dealt in wills and estates and also did help my sister and me make our own wills at an early age. He always called me "Mary Covington" and my sister "Elizabeth Bayard" whenever we met with him.)

My mother's household staff included Ella ("Ellabelle") Gilmer, our cook. She would always threaten to hit our legs with a dishrag when we bothered her in the kitchen, and she is the one to whom my littlest sister Jennifer said "Ellabelle, how come you are always so mean and you are always reading the Bible?" FYI: Ella never would have carried out her threat! Ellabelle had every Thursday and Sunday afternoon off.

Also, a part of the household staff was our nurse, Lucy Scott (called "Looudy" by us children, and whom we loved very much indeed as she was a mother substitute. My mother had lost her oldest child, my sister Ellen, called Taffy, when I was 18 months in a car accident, and my mother never really recovered from that.) So we turned to Looudy for love and affection, and she was always wonderful to all of us children. She had names for us: I was the Queen, Betsy was the Princess and Jennifer ("Denny" at 9 years younger than I), was the Angel. I think she and Ellabelle and Bessie retired when my mother and father moved to Middletown, Connecticut (I think this was in 1963 or so) when he became head of the Philosophy Department at Wesleyan University there. They rented out the Sprigg Lane house while they were gone - about 4-5 years..

Then there was also Bessie Brooks who was the housekeeper, another great person who oftentimes helped me make up my room when I was a super messy teenager - she too was a wonderful, warmhearted person. She came every weekday.

There was Phil Carter who waxed the floors, helped with trash and I am not sure exactly what else he did. I think he worked two days a week. I don't know when he retired or if the new gardener took over some of his responsibilities.

There was also Amelia Wayland who did all of the house laundry over a two day span. This was when there were a lot of cotton girls' dresses to iron by hand, and sheets (she had a big sheet iron for this). Mr. Gibson and James Gordon were later gardeners, and I think my father helped both financially; especially Mr. Gibson, whose trailer burned down one night. They used to sit with my father after work and have a tot of whiskey together. Daddy enjoyed gardening himself and was frequently out on a ladder, pruning and planting and painting.

My father used the so-called lower lot for planting a large vegetable garden, and we used to have wonderful corn in the summer, and berry bushes along the perimeter.

Along the border, just between the lower lot and the long lawn was our chicken house, in use during the WWII. So we had eggs and chicken for the duration, Rhode Island Reds and leghorns. We clipped their wings to keep them from flying out, and our nurse, Looudy, used to wring their necks when they were to be used for dinner. We children watched this procedure with horror...

There was also a separate adjacent pen for ducks as well.

My parents were well known for having a wide variety of hollies, and I think that they may have been

the first in town to have a cryptomeria tree. We had persimmon trees planted along the path that leads down to the curve on Rothery Road where the brick gates were - the ones that got knocked down by the current 214 Cameron Lane family, the Hallvorsen-Taylors. (They had complained about the fence and the gates early on. We finally sold that house to them.) John Canaday, one of my father's good friends, who was also in the UVa art department (architecture department?) had been a tenant there with his family previously in the 40's. He went on to become an art critic for the New York Times. John Wiley, the UVa Librarian, lived in the stone house at 123 Cameron Lane with his family. Lynne Carter, wife of Orbin Carter, a local lawyer, lived in the white frame house next door to him. Right across the road, next where the Canadays lived was the renown, gay divorcee and real estate agent par excellence, Polly P. McGavock, ex-wife of Dr. John McGavock. She lived in the white frame house with the stream/creek running through the yard. A local real estate agent of great renown in the days when it was slightly scandalous to be a female agent, she gussied up the place considerably. We girls used to get pollywogs and frogs out of the stream; the frog eggs would float down the stream in a big mass.

My sister Betsy decided that my parents really needed an alligator for their anniversary, and I think that she ordered it from a comic book ad. My father named him Theofrastus Bombastus Van Horn Hand, (also called Paracelsus) - who was a European author, physician, alchemist, theologian and philosopher from the late 14 through 15 hundred. We kept him in the third floor bathroom bathtub at the foot of the stairs, but alas, after about 4-5 years one of our cats got him and ate him. (We always had about 3 dogs and 4 cats at any given time, and is one of the reasons that my parents put the fencing around the property. The students also made a habit of trying to cut through the property, another reason.)

The native Virginia orchid that grows next to the wall of the north side of the playhouse is called "Bletilla Hiacyinthina" as John Sauer and I have already discussed. Also, next to the back door of the playhouse that faces Cameron Lane, grew the most beautiful snowball Viburnum you ever saw - really flourishing, and I hope that it is still there. In the flat side of land next to the playhouse - and across from Recoleta, was the brick floored herb garden and pathway where the very successful asparagus bed grew, right beneath the prickly antique (? I think) rose hedge. Above that is the nice flat lawn that borders the main part of the Recoleta wall. That was where the sheets were hung out to dry on a line before we got a dryer and only had a wringer on the washer machine.

My father loved trees and made the mistake of planting the horse chestnut trees on that lawn; it mean that all of the dropped chestnuts had to be picked up before one could mow.

My father and mother had collections of many different things. Daddy was renown for his collections of snuff bottles, icons, oriental textiles and jazz/boogie records. My mother had a collection of American furniture. At Christmas time the ever-changing wall hangings always included the icons, festooned with small sprigs of holly. His St Nicholas icon was one of my favorites.

You have probably already heard about the magnificent Catalpa Tree that grew right next door to the gate going to Recoleta. Ginger always said that my parents should have charged admission to see that tree. Alas, I think it gave up the ghost right around 1960 or so.

In front of our house during my childhood were always two mimosa trees on either side of the front door. They are short lived trees, and my father changed them to be dogwood later on, I think.

I am so glad that you have my father's correspondence with George Lekki; I always thought that Daddy wrote wonderful letters, despite the atrocious typing! (The bamboo was another gardening mistake, I think.) I know that George Lekki, Billy (William T.) Ham, and John Canaday were among his best friends - and that they loved to exchange naughty limericks a la Edward Lear.

Did you know that my father's father, also William Stone Weedon, was a chemist for du Pont who wrote a chemistry textbook which is still in print and in use today? He died when my father was three, of Hodgkin's disease, very young. Afterwards, his company gave my grandmother a stipend to honor his contribution to their inventions.

That's about all I can think of for now... Hope this helps! Let me know if you can think of anything else. Hope this will be a help. Thank you for your interest in our family.

Mary

Interview Summary: Jennifer Weedon Phillips

Sprigg Lane Landscape Study

Summary of interview with Jennifer (Weedon) Phillips

December 4, 2019 in the Morea dining room and walking on the grounds at Sprigg Lane House

Attendees: Helen Wilson, John Sauer (UVA), Liz Sargent, Heather Warren, Jen Trompetter (LSHLA), Eugene Ryang, Todd Shallenberger (WSS)

Jennifer Weedon Phillips is the daughter of William and Elizabeth Weedon. The Weedons lived at Sprigg Lane House (formerly the Weedon House) from 1938 until 1984 when Mr. Weedon died. She currently resides in Texas. Her daughter, Citabria, was also in attendance at the interview. The interview took place in the garden while walking around so a transcript is not available. The following text is a summary of various conversations that occurred during the house and garden visit.

Elizabeth planted peonies, daylilies, and antique roses.

A woman named Anne Frodenburg (sp?) was a UVA librarian and lived in one of the houses that the Weedons had built behind their house.

The family had English bulldogs, a scotty dog, a ridgeback named “Eubora” (?) and many other types over the years.

James was the name of the gardener in the photo Luke gave us. The family was very fond of him.

Jennifer lived in the house until she went away to boarding school.

There was a clothesline on the north side of the house.

Looudy (sp?) was the woman in the photo with Mary and Betsy. She was a “nurse” who cared for Jennifer.

Jennifer was around 7 years old when Agnes Rothery died. She remembers a portrait of Harry with his hands crossed that was in Recoleta.

Jennifer said Mary Stuart Goodwin was a ‘wonderful woman’ and remembers her fondly.

Mr. Weedon would collect hollies on his drive from his work in DC to Charlottesville. He would get out of the car and dig them up with a shovel he always kept in his car.

The small pool eventually became the location where Mr. Weedon kept compost for the garden.

Elizabeth constructed the terraces on the north side of the property where her herb garden was located.

Mr. Weedon kept cold frames as well as asparagus in the same location as the herb garden.

On the lot adjacent to Mary Stuart Goodwin Mr. Weedon wanted to build a Japanese house and garden and live in it.

In letters, he said (twice) that he intended to use one of the Cameron Lane lots for this Japanese house, but it never happened.

In the open field Elizabeth also grew poisonous plants that she provided for a local pediatrician to help him educate his patients, using photographs of the plants. She was also very interested in herbal remedies.

There was a “squash” court on the north side of the house. It wasn’t paved and had no walls.

There was a fence on both the east and west sides of the open lot adjacent to Mrs. Goodwins.

There was a Mimosa tree along the north facade of the front of the house where Jennifer used to climb.

Ellabelle was a cook and there was someone named BCB. [Mary said Ellabelle was the cook and Bessie was the housekeeper.]

Elizabeth Weedon did not drive; Jennifer said it was a “big event” when Mary Stuart Goodwin picked up Elizabeth Weedon, and they went shopping together.

The small lawn south of the south porch of the house was used for small gatherings like birthday parties for the children.

Items confirmed in the field:

- Sprigg Lane and the entry drive were not paved but had a gravel surface.
- The Osage orange tree was where Mary had indicated it, directly behind the paved terrace. She also stated there was a large walnut tree there.
- Jennifer recalls a hill in this same location.
- The apple tree was located just southwest of the southern portico.
- The curbing that is in front of the house wasn't present at the time Jennifer lived there [the girls did leave for boarding school and spent much of their childhood away]
- The brick access walk along the south yard was not present when Jennifer lived there although the wall with the gates was.
- The open field next to the Bemiss House was largely open then as now, except for the vegetable garden that Mr. Weedon had. Here he had squash and lots of other vegetables, and there was a chicken coop. He was also the primary vegetable gardener while Elizabeth was into flowers and herbs. A second vegetable garden was near the herb garden on the north side of the house.
- The small hill to the south of the house is where Mr. Weedon did his meditation. There he had a clapper-less Japanese temple bell and stone lanterns surrounding the designated area. The area was largely open except for the oak tree which recently fell and his various hollies and cryptomeria.
- Along the wall that runs east/west just south of the driveway Elizabeth planted bleeding hearts.
- Along the west face of the portico there were two boxwoods and a black bear climbed up one. It was in the local paper. There was also a Chinese dogwood in this general location.
- Virginia Stokes would give Jennifer a ride to school in her father's Jeep.
- There were pineapple statues that were adjacent to the stair in the herb garden [at least one still exists in this location.]
- The brick and boxwood in the herb garden are original to the design by Elizabeth Weedon.
- Elizabeth planted white dogwoods and didn't like pink flowers. These replaced the mimosas in front of the house.
- There were peonies along the front façade as foundation plantings.
- The magnolias that are present in the driveway were planted by Elizabeth and were small at the time of course. There were also antique roses there and the current shrubs that are there were not there at the time Jennifer lived there.
- The fig tree outside the portico may have been planted by Mr. Weedon, although he would have only likely planted one of them.
- East of the garage there were lilacs and no hollies when Jennifer lived there.
- There were cherry trees along the boundary between Recoleta and the Weedon house.

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Interview Summary: Betty Valmarana and Melinda Frierson

Sprigg Lane Landscape Study

Summary of interview with Betty Valmarana and Melinda Frierson*

September 9, 2019 at Mary Munford conference room, International College, UVA

Attendees: Liz Sargent, Jen Trompetter and Heather Warren interviewing---all three from Liz Sargent HLA.
Helen Wilson, Senior Landscape Architect with UVA's Office of the Architect, present, in the room.

**Betty and Melinda are long time members of the Albemarle Garden Club. Melinda is the historian and the author of Morea Morsels. The audio recorder malfunctioned during the interview so a very rough summary, rather than transcript, of the interview follows.*

[Jen lays out site plan and aerial; Betty has an envelope of documents]

Melinda: We're here because we're longtime club members, but we're not in a position...we can give you history, but if anything has to be decided, we're not in a position to do that today. We'll take information back to them and let them know what's going on, basically.

Helen: This is a research, information-gathering part of the project, survey work, archaeological work---before any ideas even are generated, so Liz Sargent's office is working with Water Street Studio, and once all the layers of information and synopsis are gathered, then Water Street will start brainstorming on what are the opportunities, you know, what are the constraints of this site---what are the opportunities to connect to the University to provide outdoor space---you know, whatever it may be. To have a better presence in the University, because as you know, with your history here it's always been on the back burner... and it hasn't gotten the attention that it's deserved...so that's where we are.

M: I just want to be straight up front about who we're representing, because I really haven't talked with the Club to let them know that this is going on. We JUST elected a new president...yesterday with the new admin

Liz: We met with Mary Pollock and Virginia Stokes...we're trying to gather first-hand knowledge of these properties, because it's so different from what you can only find...you know you can find documents but you can't hear the anecdotal stories and....see things....a chance to hear from you all what you remember and what you've seen and what kinds of changes...

Melinda asks about original Meade Palmer drawings. We have scans but not originals.

Heather asks how Betty and Melinda came to be involved with the Albemarle Garden Club, and when. The Valmaranas came to Charlottesville in 1972. In 1980-something Betty joined the Garden Club [Melinda looks at member list and confirms that Betty joined in 1983.]

Heather: What drew you to the Club?

Betty: "I was bulldozed. I was invited by my dear friend Claudine Cowan" to join the Garden Club.

M: Around 1962 Nellie Hough suggested a project...around the same time the Alumni Club got together to purchase Morea about 1963.

H: Is Morea underwritten by Nellie Hough still?

M: No, Nellie Hough now goes to general civics projects---Civics fund. Nellie Hough Garden course is still going. Fills quickly. Open to the public.

Heather asks about the Italian fountain Mary has mentioned in her interview. Betty doesn't know anything about it.

J: Are you aware of the location of any of the historic orchards at Morea?

M: Thomas Addis [son of John Emmet] wrote about fruit trees. A 1879 drawing shows a chicken house coming off house [Thomas Addis Emmet described this in Incidents, p. 18]. There was also a silk building that burned, arson [Thomas Addis Emmet wrote about this in Incidents, p. 15].

B: "Mr. Weedon gave us our fig tree."

H: We have another question about whether or not you are aware of any grave sites, by rumor or hearsay, per Dukes account that "behind the garden" are graves of Aunt Mourning and Daphne, slaves.

M: Not aware but do know of a swamp down along Cameron lane.

B: Have you thought about speaking with Sheila Scott? (joined 1970, now at Westminster Canterbury, Liz's former neighbor), phone 972-2464.

Melinda and Betty relay additional information about Osage orange legends. Heather relays that Mary Pollock talks about a boy and girl at Morea and Sprigg Lane House. There is a basswood behind the house, Helen says another one was in front of the house, "American Linden."

B: Bill Weedon loved peonies, tree peonies.

J: is it true that Bill Weedon was the only male member?

B: yes, an honorary member.

J: Do you know of other special trees?

Betty and Melinda talk of famous trees including mulberry trees. Melinda relays that Emmet sold a lot of them to a man from Philadelphia [per Thomas Addis Emmet's memoir, Incidents, p. 16]. Melinda discusses the 30-year gap with Osage oranges that discredits the theory that Lewis and Clark brought back trees that now grow at Morea. Melinda wrote columns called "Morea Morsels" for the AGC newsletter "trying to educate the Club about some of this stuff...three-paragraph things." It's possible that the Osage oranges are descendants, not actual trees brought back by Lewis and Clark. Peggy Cornett [Monticello, Director for Thomas Jefferson Center for Historic Plants] wrote about this. She relays that there is a massive one at Patrick Henry's home and another at River Farm. Seeds were mailed and Jefferson gave them to x and x in Philadelphia

M: By the time he built this house he was no longer botany professor; he had been relieved of those duties

M: I always wondered about boxwoods "cut down because of the reptiles." Meade Palmer moved them. Could those have been used to figure out formal structure of the garden? "Boxwood was a big deal there for a really long time."

B: there is a holly screen along north boundary.

Helen: Red robe hollies? Kingsville nursery hybrid?

M: doubtful. There are plant lists but not in any kind of order, no dates.

L: we'll have to go back and look carefully at plant lists, records.

Helen: "Immense Osmanthus, buried", original

Lilac collection 1964, bigger in the 90s, 2002 area dwarf lilacs added. Not doing well, no proper pruning. Island bed rearranged at some point.

Heather: These days how does the Club made decisions about design and planting?

M and B: They don't any more.

Helen: We have planting days, garden club members. Over the years the out of the way location...the investment just was getting...

M: Original intent was a botanical garden that the public could visit but 1) no parking 2) private house, so 3) can't really promote it. Original purpose doesn't work. Now much more complicated a place in terms of corporate structure, number of permissions...

B: "One of the main problems we have is that the University has a policy that when there's a water shortage nothing can be watered, so we'd put things in in the spring and then have a terrible drought."

In 2005-2006 competitive grant: GCV viburnum, hollies

Helen: Plus, ivy competition. Disaster.

M: Future plan: #1: eradication of ivy, and #2: water. "There's a point at which you just say this is overwhelming."

Helen: Water source for the future: non-potable water.

L: Are there other departments could use this collection in some way? Botany department? Ways to continue to make the collection available...

B: Letters in envelope mostly from Shelah Scott. She was "very tenacious. She would not drop it. She worked closely with Jane Heyward, they were very good friends."

Stewardship changeover: two years ago, more or less, from AGC to the University.

M: I wanted to clarify the funding thing. Other things in the community. Do you still need to hold this money apart for Morea? Waiting for another opportunities

Until just a few years ago: weeding parties two or three times a year, and planting.

Changes in residence at Morea

Helen: Crew is overwhelmed. Engulfed in weeds, ivy. "How do you even start?"

M: Before Fred x retired I was walking around with him looking at the north border and he said the University has its own arborist. I started totting up in my head...thousands of dollars, work that needed to be done...

Heather: When was the last significant planting project at Morea?

Helen: hollies, red holly cultivars that the homeowner...

Melinda: in 2011

Betty : azaleas. Problem was walnut tree, azaleas did not do well

Melinda I brought some Jeffersonia. Betty: hellebores from Jane Heyward.

Heather asks about architecture parties at Virginia Stokes', "cocktails under the apple tree" with Weedons...

Betty: "There were a lot of fun things going on." Joe Bosserman and Virginia were good friends. Loud and then Joe was gone and it wasn't loud anymore.

Betty pulls out drawings including 1999 and 1994 Morea planting plan drawings, Jill Trischman-Marks 2016 planting plan, 2007 plan, Sara Wilson planting plan

Melinda reads notes from meeting at the Weedon House [Sprigg Lane House] July 15th, 1992 about Morea; Mrs. Buxton and Mrs. Marshall gave a history of Morea and gave Mrs. Heyward's article and proposed we take care of Morea...to fulfil Meade Palmer's plan...Thaisa Way, Elsie Thompson, Herefords, Heyward, Attached to 1992 thing

Betty gives letters including newspaper articles to Heather; Sheila Howard

Discussion of lawsuit, press at the time

Melinda: Lawsuit had to do with Preservation laws and their application. Marion Noland was very involved

Betty: Morea taken off list of future historic sites because of dorm.

Melinda was the director of the Albemarle Historical Society right after she graduated, and Jane Moore was on the board. "There was still a lingering after-opinion that I did hear some things about..."

Betty Valmarana knew the Weedons "just barely," but Francesco, the Valmarana's son, was very interested in Bill Weedon because he was a "spy." And Bill Weedon: "took him several days to write out secret codes...Morse code. Nice man." Betty didn't know Elizabeth Weedon very well but saw her from time to time at parties.

Overlap in Garden Club? Betty doesn't remember overlapping with Elizabeth Weedon in Garden Club.

There is talk about the fact that Elizabeth Weedon, Mary Weedon Pollack and Jennifer Weedon Phillips (Helen says) were all hard of hearing.

Proposal that we all go outside and look at the Morea garden. [We all go outside.]

