

VLIR 6/12/02

NIR 5/20/02

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Mirador (Boundary Increase)
other names/site number VDHR file no. 02-0100

2. Location

street & number 7459 Mirador Farm Road N/A not for publication
city or town Greenwood X vicinity
state Virginia code VA county Albemarle code 003 zip code 22943

3. State/Federal Agency Certification

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

[Signature] 4/4/02
Signature of certifying official/Title Date
VIRGINIA DEPARTMENT OF HISTORICAL RESOURCES
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

 Signature of commenting or other official/Title Date
 State or Federal agency and bureau

National Park Service Certification

I hereby certify that this property is: Signature of the Keeper Date of Action

 entered in the National Register.
 See continuation sheet.

 determined eligible for the National Register.
 See continuation sheet.

 determined not eligible for the National Register.

 removed from the National Register.

 other (explain):

5. Classification

Ownership of Property **Category of Property** **Number of Resources within Property**
 (Check as many boxes as apply) (Check only one box) (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	8 _____	1 buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	1 _____	1 sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0 _____	2 structures
	<input type="checkbox"/> object	0 _____	0 objects
		9 _____	4 Total

Name of related multiple property listing **Number of contributing resources previously listed in the National Register**
 (Enter "N/A" if property is not part of a multiple property listing.)
 N/A 14

6. Function or Use

Historic Functions (Enter categories from instructions)		Current Functions (Enter categories from instructions)	
<i>Category</i>	<i>Subcategory</i>	<i>Category</i>	<i>Subcategory</i>
DOMESTIC	single dwelling	DOMESTIC	single dwelling
DOMESTIC	secondary structure	DOMESTIC	secondary structure
AGRICULTURE	animal facility	AGRICULTURE	animal facility
COMMERCE	restaurant (tavern)	FUNERARY	cemetery
LANDSCAPE	garden	LANDSCAPE	garden

7. Description

Architectural Classification (Enter categories from instructions)		Materials (Enter categories from instructions)	
Federal		foundation	Brick
Greek Revival		walls	Brick
Colonial Revival		roof	Metal
		other	Stone
			Wood
			Glass

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
LANDSCAPE ARCHITECTURE
SOCIAL HISTORY

Period of Significance

Ca. 1842-1950

Significant Dates

Ca. 1842
1892

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder

Delano, William Adams
Lancaster, Nancy Perkins Field Tree
Ellis, M. Ree

Flanders, Annette Hoyt

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- X State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other
Name of repository:

____ recorded by Historic American Engineering Record

10. Geographical Data

Acreege of Property approximately 109 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	17	696490	4212920	3	17	697290	4212230
2	17	697290	4212940	4 1	7	697140	4212170

X See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title	<u>L. Daniel Pezzoni</u>	date	<u>March 25, 2002</u>
organization	<u>Landmark Preservation Associates</u>	telephone	<u>(540) 464-5315</u>
street & number	<u>6 Houston St.</u>	zip code	<u>24450</u>
city or town	<u>Lexington</u> state <u>VA</u>		

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name	<u>Hope Hadley Burghardt, Trustee, c/o Lawrence Sumner, Esquire</u>		
street & number	<u>7700 Bonhomme Ave., Suite 450</u>	telephone	<u>(540) 456-8396 (contact #)</u>
city or town	<u>St. Louis</u> state <u>MO</u>	zip code	<u>63105</u>

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

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**Mirador (Boundary Increase)
Albemarle Co., Va.**

NARRATIVE DESCRIPTION

Summary

Mirador is a country estate located at the foot of the Blue Ridge in western Albemarle County, Virginia. The nominated area represents a boundary increase of an approximately thirty-two-acre parcel that was listed in the state and national registers in 1982. The area to be added covers approximately 109 acres. The combined approximately 141-acre area is roughly square in form and is bounded on the south by US Highway 250, on the north by Interstate 64, on the east by Greenwood School Road (SR 690), and on the west by Greenwood Road (SR 691). The rolling topography is largely pasture and averages approximately 700 feet above sea level. The parcel is watered by several branches that flow into Stockton Creek on the south side of US 250 (Stockton Creek is a tributary of the Mechums, Rivanna, and James rivers). To the north, trending northeast to southwest, is the Blue Ridge, which locally rises to nearly 3,000 feet in elevation. Visible from the property are the courses of the CSX rail line (built in the 1850s) and Interstate 64, which pass through Rockfish Gap five miles to the west.

The main house on the property, known as Mirador, is a large two-story Flemish-bond brick residence that retains Federal and Greek Revival details from its original construction about 1842. The house has a metal-sheathed hip-and-deck roof, a front entry porch, one-story side wings dating to the years around 1900, and substantial one and two-story 1921 rear additions including a terrace over a basement-level arcaded loggia. The interior preserves its original center passage plan, although a grand stair hall of circular form was created in the middle of the enlarged house in 1921. Mantels are varied and include imported marble mantels, an elaborate Federal mantel reused from another Virginia house, Colonial Revival mantels added in 1921, and Federal mantels in the basement that appear to have been displaced from the upstairs during the 1921 remodeling. Paneled walls and wainscots, marble and herringbone parquet wood floors, and 1921 bathroom fixtures are other interior details.

The main house is surrounded by extensive landscaped grounds that include a sunken lawn and a walk bordered by serpentine brick walls. Near the main house stand a brick kitchen-like dependency and a frame smokehouse, both antebellum, a stone entry arch from the 1890s, a two-story brick and frame dwelling known as the Corner House that dates to the antebellum period and the 1890s, and a brick Colonial Revival stable dating to about 1910. Beyond are 1920s farm buildings including a Colonial Revival dairy barn complex arranged around a cobblestone courtyard, a brick farm manager's house, a concrete block tenant house, two lakes, and the Sam

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Black Tavern, a log building believed to date to 1769 and moved to the property from an adjoining farm.

Throughout the description section are references to owners of Mirador who have contributed to its architectural evolution. These include (with years of ownership) the original owner, James M. Bowen (1832-1880), Chiswell Dabney (C. D.) Langhorne (1892-1908), Phyllis Langhorne Brooks (later Brand; 1908-1920), Nancy Tree (later Lancaster; 1920-1950), Mirador Inc./James F. Scott (1975-1992), and the present owner, Hope Hadley Burghardt, Trustee, and her husband Paul Burghardt (1992 to present).

Inventory

1. Mirador. Ca. 1842; ca. 1900; 1921. Contributing building.
2. Cottage. Mid-19th c. Contributing building.
3. Laundry (Doll museum). 1930s. Contributing building.
4. Garage. 1920s-30s; mid-20th c. Contributing building.
5. Smokehouse pergola. Mid-19th c.; 1920s; ca. 1980. Contributing building.
6. Back gardens. 1920s; ca. 1980. Contributing site.
7. Key gate. 1920s. Contributing structure.
8. Serpentine walk. 1920s. Contributing structure.
9. Arch. 1890s. Contributing structure.
10. Stable. Ca. 1910. Contributing building.
11. Gate. 1920s. Contributing structure.
12. Corner House (Doll studio). Mid-19th c.; 1890s. Contributing building.
13. Tennis court. Early 20th c. Contributing structure.
14. Office. Ca. 1928. Contributing building.
15. Main barn group (four separate sections). Ca. 1928. Contributing building.
16. Machine shop. Ca. 1928. Contributing building.
17. Mare barn. 1930s. Contributing building.
18. Loafing barn. Ca. 1928. Contributing building.
19. Gardener's house. Ca. 1928. Contributing building.
20. Gardener's house shed. Ca. 1928. Contributing building.
21. Lower lake. 1920s. Contributing site.
22. Sam Black Tavern. Ca. 1769; 1978; 2001-2002. Contributing building.
23. Upper lake. 3rd quarter 20th c. Noncontributing site.
24. Swimming pool. 3rd quarter 20th c. Noncontributing structure.

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25. Greenhouse. Ca. 1980. Noncontributing building.
26. Pumphouse. Ca. 1980. Noncontributing structure.
27. Cat pens. 1990s. Noncontributing structure.
28. Kennel. 1992-1993. Noncontributing building.
29. Dog cemetery. 1990s on. Noncontributing site.
30. Gate. 2nd half 20th c. Noncontributing structure.
31. Gate. 2nd half 20th c. Noncontributing structure.

House Exterior

The focal point of Mirador's south-facing five-bay front elevation is a one-story entry porch supported on stuccoed masonry Tuscan columns with half-round pilasters against the house wall. The porch features molded dentils in the cornice, a flush board ceiling, brick piers (which appear to date to the nineteenth century), and brick and limestone steps and floor. The porch, which appears to have been remodeled in 1921, shelters an original entry with an elliptical fanlight with radiating muntins and a reeded embrasure, wide sidelights with decorative muntins, a double-leaf door (two panels each leaf), and door jambs with symmetrical moldings with center lanciform-section projections.

The house has six-over-six windows with wood lintels with blank corner blocks and louvered wood shutters. Between the first and second-story windows are recessed stuccoed panels. Above and at each end of the first-story window lintels are holes created by the removal of header bricks, now filled in, that may have served as attachment points for awnings. The dentil cornice was added or modified in 1921 (it differs from one portrayed in earlier photographs). Rising above the roof are four perimeter interior chimney stacks of Flemish-bond brick, and the deck at the crest is enclosed by a Chinese Chippendale wooden railing and supports a gabled glass and metal skylight.

Projecting from both side elevations and set back slightly are one-story wings generally thought to have been added in 1897 but with a more complex evolution that may span the years around 1900 (see architectural analysis). These have bay windows on their front sides, and like the main house they stand on high basements and are constructed of Flemish-bond brickwork. One-story Flemish-bond brick additions from 1921 (perhaps incorporating earlier twentieth-century fabric) extend to the rear of both wings; the west addition has a two-car basement garage created about 1980. A metal framework for a canvas awning extends from the end of the east wing over a patio, and a basement-level 1990s orchid greenhouse adjoins the east wing on its north side. The brickwork of the original house and additions appears to have been cleaned.

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In 1921 the house was enlarged by the infilling of a two-story back porch, and consequently the present rear facade dates to this period. Here the focal point is a rusticated wood Colonial Revival entry surround with Doric pilasters, dentil moldings, and a broken scroll pediment with a center urn festooned with swags. The surround frames an entry with sidelights, a half-round fanlight with decorative muntins, and a console-type keystone. The entry opens onto a terrace with a herringbone brick pavement bordered with limestone. The terrace is flanked by the projecting north ends of the 1921 one-story side additions, and it has a simple iron railing that descends with dog-leg brick steps at each end. Underneath is a basement-level loggia with round-arched openings in its outer brick wall, a brick paver floor, and traces of white paint or whitewash.

House Interior

Mirador's interior is characterized by plaster-and-lath walls and ceilings, molded door and window trim and baseboards, walnut-stained six-panel doors, and typically wood floors with herringbone parquetry in many first-floor rooms. The front entry has a surround with paneled pilasters and an ornate keystone motif, and the door has an iron lock box with a brass emblem depicting an eagle and inscribed "J. Walker Improved Lock" (a similar lock box is on the north entry door). The entry opens into the original center passage which widens into a two-story circular stair hall created in 1921. The floor has a geometric white and black marble pavement, and at the center of the stair hall is a compass rose of the same white and black marble and inset brass letters for the cardinal points. Rising on the right-hand (east) side of the hall is a curving one-run flying stair with a rusticated wood stringer, slender rectangular-section iron balusters, a narrow mahogany handrail, and a spiral termination at its foot. The oculus in the ceiling of the hall has translucent glass and decorative radiating metal muntins. Doorways opening into the passage and stair hall typically have surrounds with cushion moldings. The passage continues on the north side of the stair hall through a round-arched opening.

Most of the first-floor rooms are distinctive and require individual description. The southwest room, which was used as a bedroom in the nineteenth century and later as a music room, features Federal woodwork from a Nelson County house of the Cabell family known as Soldier's Joy. The three-part Federal mantel is decorated with reeding and punch and gougework in the pilasters, frieze, frieze tablets, and on the surface of a wide ovolo molding under the shelf. The reeding on the pilasters is partly filled with rod-like elements; this treatment and the width of the reeding evokes fluting. The paneled wainscot has a chairrail with a simple meander, and the molded cornice and the doorway head also incorporate meanders. The windows have eared surrounds and are supported

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by plinth-like projections in the wainscot. The doorway has an eared surround and cushion and meander moldings in its cornice. The walls have hand-painted Chinese wallpaper added in the 1970s with a design of flowering shrubs, butterflies, and birds with colorful plumage on a light gray ground.

The southeast room, a parlor, features a three-part Adamesque mantel with pilasters with molded caps and bases, a center frieze tablet depicting a covered urn and flowers in light relief, and intricately carved foliated moldings. The north end of the room has canted corners, one containing a closet or press with a round-arched door, the other a round-arched doorway that leads to the dining room; both arches have paneled keystone devices. The walls are treated as panels with plaster surfaces framed by wooden moldings, and there is a paneled wainscot and a cornice incorporating a meander.

The dining room, located in the east wing, has paneled walls and wainscot, a cornice with modillions and an egg-and-dart molding, and a three-part mantel that the original nomination identifies as Italian but which is Adamesque in design (a 1962 newspaper article describes the mantel as being "by the Brothers Adam"). The mantel is made of white marble trimmed with an ornamental fossiliferous marble in shades of yellow, red and brown. The center frieze tablet features a relief carving of a covered urn festooned (asymmetrically) with bell flower swags. Flanking it are elliptical recesses and, in tablets projecting above the pilasters, relief carvings of ewers. On the ceiling is a circular foliated plaster medallion. French doors to either side of the fireplace open to the outdoors.

A barrel-vaulted passageway from the stair hall leads to the library, contained in the west wing. The room has paneling, a molded cornice, shelves with cabinets underneath, and an entry door in a pedimented surround, all woodwork walnut stained. A three-part mantel that the original nomination identifies as Italian is carved from white marble with pilasters of mottled white, green and gray marble. In the center of the frieze is a round marble plaque with a stag carved in relief, and in the tablets at the ends of the frieze are covered urn carvings. There are references to a library being created at Mirador about 1910; the present library interior may date to then or to a more extensive remodeling of the house in 1921.

The rooms at the rear of the first floor, mostly contained in the 1921 additions, are less formal in character. In the northwest wing, reached by a passageway with half-round transoms over doorways, is a room with paneled walls that served as Nancy Lancaster's bedroom. The room's three-part Georgian and Federal revival mantel has an eared architrave fireplace surround, a

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meander in the bed molding, and a decorative overmantel panel. The northeast rooms include a kitchen, a morning room, and a sitting room with a simple Georgian Revival mantel, chairrail, and wood cornice. (Prior to 1975 the sitting room was a bedroom and the morning room was a dressing room and bath room.) The second story bedrooms typically feature wooden cornices and chairrails, paneled fireplace walls, and Georgian Revival mantels. The bathrooms contain ceramic fixtures installed in 1921. The southwest bedroom has round-arched embrasures flanking the fireplace and paneled pedestals under the windows. The center passage has a cornice with a running honeysuckle design in light relief.

The principal feature of the attic is the center skylight shaft, which has the oculus in its floor and the aforementioned gabled skylight at its top. The beaded matchboard partitions forming the shaft have windows to let light into the other attic spaces, and opening into the shaft are cedar-lined closets with molded door heads. Stencilled on several of the studs that form the shaft walls is the inscription "M. R. Ellis, Greenwood, Va." There are numerous key stains and nail holes from former plaster-and-lath finishes, especially at the south end of the attic, and one relatively complete plaster-and-lath wall with split laths, white-painted plaster, and a black-painted beaded baseboard survives incorporated into a later beaded matchboard closet with decorative nineteenth-century iron clothes hooks. Beaded trim boards survive from the dormer that once projected from the front of the roof. The rafters and roof boards are straight sawn whereas the longer rafters forming the two front ridges are hewn. Numerous cut nails of varying weight are apparent, both in construction and as hooks for hanging items.

The basement, like the upper levels, is organized around a center passage. Throughout the basement rooms are nineteenth-century six-panel doors, molded door surrounds, and Federal mantels that presumably originally belonged in the upstairs and were moved during the 1921 remodeling. The mantels typically have two-part forms with tablets projecting above the pilasters and blank frieze boards between the tablets. Several mantels have lanciform moldings in their bed moldings; one has three strips of vertical reeding on its tablets and pilasters. At the south end of the basement is an 1890s ironing room with beaded matchboard partitions, glass-fronted linen closets, and a wooden sink with a rilled surface to serve as a drain board. In the northeast corner is a 1920s laundry room with the original wash tub sinks and a concrete floor. Other features include a doorway with a convex molded surround and turned corner blocks, a window with horizontal iron bars, and a herringbone brick pavement in the center passage.

Other Resources and Landscape Features

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The *Cottage* is a story-and-a-half building of five-course American-bond brick construction with a metal-sheathed gable roof. The building is built into a bank so that both its main level and basement are accessible from ground level. The front (east) porch stands on Doric columns and shelters two entries with four-panel doors and porcelain knobs. The back (west) porch has an upper first-story level with posts that are turned and chamfered, sawn porch brackets, and a decorative wood balustrade, and a basement level with modern octagonal-section posts. Brick details include houndstooth cornices and traces of penciling. There are two gable-end chimneys; the south one rises on the interior, the north one, which has concrete weatherings for shoulders, is exterior and was rebuilt in the twentieth century. The building has six-over-six windows with twentieth-century windows inserted in the south gable.

The two-room interior contains a mix of early and modern features, the latter dating to the building's recent use as an office for a natural gas company and to a rehabilitation in progress. In the north room is a simple Greek Revival mantel flanked by modern Georgian Revival corner cabinets that conceal plumbing chases. Two ceiling joists are visible, both with plaster key stains on their undersides, one with traces of whitewash (perhaps the original ceiling finish). The south room has a Georgian Revival mantel with an architrave fireplace surround, flanking closets, a niche on the west side of the chimney breast, and a back door with decorative chamfering around lower panels and glass panes in the upper panels. Between the two rooms rises a stair in a beaded matchboard enclosure. The second floor contains a simple Greek Revival mantel. In the early twentieth century the building was referred to as the *Cottage* and was used as a guest house. Later a French tutor lived in the building and gave French lessons to visiting children. Helen Meeks, who maintained the household for Nancy Tree, lived in the building. The building's form, its placement near the main house, and its two front entries reflecting the two-room interior are features that suggest an original function as a kitchen and/or laundry, perhaps with quarters for a cook. (However, evidence for a former cooking fireplace is ambiguous.) Nancy Lancaster has hinted that the building once served as an office, perhaps for C. D. Langhorne before he built the west wing of the main house, which contained his office in its basement.

The *laundry* is a story-and-a-half Colonial Revival building with a stretcher-bond brick veneer and an asphalt-shingled gable roof. There are two entries, on the east side and the north gable end, the latter with a pedimented wood surround. In the gables and on the east side are lunettes with radiating muntins. Other features include honeycomb vents in the gables and an interior brick chimney. The interior features simple door and window trim and chairrails, cornices, and Georgian Revival corner cabinets dating to the building's recent rehabilitation as a doll museum. The laundry may have replaced a frame building that stood in the same general location. Servants are said to

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have lived in the building, and a 1930s or 1940s real estate advertisement described it as containing four wash tubs and a drier.

The *garage* is a one-story Flemish-bond brick building with an asphalt-shingled gable roof. The building may have originally served as a wood shed; during the second half of the twentieth century a stretcher-bond garage door extension was made on the west side. Other features include two metal garage doors, a six-panel entry door with a transom, a six-over-six window, and a brick chimney on which perch replica storks, a reference to the present Busch family association with the property.

The *smokehouse pergola* is comprised by an antebellum smokehouse at its west end with a 1920s garden room at the east end and a ca. 1980 pergola between. The smokehouse and garden room are one-story frame buildings, roughly square in plan, with weatherboard siding and asphalt-shingled gable roofs. The smokehouse is constructed of close-set studs and other framing members mortise-and-tenoned and pegged together. It has rectangular louvered vents in the gables, a brick foundation, and a beaded batten door with a wooden handle. The interior is sheathed with boards over whitewashed studs and has a concrete floor. The door is hung on wrought iron strap hinges and has a wooden lock box. The common rafters in the roof are blackened with smoke and the undersides of the roof boards are penetrated by numerous cut nails left over from an earlier wood shingle roof covering. There is evidence that the building may formerly have had side windows or vents. The garden room features two beaded batten doors, a six-over-six window, a brick floor, and an interior brick chimney with a brick roundel over the fireplace. The pergola has joists with decorative ends supported on cylindrical fluted aluminum columns. The pergola replaces a 1920s original that had wood arches similar to those in the hyphens of the main barn group. The garden room may also have functioned as a children's playhouse.

The 1920s *back gardens*, which were modified about 1980, follow an orthogonal plan aligned with the main house and outbuildings. The core element is the sunken lawn that extends from the back of the house to the smokehouse pergola. The lawn is bordered by brick walls and retaining walls, the one on the west side with a brick archway leading to a parking area, and it is bisected by a brick retaining wall topped by a picket fence built by gardener Robert Goldie in the late twentieth century. (Originally an earthen bank and trellises occupied the location of the bisecting wall.) A garden formerly arranged around a double row of apple trees and with flower and hedge borders extended northward from the smokehouse pergola. Most of the plantings in this garden have been replaced with lawn but curving brick walks, a drum-like brick pedestal for a statue, and boxwoods survive at the north end. To the west side of the garden is a small circular fish pond with a brick border; to the north extends a barrel-vaulted trellis walk. On the east side of the smokehouse

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pergola is a rectangular vegetable garden defined by picket fences with arched trellis entries.

The *key gate* is a small roof-less structure of stretcher-bond brick construction with a keyhole-shaped opening on its north end. The structure has been incorporated into a chain-link aviary.

The *serpentine walk* lies to the east of the main house and extends eastward to the crest of the hill overlooking the lower lake. It is entered at its west end from a sunken rectangular area defined by a boxwood hedge above a stone retaining wall. Short brick piers topped by concrete balls mark the entrances to the court, and concrete classical statues stand in two corners. The serpentine walk itself is formed by parallel undulating stretcher-bond brick walls that rise to about head height. Numerous staples on the walls once supported climbing roses. The walk ends at its east end in a circular area defined by a low brick wall, with a statue of a boy playing a flute at its center. From an opening at the east end of this area crude steps lead down to the dam of the lower lake.

The *arch* marks the entrance to the house grounds from the driveway off of US 250, and it is positioned on axis with the front entry of the house. The arch is built of random-coursed stone and has a flat top. Concrete used in its construction was left over from one of C. D. Langhorne's railroad construction contracts. The opening itself is round-arched and is defined by quarry-faced voussoirs with a keystone carved with the Langhorne arms, wings below a horn suspended by a ribbon. Ivy grows on the structure as it has since the early twentieth century. The arch connects to rough stone walls that extend along the driveway; that on the west side, which runs to the kitchen, was built by gardener Robert Goldie about 1980. Originally vehicles passed through the arch into a circular drop-off area known as the "bullring." From there a brick walkway led to the house; C. D. Langhorne later paved this walk with concrete left over from the construction of the arch. In the mid-twentieth century the bullring and front walk were replaced with a brick-edged gravel drive that widens into a circular turn-around at the house. In the center of the turn-around is an octagonal design of brick pavers with a bronze statue of a boy with a crane and a fish.

The *stable*, which stands across the driveway from the arch, is a two-story Colonial Revival building of six-course American-bond brick construction with a bank barn form and a metal-sheathed gable roof. At the center of the ridge is an octagonal louvered cupola with a concave roof and a weather vane. A small gable on the north side, facing the driveway, contains a round-arched opening with a door formed of six louvered panels and surmounted by a transom panel drilled with holes in the form of swags. Similar openings and doors are in the gable ends. In the gables and on the north side are diamond-shaped honeycomb vents. The stone foundation has a concrete coping and rises to the sills of the first-story casement windows. On the south side the roof extends to form

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a porch supported on modern classical wood columns. The porch shelters a pair of large doors constructed of diagonal beaded matchboards with chamfered rails and stiles and hung on strap hinges. To the left of these doors is a smaller entry; between it and the large doors is a brick mounting block with steps. The concrete porch floor is scored into small squares for traction. Extending to the south side of the stable are concrete footers that may be associated with an earlier barn at the location. The interior has exposed brick walls, metal and wood roof trusses, a concrete floor, and hooks in the walls to which hunters (horses used in hunting) were tethered. The hay loft floor structure was removed when the building was made into a gymnasium in the 1970s or 1980s.

The *gate*, located on the driveway between the stone arch and US 250, consists of two textured brick pillars with recessed vertical panels, concrete pineapple finials, and code-operated metal gates. The pineapple finials replace concrete balls extant in the 1970s.

The *Corner House* is so-called by the present owner on account of its location near the corner of Highway 250 and Greenwood Road (SR 691). The house is comprised of an antebellum brick section and a larger frame section apparently constructed in the 1890s with limited remodeling in the 1920s. The two sections are both two stories in height and share asphalt-shingle roofing and six-over-six windows. The painted four-course American-bond brick section appears to have originally functioned as a dwelling or possibly an office or commissary. In its original form it faced south with three-bay (window-door-window) front and rear elevations, a gable roof, and an exterior chimney on the west gable end. The center entries have been bricked up; the gable roof and plain frieze returns remain; and the chimney was enclosed by the 1890s addition. The frame section has weatherboard siding that appears to be attached with cut nails. A west entry is sheltered by a small 1920s porch with latticed sides and gable and decorative rafter ends. A north entry has a small modern porch with turned posts and balusters. In the 1930s a Mr. Napier, who was a gardener, lived here. The building was rehabilitated in 2000 and now serves as a workshop for making reproduction dolls.

The interior is characterized by plaster-and-lath, plaster on brick, and painted brick wall and ceiling finishes, wood floors (concrete on the lower level of the brick section), simple door and window trim, five-panel doors, and molded baseboards. In the lower level of the brick section are visible straight-sawn ceiling joists, a bricked-up segmental-arched fireplace opening, and the mortise-and-tenoned and pegged hearth support of a former upper-level fireplace. The frame section has an interior brick chimney. The first-floor mantel has thick shelf brackets and a chamfered fireplace surround. The second-floor mantel has smaller brackets, a decorative lower edge to the frieze board, and chamfering on the fireplace surround, pilasters, and mantel surround. The one-run stair has a

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square-section newel post, rectangular-section balusters, and a molded handrail. Molded chairrails and cornice and a modern kitchen were added when the house was rehabilitated.

The clay *tennis court* is enclosed by a chain-link fence and has a brick-paved waiting area to one side with a drinking fountain and the gabled metal framework for a canvas awning. This is apparently the same court that was constructed about 1910 for Phyllis and Reginald Brooks, and according to Nancy Lancaster it was built askew in relation to the alignment of the house, outbuildings, and gardens "with the sun in mind instead of symmetry."

The *farm manager house* is a story-and-a-half south-facing building of Colonial Revival design and five-course American-bond brick construction. The asphalt-shingled gable roof has cornice returns. The front porch stands on classical wood columns and has a concrete floor and brick foundation. The porch shelters an entry with an elliptical fanlight, large sidelights, fluted jambs, and a six-panel door. The twelve-over-twelve windows, which are paired on the front, have molded surrounds and wooden lintels with blank corner blocks. To the rear extends a ca. 1980 weatherboarded frame wing with a gable-end porch on turned posts and an exterior brick chimney. The interior features plaster-and-lath and sheetrock wall and ceiling finishes, five-panel doors, molded door and window surrounds, and an enclosed three-run stair. In the earliest memory of surviving Langhorne descendants the building was used as an office by the Trees's secretary, Bullen Garro. It later served as a dwelling for the farm manager and for Langhorne relative Elizabeth Varner.

The *main barn group* has a U-shaped configuration open to the south with a center hay barn and flanking dairy barns around a courtyard paved with granite cobblestones (likely from a Richmond quarry). The center barn has a bank barn form with a poured concrete basement level, a weatherboarded frame main level, and a hay mow in the asphalt-shingled gable roof. The barn has casement windows, louvered vents in the eaves, corner boards with molded caps, sliding doors of beaded matchboard construction with chamfered X-bracing on the south side, and arched 1990s doors of wood and glass on the west end. The roof supports a cupola with angled corners that give it a quasi-octagonal section, a bell-cast copper roof with a weathervane, and a clock dial with Seth Thomas works.

The main level interior features a three-part plan with a center drive-in bay. The east end is well preserved, with beaded matchboard walls and ceilings, metal pole supports, a stair enclosure with stairs leading up and down, and partitioned-off rooms including a water closet. The west ends of the main level and hay mow were altered about 1980 when the barn was used as a helicopter hangar.

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The main level pole supports were removed and dimensional lumber trusses were added above in the mow in order to create an unobstructed space, and steel hangar doors were added to the west gable end (the doors have been removed but the structural modifications remain). The hay mow has a ramp raised on a board-and-batten platform that rises up to a door in the east gable end with a pulley attached to the wall above the door. The ramp and pulley were used for bringing hay into the mow. Other features included ganged dimensional lumber roof members bolted together, a hay chute to the basement level, evidence for former hay drops on the side and in the center of the raised floor above the center drive-in, and a metal hay fork rail and fork remnant suspended from the ridge.

Curved hyphens connect the southeast and southwest corners of the center barn to one-story wings formerly used as dairy barns that form the east and west sides of the courtyard. These have weatherboard siding, asphalt-shingled gable roofs with metal ridge ventilators, casement windows with plywood-covered panels beneath (probably originally screened or cloth vents), and interiors that were converted to horse stalls in the 1990s. The wings apparently contained electrical milking machines in the 1920s-1940s period. Off the south end of the west wing stands a one-story frame dwelling historically occupied by a dairy herder. It has molded weatherboard siding, an asphalt-shingled gable roof, and a poured concrete foundation. A matching building off the end of the east wing, with plain weatherboard siding, is believed to have served originally as a pasteurization plant. At the center of the courtyard is a stone fountain curb with a modern fountain. Trees were planted in the north corners of the courtyard before 1937; the west tree was still standing in the 1970s; both are now gone. A stave silo formerly stood attached to the east hyphen. A small modern pony shed stands off the east end of the barn.

The *machine shop* is a one-story concrete block (probably cinder block) building with parged walls, an asphalt-shingled gable roof, sliding X-braced wooden doors, nine-light windows, a molded wood cornice, and a poured concrete basement level with a sliding beaded matchboard door. The interior has concrete floors, evidence of a former plaster-and-lath ceiling above the repair bay, and office partitions constructed of "Nelsonville Tile" tile block.

The *mare barn* is a one-story frame building with matchboard siding, an asphalt-shingled gable roof, a poured concrete foundation, rectangular louvered vents in the gables, and modern three-light windows and a front two-leaf door.

The *loafing barn* is a one-story frame building with vertical board siding, an asphalt-shingled gable roof, two gabled hay-loading dormers, and a long narrow window opening on the south side.

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The *gardener's house* is a story-and-a-half Colonial Revival house of concrete block (probably cinder block) construction with a steep asphalt-shingled gable roof. The engaged front porch stands on cylindrical poured concrete columns. Other features include a small back entry stoop on wood posts, two interior block flues, modern false-muntin six-over-six windows, and cornice returns with wood-shingled weatherings (suggesting the original main roof was originally wood-shingled). In the earliest memory of surviving Langhorne descendants the house was occupied by an English head gardener named Dowsett.

Behind stands the *gardener's house shed*, a one-story frame building with weatherboard siding, an asphalt-shingled gable roof, a poured concrete foundation, and a gable-end extension over a wire cat cage.

Fenced runs lead from the gardener's house to two *cat houses* with metal supports and shed roofs.

The *lower lake* was created by Nancy Tree in the 1920s by damming a branch that flows into Stockton Creek, and it occupies a field that was formerly used for growing watermelons. At its upstream and downstream ends the lake has modern wooden foot bridges, and at its center are two fountains that serve to keep the water fresh and ice free for resident swans.

The *Sam Black Tavern* was dismantled and moved to the property in 2001 from the adjacent Seven Oaks Farm. The building was dismantled and rebuilt once before, in 1978, prior to its listing in the state and national registers as a contributing resource in the "Seven Oaks Farm and Black's Tavern" designation (1982), and it is believed to have been moved on the Seven Oaks Farm in the early twentieth century and apparently dismantled and rebuilt at that time. The story-and-garret v-notched log building has the basic form and appearance it had attained by 1930. The majority of the wall logs are original (that is, they appear to have been associated with the building prior to the 1978 work), and other construction materials are older materials reused from other contexts (except for the roof shingles, which are modern). The building features a wood-shingled gable roof, a granite foundation and interior chimney, a front porch on skinned cedar log posts, and six-over-six windows. The interior is divided into two rooms by a log partition and the stone mass of the chimney, which has two fireplaces and a bread warmer niche. Other interior features include exposed log walls, batten doors on strap hinges, hewn ceiling joists, and pegged floorboards. An unenclosed winder stair in the corner of one room occupies the location of a stair built in 1978 that presumably occupied the location of a historic stair. A chestnut worm fence was built around the house in 2002 using reused fence timbers. A historic outbuilding, also to be moved to the site, is

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anticipated.

The *upper lake* was formed by damming the same branch that the lower lake is located on, and it also receives water from springs.

The *swimming pool* is rectangular in plan and is surrounded by a pebbledash concrete pavement with a brick border. Standing on the south side of it is a small brick machinery house with a wood-shingled gable roof, a louvered vent on one side, and a board-and-batten door and gables. Most of the pool's features and finishes date to the late twentieth century, but it is possible that it incorporates fabric from the first half of the century.

The *greenhouse* appears to occupy the same general location as an early twentieth-century greenhouse (or greenhouses) of similar form but with a smaller potting shed. It is a glass and aluminum building with a gambrel section and a cinder block foundation. At the north end is a one-story frame potting shed and equipment garage with an asphalt-shingle gable roof, weatherboard siding, a cinder block foundation, round louvered vents in the gables, eight-over-eight windows with false muntins, and two large cross-braced wooden garage doors.

The *pumphouse* is a low cinder-block structure with an asphalt-shingled shed roof.

The *kennel* is a one-story Colonial Revival building of cinder block and five-course American-bond with Flemish variant construction. The metal-sheathed hip roof supports a louvered cupola with a bell-cast roof and a weather vane with the profile of a Pekingese dog. On the north-facing front is a pedimented entry porch with square wood columns and pilasters. On the west end is a porch with decorative metal supports and a flagstone floor. Attached to the rear wing are steel cages. The interior features cinder block walls, rubber floor matting, drop ceilings, an office, an operating theater, and spaces for bedding and training dogs. The kennel was designed by Charlottesville architect Floyd Johnson.

Behind the kennel is the *dog cemetery*, enclosed by a picket fence, which features a concrete St. Francis statuette at its center and a number of pink granite markers dating to the 1990s on, many with porcelain photo ovals.

At the two entrances to the property on Greenwood Road (SR 691) are *gates* with brick gate pillars, concrete finials, and metal gates. The gates connect to the property's extensive system of white-painted board fencing that is similar to fencing portrayed in early twentieth-century photographs.

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Integrity Statement

Mirador's evolved building fabric and landscape possess a high degree of integrity. The integrity of the main house may be regarded as excellent, as it preserves virtually all of the character-defining exterior and interior features it had acquired by the mid-1920s. The apparent cleaning of the house, probably done in the 1970s or 1980s, has not resulted in noticeable deterioration of brick and mortar. Other buildings and features preserve good integrity, especially on their exteriors. The gardens created by Nancy Lancaster in the 1920s have fared less well, owing to the loss of original plant material and modern overlays, yet important elements such as the smokehouse pergola, key gate, serpentine walk, and lower lake survive to evoke the grandeur of the original scheme. Modern features such as the kennel have been designed in keeping with architectural precedent. Mirador's historic agricultural surroundings and mountain vistas remain little changed from the historic period with the exception of the construction of Interstate 64 along the northern edge of the property. Fortunately, topography and vegetation serve to mostly screen this intrusion from sight and hearing.

NARRATIVE STATEMENT OF SIGNIFICANCE

Summary

Mirador, located at the foot of the Blue Ridge in Albemarle County, Virginia, is a country estate of considerable historical significance and architectural refinement. Completed by 1842 for prosperous miller and farmer James M. Bowen, Mirador is a two-story Flemish-bond brick residence of Federal and Greek Revival character enlarged and remodeled in the Colonial Revival Style in 1921. In 1892 the property was acquired by successful Richmond railroad contractor Chiswell Dabney Langhorne, who used Mirador as a summer retreat until retiring there in 1903. Langhorne, praised as a "gentleman of the old Virginia school," is remembered foremost as the father of accomplished daughters, especially Nancy and Irene, who were celebrities in their day. Nancy married Waldorf Astor and as Lady Astor and one of the world's wealthiest women she was elected in 1919 as the United Kingdom's first woman Member of Parliament. Irene's beauty and wealth gained her national recognition as the superlative Southern Belle. In 1895 she married New York commercial artist Charles Dana Gibson, providing inspiration for his creation the "Gibson Girl," the defining image of womanhood in turn-of-the-century America. Irene and Nancy's niece Nancy Tree (later Lancaster) owned Mirador from 1920 to 1950 and with the aid of New York society architect William Adams Delano transformed it into the grand country estate of today, with extensive

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gardens, a serpentine walk, and a Colonial Revival barn complex arranged around a cobblestone courtyard. During World War II Nancy Tree offered use of the estate to the British Embassy, and the Ambassador, Lord Halifax, made frequent visits. A recent addition to the property is the Sam Black Tavern, a ca. 1769 log building moved from an adjoining farm and reconstructed as a museum of early furnishings. Throughout their lives the Langhorne Girls and their relations often returned to Mirador, which they regarded as their ancestral Virginia homeplace.

Applicable Criteria

This nomination effects an increase of Mirador's boundaries from the original 1982 designation, which encompassed the main house, gardens, and nearby outbuildings, to embrace the present property in its entirety including farm landscape, Colonial Revival farm buildings architecturally integrated with the main house, and other contributing resources. Thus expanded, Mirador meets Criteria A and C and is eligible in several areas of significance. Under architecture the property is significant for the variety and refinement of its extensive building stock. Under landscape architecture the property is significant for its gardens and grounds, the inspired work of Nancy Tree and her architect, William Delano. Mirador is significant under social history as the focus of the high society lifestyle of the celebrated Langhorne family from its use in the 1890s as a summer home through the first half of the twentieth century when Nancy Astor, Irene Gibson, and many distinguished guests visited.

Mirador is the principal historic resource associated with the Langhorne family during the period of the family's national fame. From 1890, when C. D. Langhorne began to amass his fortune, until 1950, when the property passed out of the family, only one other house possessed a comparable association with the family, the Langhorne residence at 101 West Grace Street in Richmond, which no longer stands. Another residence, an 1870s house in Danville, is significant as the birthplace of Nancy Astor and is being developed as a house museum in her memory, but it does not represent the period of the family's financial and social success.¹

Mirador's period of significance extends from ca. 1842, the approximate date of construction of the main house, to 1950, the year the property passed out of the Langhorne family. Mirador is eligible at the national level of significance for its association with the Langhorne family. Information in

¹ *Chataigne's Directory of Richmond, Virginia . . . 1886-'87*, 269; Dabney, *Richmond, The Story of a City*, 262-263; and Gary R. Grant personal communication.

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support of designation appears throughout the historic context.

Acknowledgments

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Historic Context

Mirador stands on land that belonged to William Ramsey in the early nineteenth century. Ramsey took out several insurance policies that describe buildings on his property. In 1805 Ramsey and his wife Margaret Wallace Ramsey lived in a one-story frame dwelling with (in 1818) a full-length "piazza" (porch). Also on the property were a two-story frame barn with encircling sheds and the Ramsey Mill, which had a stone first story, a frame second-story, and a stone shed wing that probably contained the distillery Ramsey operated at his mill. County tax records for the year 1822 list the addition of buildings valued at \$3,000, raising the total value of buildings on Ramsey's tract to \$4,600. Presumably this large increase represented the construction of a brick dwelling which likely accounts for the description in Ramsey's 1831 will of a "mansion house" on his property. In 1901 historian Edgar Woods claimed that Ramsey's house still stood next to the mill pond on Stockton Creek (across Highway 250 from the present property). Woods may have referred to Ramsey's earlier wooden dwelling, which stood 600 feet from his mill.²

² Mickler, "Mirador;" Peters, "Mirador--Albemarle Co.;" Woods, *Albemarle County*, 301, 336, 401; and Albemarle County Will Book 11, p. 4. There were two or more William Ramseys in the

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Ramsey died in early 1832 (his will was probated in February) and an inventory of his estate lists eleven slaves and stock and agricultural products including cows, bulls, sheep, swine, horses, rye, oats, buckwheat, hay, hemp and Irish potatoes. In March 1832 Ramsey's executors sold his 375-acre home tract and mill to James M. Bowen for \$4,419, excepting a half-acre graveyard. Bowen (ca. 1793-1880), who came to the area from Rappahannock County in the 1810s, continued Ramsey's milling operation and also engaged in the mercantile business. He married Frances Starke (ca. 1804-ca. 1892) and raised three daughters. Bowen built the present house and named it El Mirador, a Spanish term meaning marvelous view. Tax records from the Bowen period examined by Virginia Department of Historic Resources historian Margaret T. Peters show an unexplained reduction in the value of improvements on the Mirador property from \$4,600 to \$2,000 in 1840 and then a \$4,000 increase to \$6,000 in 1843. Peters interpreted this to indicate the construction of the present house about 1842, an interpretation that does not conflict with the transitional Federal-Greek Revival character of the house.³

The federal censuses of population and agriculture provide information on James M. Bowen's household and plantation during the mid-nineteenth century. In 1860 James and Frances lived alone, and Bowen's real estate was valued at \$74,750 and his personal estate at \$63,450. The latter figure included the value of forty-three slaves. According to Alice Winn, who was born at Mirador in 1902, a "street of log cabins" extended behind the house but was torn down by Winn's grandfather, C. D. Langhorne, after he acquired the property in 1892. Several letters from members of the Bowen family, addressed to acquaintances in New Orleans, describe life at Mirador before and after the Civil War. Mary Bowen Funsten (d. 1881), James and Frances's daughter, wrote in June 1853 that she and her parents were the only family members then living in the house, and she described the yard as "a perfect wilderness of flowers," an indication of her documented interest in gardening. A 1932 article in *American Motorist* and the 1950 publication *Homes and Gardens in Old Virginia* credited Funsten with setting out the property's first flower garden. In October 1865

county during the period.

³ Albemarle County Will Book 11, pp. 4, 111, and Deed Book 32, p. 162; Wood, *Albemarle County*, 147, 406; Hogan, "El Mirador," 17; Peters, "Mirador--Albemarle Co."; and Mickler, "Mirador." Prior to the preparation of the original National Register nomination in 1982, many accounts gave earlier dates for the construction of Mirador. The dates 1825 and 1832 (the latter being the year Bowen acquired the property) were commonly cited.

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James M. Bowen wrote to his New Orleans friend to request he send nails, for Bowen was "building dwelling houses on my land for tenants and renting out small farms, from one to two hundred acres a farm." Bowen, reflecting a view prevalent among the planter class immediately following the war, added: "I find negro labour is done with and we must find white labour."⁴

James M. Bowen died in 1880. In his will he left the "mansion house" and about one hundred acres to his widow, Frances. In the late 1880s one of Bowen's grandchildren brought suit in chancery court to effect a division of the Mirador lands (excepting Frances Bowen's home tract). The will and chancery cause provide a glimpse of the property's physical layout during the period. The present Greenwood Road (SR 691) is mentioned with the implication that its primary function was to serve as a link between Bowen's mill and Greenwood Depot located several miles to the north. The one hundred acres devised to Frances Bowen included the main house, outbuildings, and stables but excluded a barn. A "corn house" (a granary or corn crib) stood on Greenwood Road and another cornhouse stood farther to the east. A graveyard, presumably the same one mentioned in the 1832 deed, was described as lying approximately 450 feet northeast of the main house and surrounded by a ring of cedars.⁵

In June 1892, after Frances Bowman's death, the heirs sold Mirador and 181.5 acres to C. D. Langhorne for \$9,000. Chiswell Dabney Langhorne (1843-1919), a Lynchburg area native, served in the Confederate army and married Nancy Witcher Keene (1848-1903) of Pittsylvania County in 1864. "Chillie" (pronounced "Shilly") worked briefly as a horse trader and later as a tobacco auctioneer, and with "Nanaire" he began a large family. The first born was Lizzie (1867-1914), followed by Keene (1869-1916), Irene (1873-1956), Harry (1874-1907), Nancy (1879-1964), Phyllis (1880-1937), William, known as Buck (1886-1938), and Nora (1889-1955). By the mid-1870s the Langhorne had moved to a small house, then located on Main Street in Danville, where Nancy was born. (There are plans to restore this house as a museum dedicated to Lady Nancy

⁴ Mary B. Funsten to Mrs. Charles Palmer, June 17, 1853, and James M. Bowen to Charles Palmer, October 10, 1865, Palmer Family Papers, Virginia Historical Society; Hogan, "El Mirador," 17; Winn, *Always a Virginian*, 54; and Christian and Massie, *Homes and Gardens in Old Virginia*, 373.

⁵ Albemarle County Will Book (Circuit Court) 2, p. 60; Albemarle County chancery cause James B. Funsten and David Funsten vs. John R. Baylor et al. C. D. Langhorne had graves from the graveyard moved to a nearby churchyard (Lancaster, "Greenwood").

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Astor.)⁶

C. D. Langhorne established himself as a leaf tobacco dealer in Richmond by 1882, when he appears in a city directory. According to Alice Winn, Langhorne was promoted by the tobacco firm that employed him, but the 1882 directory listing suggests he was an independent dealer, at least by then. Langhorne appears to have moved to Richmond ahead of his family, and to have lived at various residences until 1885 or 1886 when he settled at a house on the corner of West Grace and Adams Street. His family apparently joined him in Richmond in 1885. The period also marked a change in career for C. D. Langhorne. In 1885 he was listed as a contractor and in 1886 as a railroad contractor. The 1880s were years of unprecedented expansion in Virginia's railroad network, fueled by Northern capital. Despite the fortunes to be made in railroading, Langhorne was at first only able to obtain small "piecework contracts" such as providing masonry and signals. According to James Fox, Langhorne "couldn't get in on the fancier contracts, on the bribery and political pocket-lining, and the greater technical expertise in the capital."⁷

Langhorne's luck changed in 1890 when a friend who had a concession with the Chesapeake & Ohio Railway awarded him a contract. Although the details are obscure, this contract and those that followed were apparently lucrative. Langhorne, who formed the contracting firm C. D. Langhorne & Co. in 1890, is credited with the construction of the New River, Bremono, and Clinch Valley divisions of the C&O. Later, as Langhorne & Langhorne--Buck had joined his father by the early 1900s--the firm did extensive work in the Big Sandy River area of Kentucky. James Fox believes Langhorne's good fortune was due to his ability to manage labor, a skill he had honed dealing with rural and urban Virginians, black and white, during his years as a tobacco auctioneer. One sign of Langhorne's success was a party he threw at White Sulphur Springs in 1892, attended by some of

⁶ Albemarle County Deed Book 97, p. 431; Fox, *Five Sisters*, 11-12, 37-38; and Astor, "Astor Story," 2. Nancy Keene Langhorne had four other children who died while young. According to Alice Winn, the Langhornes "took possession of Mirador" in the summer of 1893 (Winn, *Always a Virginian*, 2).

⁷ Fox, *Five Sisters*, 36-38; *Chataigne's Directory of Richmond, Virginia . . . 1882-'3*, 240, 550; *Chataigne's Directory of Richmond, Virginia . . . 1883-'4*, 349; *Chataigne's Directory of Richmond, Virginia . . . 1885*, 280; *Chataigne's Directory of Richmond, Virginia . . . 1886-'87*, 269; Dabney, *Richmond, The Story of a City*, 262-263.

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the nation's leading railroad entrepreneurs. Another indication was the purchase of Mirador.⁸

Several detailed descriptions of Mirador as it was during C. D. Langhorne's ownership have been preserved, as have photographs depicting the front of the house and, occasionally, outbuildings and grounds. A photograph taken before Langhorne added east and west side wings (probably in the early 1890s) shows a number of features that have since been lost. A dormer with an arched roof projected from the front of the roof and a small deck, enclosed by a decorative balustrade, crowned the roof top. Below, centered in the second story, an entrance with an elliptical fanlight opened onto a balcony on the roof of the first-story entry porch. The brick arch over the fanlight projected into the frieze. A small gabled entry porch extended from the west elevation to provide access to the Cottage, which may have originally have served as a kitchen and possibly also a laundry and slave dwelling. The photograph depicts a walkway on axis with the front entry and bordered by symmetrical plantings; otherwise the grounds appear informal, with scattered deciduous and evergreen trees. According to later owner Nancy Lancaster, who drew upon the recollections of her aunts Nancy and Phyllis, the complement of buildings and other features in 1892 consisted of the main house, dwellings for servants, a barn, a dairy, a smokehouse, the Cottage, and a family graveyard.⁹

C. D. Langhorne's granddaughter, the future Alice Winn, was born at Mirador in 1902, and in her book *Always a Virginian* (1973) she described the house and grounds as she experienced them as a child. The house had a conventional two-room-deep center passage plan. C. D. Langhorne took his nap in the center passage during the warm months to take advantage of the breeze that passed through. The rooms on the right (east) were sitting rooms, and the front room on the left (southwest) was used as a guest bedroom but had been the room in which Frances Bowen had died. Her ghost was said to haunt the room; according to Winn, "its later occupants complained of having their bedclothes stripped from them in the middle of the night." A bathroom occupied the northwest

⁸ Fox, *Five Sisters*, 35-38; *Richmond Times-Dispatch*, February 15, 1919; and Gibson, "Chiswell Dabney Langhorne," 13-14. Historian David Sinclair points out that by the standards of the day C. D. Langhorne was not poor in the mid-1880s; for example, one of his residences during the period was staffed with servants (Sinclair, *Dynasty*, 276).

⁹ "Essays of members of the Langhorne family by Nan Lancaster," Langhorne Family Papers, Alderman Library Special Collections. The pre-1897 photograph is reproduced in Lay, *Architecture of Jefferson Country*, 196.

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corner and a narrow hallway, which began at the foot of the center passage stair, led between the bathroom and guest room to the main level of the west wing, which contained Alice's grandparents's bedroom, bathroom, and sitting room. C. D. Langhorne's office was located in the basement of the west wing, as were bedrooms used by "the boys" (Langhorne's sons and young male visitors). The east wing, then as now, contained the dining room. The basement "smelt of damp and kerosene;" other family members recalled that C. D. Langhorne kept live terrapins (for soup) in tanks in the basement, as he did at his Richmond residence.¹⁰

A screen door at the north end of the center passage opened onto the back porch with its views of the Blue Ridge. The smokehouse "where the hams were cured and then hung for two years" stood in the back yard, and a white picket fence "encompassed an old-fashioned garden with herring-bone brick paths between squares of flowers and vegetables." To either side, farther back, were weatherboarded dwellings for the male and female domestic servants. (The aforementioned pre-1897 photograph may show part of the east cottage.) Winn remembered the Cottage as the guest house where her mother and siblings spent the summer and where her sister Nancy Lancaster was born. The building contained two bedrooms on the first floor and a bedroom and bathroom in the garret, and its back (west) porch was "a favourite observation post for the children as so much of the life of the place passed below it" on the lane that still adjoins the building. This lane led to a red-painted bank barn, on the site of the present stable, where cows and horses were stabled in the lower level and carriages, buggies, wagons and other conveyances were housed in the upper level. Winn also recalled a below-ground ice house, which was filled with pond ice, and a grass tennis court on one side of the front yard.¹¹

Another visitor to Mirador was Angus McDonald, a young Irishman who came to work for C. D. Langhorne about 1903 or 1904. In 1942, when he worked at the British Embassy in Washington and returned to the house, McDonald reminisced about Mirador in a letter to then owner Nancy Tree. He recalled the stable that then stood (possibly depicted in photographs as a long shed-roofed building) and bunking in C. D. Langhorne's office with Langhorne's son Buck and Buck's dog. McDonald also mentioned that the "ends of the porch have been chopped off"; this is a reference to deck-like extensions of the front porch, with turned balustrades and decorative latticework underpinnings, that Langhorne had added in the 1890s or the first years of the twentieth century.

¹⁰ Winn, *Always a Virginian*, 50; Becker, *Nancy Lancaster*, 22.

¹¹ Wiin, *Always a Virginian*, 52-54, 57-58, 61; Fox, *Five Sisters*, 44.

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McDonald's correspondent, Nancy Tree, recalled that her grandfather Langhorne had removed the wall between the center passage and the southeast sitting room in order to improve its summertime ventilation, and velvet curtains or portieres hung across the opening to keep warmth in the room during the winter. Tree also recalled that the Langhorne family at first used a basement room for dining, that the basement contained a store room for flour, sugar and other staples, and that the house had a paneled library as early as 1904.¹²

By 1890, two years before the Langhorne family took up summer residence at Mirador, seventeen-year-old Irene Langhorne had developed into a beauty. That summer she created a sensation at White Sulphur Springs, a West Virginia resort that was a center of East Coast high society. The *New York Times* reported "She is tall and fair and dances like a dream. Her carriage is queenly and her complexion perfect." Irene rapidly ascended into the ranks of the Belles, the publicly venerated beauties of Gilded Age America. In 1893 she was invited to lead the grand march at Mrs. William Astor's Patriarch's Ball in New York. "From there," James Fox writes, "Irene was asked to open the Philadelphia Assembly, to be a queen of the Mardi Gras courts in New Orleans, to open every fete and dance on the national round." Nanaire adopted the role of "stage mother," and C. D. Langhorne served as ballroom chaperon. James Fox comments that "Irene had undoubtedly been very good for [her father's] business, and all of them, now, were famous." The appearances and press coverage attracted the attention of eligible and wealthy young men who converged on Mirador during the summer social season. One suitor was the New York commercial artist Charles Dana Gibson, who had met Irene at Delmonico's in 1894. Irene's father was not impressed by a "yankee sign painter" who owned no railroad stock, but Irene was enchanted and the couple were married in Richmond in November 1895. The *Richmond Times-Dispatch* dedicated its front page to this marriage of "Beauty and Genius." James Fox sees in the event the "symbolic end of the Civil War," the reconciliation of Southern and Northern high society.¹³

C. D. Langhorne misjudged Charles Dana Gibson's earning potential. Gibson studied art under Thomas Eakins, among others, and in 1886 began contributing his pen and ink drawings to periodicals that eventually included *Life* and *Collier's*. He opened a studio in New York City and by

¹² Winn, *Always a Virginian*, 29, 295-296; Becker, *Nancy Lancaster*, 9, 20-22, 28. The Langhorne girls generally outshone their brothers, although Buck served on the staff of a governor and was elected to represent Albemarle County in the Virginia legislature in 1919.

¹³ Fox, *Five Sisters*, 22, 48-53, 58-60, 93.

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1894 had published two folio volumes of drawings. According to James Fox, Gibson became "the highest-paid employee ever in national magazine publishing, receiving one annual contract of \$100,000." The *Dictionary of Art* (1996) describes him as an "extremely fluent pen draughtsman" who "became a cult figure with his invention of the Gibson Girl character." The Gibson Girl, writes historian David Lowe, was "that frightfully healthy, perfectly profiled, shirtwaisted all-American goddess [who] set the fashion for women from Montauk to the Puget Sound." Most modern accounts identify Irene as Gibson's principal model for the Gibson Girl, but there were other sources including Gibson's sister, Mrs. Josephine Gibson Knowlton, and the actress Evelyn Nesbit, and Gibson had conceived the character before he met Irene. James Fox points to "New York society girls" as the class from which Gibson drew inspiration. Art historian Woody Gelman writes that Irene was the model for one of her husband's sub-genres, the "young bride type."¹⁴

Horses and riding were central to life at Mirador. The Langhorne children hunted with the Deep Run Hunt while they were in Richmond, and at Mirador they practiced jumps in the orchards and participated in local hunts and horse shows. C. D. Langhorne was not a charter member of the Albemarle Horse Show Association, created in 1900, but he entered a number of horses in the Association's first show the following year. His daughter Phyllis was a star of the show, reported the local paper. "Miss Langhorne, a queen among Albemarle whips, showed fine head-work and excellent judgement, at the same time exhibiting fire and dash." Several days later, when the press announced Phyllis's engagement to Reginald Brooks, the heir to a real estate fortune, it was noted:

[Miss Langhorne], like the other members of her family, is devoted to outdoor sports, being very fond of golf and an expert polo player. Her fine riding attracted much attention at the Albemarle Horse Show."

Nancy Astor considered Phyllis to be "the best horsewoman that ever lived." Phyllis is credited with the construction of Mirador's large and finely appointed stable after she came into possession of the property in 1908.¹⁵

¹⁴ Gelman, *Best of Charles Dana Gibson*, vii, ix; Baker, *Stanny*, 249, 306; Lowe, *Stanford White's New York*, 255-259; *National Cyclopaedia of American Biography* 11, p. 290; Turner, *Dictionary of Art* 4, p. 365; Sinclair, *Dynasty*, 277; and Fox, *Five Sisters*, 57-58. An early identification of Irene as a Gibson Girl is contained in the C. D. Langhorne obituary that ran in the February 15, 1919 *Richmond Times-Dispatch*, titled "Father of Famed 'Gibson Girl' Dies."

¹⁵ *Daily Progress*, August 20 and 27, 1900, and August 12, 14, 16 and 19, 1901; Fox, *Five*

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In 1903 Nanaire suffered a stroke and died at a Lynchburg horse show where her daughter Nancy was competing. Nancy had returned to Mirador to distance herself from her first husband, Robert Shaw, whom she divorced in 1903, and she attempted to assist her father in the running of the farm. In 1905 Nancy met Waldorf Astor, heir to a large fortune, and after their wedding the following year Nancy took up residence at the Astor country house Cliveden in England. In 1919 Nancy Astor ran for a seat representing Plymouth in the House of Commons that was vacated when her husband moved to the House of Lords. She won, becoming the first woman member of Parliament and achieving international recognition. In the words of the original Mirador nomination, as an MP Nancy "battled relentlessly for such domestic reforms as temperance, compulsory public education, women's rights, and improved social conditions for children such as day nurseries, clinics, and recreational centers." Less successful were her efforts in international diplomacy and her association with Prime Minister Neville Chamberlain's policy of appeasing with Hitler. Nancy visited Mirador several times during her political career and after relinquishing her seat in 1945. She also maintained a connection to her native Virginia through her philanthropy. Recipients included the University of Virginia (the Lady Astor Tennis Courts bore her name), Virginia Episcopal School in Lynchburg, and the Virginia Historical Society.¹⁶

In 1907 Nancy was briefly succeeded as mistress of Mirador by Genevieve Peyton Langhorne, the daughter of a Charlottesville stationmaster and the widow of C. D. Langhorne's oldest son Harry. A more lasting change occurred in December 1908. Phyllis, who was unhappily married to Reginald Brooks, suffered the loss of an infant son, and to console her her father gave her Mirador. (Nancy Tree has stated that Mirador was given to Phyllis as her share of his estate.) C. D. Langhorne and Genevieve moved to an adjoining farm, which he named Misfit. According to James Fox, Phyllis was "the one member of her family who still deeply loved the place," and she devoted herself to making improvements including a swimming pool, a new tennis court, wells, and a library. Alice Winn wrote that Phyllis "remade the Mirador garden"--she ordered roses and boxwoods from England--and she "filled Mirador with lovely Georgian pieces" that she purchased in Ireland.¹⁷

Sisters, 41, 67-68; and Astor, "Astor Story," 14.

¹⁶ Fox, *Five Sisters*, 72-73, 76, 91; Winn, *Always a Virginian*, 33-34; Sinclair, *Dynasty*, 280; Mickler, "Mirador;" and Jack Zehmer personal communication.

¹⁷ Fox, *Five Sisters*, 54, 118-121, 130; Winn, *Always a Virginian*, 33-34; Becker, *Nancy Lancaster*, 40; and Albemarle County Deed Book 175, p. 477.

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A son, David, was born to Phyllis and Reginald at Mirador in 1910, but relations between the couple failed to improve and they separated in 1912. Phyllis spent the next five years extracting herself from her failed marriage and devoting herself to church and charity work (the choir of the local Episcopal church practiced in Mirador's library). There is also a tradition that Phyllis operated a school at Mirador for the children of the staff; a 1932 article in *American Motorist* refers to a schoolhouse "to which tutors were brought from afar" (although this may be a reference to the Cottage, which was used as a schoolhouse during the general period). In the mid-1910s Phyllis began a relationship with Robert Brand, an English intellectual who had been instrumental in formulating a constitution for unified South Africa in 1908 and who later pursued a career in finance. In June 1917 Phyllis and Robert were married in England. Phyllis continued to spend time at Mirador, but she felt increasingly bored and lonely there, emotions made worse by her new husband's frequent trips away and her father's death in 1919. In 1920 she resolved to sell the property to her niece, Nancy Tree, although she wrote at the time, "It does make me fearfully homesick when I think of leaving Mirador . . . However we shall always come back to it and think of no other place as Home."¹⁸

Nancy Perkins Field Tree Lancaster (1897-1994) was the daughter of C. D. and Nancy Langhorne's oldest daughter, Lizzie, and her husband Moncure Perkins. Nancy was born at Mirador in the Cottage and spent much of her childhood at the estate. In 1917 she married Henry Field, an heir of the Marshall Field department store fortune, but five months into the marriage Field died of complications from an operation. In 1920 Nancy married her first husband's cousin Ronald Arthur Lambert Field Tree (1897-1976), who also possessed a Marshall Field fortune and Chicago real estate money as well. The *New York Times* described Nancy as being of "the second generation of the famous Virginia beauties known as the 'Langhorne girls.'" The Trees rented Mirador for the autumn from Phyllis Brand and then in December 1920 purchased the property for \$75,000.¹⁹

¹⁸ Fox, *Five Sisters*, 149-151, 160-161, 241, 250, 253, 255, 257-258, 273; Brand, *Union of South Africa*, preface; Wilson and Thompson, *Oxford History of South Africa*, 348; Hogan, "El Mirador," 17; and Becker, *Nancy Lancaster*, 41. Upon C. D. Langhorne's death the *Richmond News Leader* noted "Probably no man in the State of Virginia not holding public office was more widely known" (*Richmond News Leader* obituary quoted in Gibson, "Chiswell Dabney Lancaster," 6).

¹⁹ Becker, *Nancy Lancaster*, 96, 106; *New York Times*, April 29, 1920; and Albemarle County Deed Book 175, p. 477.

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Nancy Lancaster lost no time in converting Mirador from its essentially antebellum character into a grand country house with twentieth-century conveniences. To assist her with the transformation she called on New York society architect and friend William Adams Delano. Near the end of her life she described the design process to author Robert Becker. When the remodeling began, in 1921, the house apparently had a two-tier rear porch, which Lancaster filled in "straight across and right up to the roof, making it part of the house." She added a new back porch and a one-story wing containing her bedroom that opened onto the porch, removed the front dormer, and "returned the front porch to the size it had been before," perhaps a reference to removing the deck-like side extensions. Inside the challenge was opening up and lighting the center passage while maintaining its breeze-catching qualities. Lancaster asked Delano, "'Couldn't you hollow out the middle of the hall, make it round and two stories tall and put a skylight at the top?' Which is exactly what he did." She added electricity and modern bathrooms. Mirador was the "first full-scale decorating project" of the twenty-four-year-old Nancy, who in later life achieved a reputation as one of England's foremost decorators. Her 1920s color schemes and furnishings are portrayed in watercolors by a relative, Scaisbrooke Langhorne Abbot, featured in Robert Becker's book *Nancy Lancaster: Her Life, Her World, Her Art* (after p. 110). Lancaster and Delano also collaborated on a thorough reworking of the back gardens (see architectural analysis).²⁰

Before meeting his future wife Ronald Tree had worked as an attache with the American ambassador in Rome. He hoped to pursue a political career in America but soon found that his British accent and upbringing were obstacles. In 1926 the Trees moved permanently to England where Ronald was elected to Parliament in 1933. Ronald and Nancy Tree's political connections led to a new use for Mirador during World War II. In 1940 the Trees made their house outside of London, Ditchley Park, available to Prime Minister Winston Churchill as a weekend residence that would be safe from German bombing raids, and in July of the same year a niece and nephew of Queen Elizabeth, Davina and Simon Lyon, with several cousins arrived at Mirador where they remained into the following year. The Trees also offered use of Mirador to the British Ambassador in Washington, Lord Halifax (Edward Frederick Lindley Wood), and Lord and Lady Halifax made numerous visits beginning in February 1941. They were at Mirador in April 1941 during Garden Week, which that year was conducted as a benefit for the Bundles for Britain charity. The Halifaxes and their staff were apparently enchanted with the house and grounds; according to a biographer, Lord Halifax decided "he would spend every [free] moment in Virginia." Elizabeth Varner, a niece

²⁰ Becker, *Nancy Lancaster*, xii, 118, 120-121.

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of Nancy Tree who attended some of the weekend affairs, recalls that one guest was future Prime Minister Sir Anthony Eden. Another visitor was Angus McDonald, C. D. Langhorne's former employee who served on the embassy staff. Alice Winn has suggested that McDonald played a role in arranging the use of Mirador by the embassy.²¹

Although they had moved to England the Trees maintained an active interest in Mirador, visiting it whenever possible. Nancy again called upon William Delano to design dairy barns and other farm buildings and residences. The Langhorne family had devoted the farm to apple and peach growing, and in the 1920s 7,000 apple trees stood in its various orchards. Ronald Tree was especially proud of his dairy herd and in the 1920s the Guernsey Breeders Association met at the farm, as did the Albemarle Horse Show Association. During the war Ronald wrote to Nancy that his farm manager was selling "every gallon of milk he can produce" and he predicted heavy demand for apples (after poor sales during the Depression). The house continued to receive famous guests such as Henry and Edsel Ford and Theodore Roosevelt's son Kermit.²²

During the war Nancy Tree suffered a nervous breakdown. She hated the political life and longed for Virginia. After the war both she and Ronald conducted affairs that contributed to their divorce. Nancy married her lover, Colonel Claude G. "Jubie" Lancaster, a Conservative Member of Parliament. In 1948, despite her avowed love of Mirador and Virginia, Nancy Lancaster placed the property on the market for \$330,000, and in 1950 Mirador and approximately 200 acres were sold to Colonel Morton Lewis Newhall (d. 1963). Newhall, a New York mining executive, retired to the property, which he jointly owned with Lewis F. and Mona Marran. The upper lake was apparently created by Newhall and the Marrans, as was the present swimming pool.²³

²¹ Seebohm, *No Regrets*, 139-145; *Richmond News-Leader*, July 6, 1940; *Richmond Times-Dispatch*, February 23, 1941; *New York Times*, February 23 and April 30, 1941; Birkenhead, *Halifax*, 484-485; Parlier, *Pursuits of War*, 12, 162; Winn, *Always a Virginian*, 29; and Elizabeth Varner personal communication.

²² Ronald Tree to Nancy Tree, April 26, 1942, in Nancy Lancaster Papers; Becker, *Nancy Lancaster*, 131; and Mirador Guest Book, Virginia Historical Society.

²³ Seebohm, *No Regrets*, 146-147; Becker, *Nancy Lancaster*, 295; *Richmond Times-Dispatch*, December 12, 1948; *Richmond News Leader*, June 10, 1950; *Daily Progress*, March 1, 1962; Elizabeth Varner personal communication; and Albemarle County Deed Book 292, p. 103, and Deed Book 573, p. 308.

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In 1975 oil and gas executive James F. Scott acquired the property for \$410,000. By 1977 Scott had rehabilitated the main house and other buildings and had made the Cottage into an office for his natural gas business. He hired English gardener Robert Goldie, who had worked at Monticello, to make improvements to the gardens. In 1992 Scott sold Mirador to Hope Hadley Burghardt of the Busch family, who with her husband Paul has continued the work of restoring the house and grounds. The Burghardts, who have placed Mirador under conservation easement, use the property as a retreat and horse farm and as the base of operations for Hope for Animals, an organization dedicated to the rescue and rehabilitation of animals. The kennel, dog cemetery, and other resources are associated with the organization.²⁴

In 2001 Paul Burghardt moved a log building known as the Sam Black Tavern to Mirador. The building formerly stood about 3,000 feet east on the adjacent Seven Oaks Farm, where it was included as a contributing building in the farm's 1989 National Register listing. It was unused, in very poor condition, and with little likelihood of stabilization or preservation. The cabin originally sat adjacent to the Rockfish Gap Road (U.S. Route 250) at the front of the Seven Oaks property, the building's original site. In 1978, the tavern was moved about 100 yards from U.S. Route 250 -- further into the Seven Oaks property. In 1989, Seven Oaks Farm was listed on the Virginia Landmarks Register and the National Register of Historic Places; at that time, the Sam Black Tavern was listed as a contributing building. The most recent move -- the 2001 move to the Mirador property -- was a move of approximately 100 yards to the southwest. At Mirador the tavern retains its rural setting north of the historic Rockfish Gap Road (U.S. Route 250) that it once served. The new site is in an agricultural pasture area where no known previous building or Native American site existed. Reconstruction of the building, which is used as a museum of early furnishings, was completed by McRaven Restorations, Ltd.²⁵ The site was simply leveled with shovels and the tavern's dry-laid granite foundation was carefully reconstructed using the existing stones. The reconstruction used much of the existing building materials and used building techniques that duplicated those employed in the tavern's original construction, thereby

²⁴ Paul Burghardt personal communication; Albemarle County Deed Book 573, p. 308, Deed Book 733, p. 13, and Deed Book 1277, p. 480; and Friedman, "Mirador Radiates the Aura of the Old South."

²⁵ Paul Burghardt personal communication; Henry, "Seven Oaks Farm and Black's Tavern;" Nutting, *Virginia Beautiful*, 52, 257; and Rawlings, *Ante-bellum Albemarle*, 90.

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avoiding ground disturbance at the new site. A site visit by architectural historians of the State Historic Preservation Office following the tavern's relocation confirmed that the move was carefully done and that the reconstruction was of a high quality.

Samuel Black was a son of the Rev. Samuel Black, Albemarle County's first Presbyterian minister, who purchased land on Stockton Creek in 1751. His will, dated 1770, makes reference to the "log house he [Samuel] hath now built." In 1802 Samuel Jr. took out a policy with the Mutual Assurance Society for three buildings including a "wooden dwelling house covered with wood, 28 x 18, one story high with a shed of eight feet wide at one side and a Peaser [piazza or porch] in front of 8 feet wide."²⁶

Black also kept a tavern in his house. Thomas Jefferson stopped at Black's Tavern a total of eleven recorded times between 1768 and 1772, according to his memorandum books. This was while he was practicing law in Albemarle County and surrounding areas and traveling frequently to Staunton, located over the Blue Ridge. Often Jefferson stopped at Black's for meals or to feed his horse, but on occasion (as in August 1768) he noted that the visit included entertainment, his term for an overnight stay. Another famous visitor was General George Rogers Clark, who stayed overnight in 1777.²⁷

Samuel Black's tavern was well situated on the Rockfish Gap Road, and it was still in operation in 1813, two years before Black's death. The tavern property was sold to Alexander Garrett who lived in the log house before building the large frame residence known as Seven Oaks in the late 1840s. In 1930 Wallace Nutting published a photograph of the log dwelling in *Virginia Beautiful* and captioned it "Quarters, Seven Oaks." The house then featured whitewashed log walls, a wood-shingled gable roof, a shed-roofed front porch, and a center stone chimney. In 1935 Mary Rawlings published a sketch of the log house in *Ante-bellum Albemarle* and wrote, "This made a part of the noted Black Tavern, kept in Colonial days by James Black, son of the Reverend Samuel Black." Nutting's identification of the building as a slave quarters accords well with its double-entry center-chimney form. Rawlings's description suggests the possibility of a complex of tavern-related

²⁶ Paul Burghardt personal communication; Henry, "Seven Oaks Farm and Black's Tavern."

²⁷ Gaye Wilson personal communication; Henry, "Seven Oaks Farm and Black's Tavern;" Baer and Stanton, *Jefferson's Memorandum Books*, vol. 1, 81, 293; and Woods, *Albemarle County in Virginia*, 50.

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buildings that included the log dwelling (which may not have been covered in the 1802 insurance policy).

Architectural Analysis

In its original form, Mirador was a relatively large and finely appointed Virginia house. Its two-room-deep center-passage plan was typical of houses in its class. Somewhat unusual were features such as the recessed panels between the first and second-story front windows, the interruption of the frieze by the second-story entry arch, and the single round-headed front dormer. The property's transitional Federal-Greek Revival styling would not have been out of date for most rural areas of the state, although the most sophisticated houses of the era had left the Federal Style behind for the more fashionable pure Greek Revival and Gothic Revival styles. The Greek Revival symmetry of the front entry moldings is a feature that supports the ca. 1842 date suggested by tax records and argues against the 1820s dates formerly proposed for the house.

Mirador's builder is unknown, but it is interesting to note that "master carpenter" Erasmus S. McSparren (b. ca. 1800) lived in the immediate vicinity in 1860 (his was the next household enumerated after James M. Bowen in the federal census). The British-born McSparren executed the interiors of Grace Episcopal Church (begun 1847) and the house known as Cobham (ca. 1855). Although the house's builder is unknown, the craftsman who carved the woodwork installed in 1921 in the first-story southwest room has been identified. James Oldham, who worked at Monticello in the first decade of the nineteenth century and afterward at the Capitol and Executive Mansion, carved the mantel and trim for a Cabell family house that formerly stood on the James River in Nelson County.²⁸

The first major renovations to the house took place during C. D. Langhorne's ownership. Langhorne is said to have added the two side wings in 1897. This may be the case for the west wing, but historic photographs suggest a more complex evolution for the east wing. A photograph of Nancy Lancaster, aged about four or five, in Robert Becker's book on Lancaster (p. 12), shows the wing but in a different configuration, shorter and with an elliptical window in one wall of its front bay window. Nancy Lancaster's age would suggest the photograph was taken about 1901 or 1902. Another photograph (p. 26) also shows the wing and its elliptical window. The wing may have been enlarged to its present size several years later. There are references to the "long drawing room"

²⁸ U.S. census; Lay, *Architecture of Jefferson Country*, 103, 197, 235; and Mickler, "Mirador."

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where Nancy and Robert Shaw were married in October 1897; this room may have been contained in the original east wing.²⁹

C. D. Langhorne's additions respected the Flemish-bond construction and other aspects of the house's original architecture, but in their form, especially their bay windows, the wings are more in keeping with the standard Queen Anne architecture of the era. Langhorne's daughters and his granddaughter Nancy Tree Lancaster were more up to date and contextual in their approaches to architecture. In 1902 Irene and Charles Dana Gibson commissioned their architect friend Stanford White to design for them a New York townhouse in the Colonial Revival Style. The Adamesque mantels and paneled walls of the Gibson House are not unlike the interiors that Nancy Tree and her architect William Adams Delano added to Mirador twenty years later. In fact, architectural historian David Lowe has written, "The Charles Dana Gibson house would be a prototype for the restrained, well-mannered Upper East side New York town houses designed by Delano & Aldrich."³⁰

William Adams Delano (1874-1960), a cousin of Franklin Delano Roosevelt, received architectural training at the Ecole des Beaux-Arts in Paris. In 1903 he formed Delano & Aldrich with Chester Holmes Aldrich (1871-1940) and, according to architectural historian Mark Alan Hewitt, the partnership soon became "one of the most successful architectural firms on the East coast," highly regarded for its "refined estate planning." Delano may have visited Mirador as early as 1910--about the time Phyllis Brand erected her Colonial Revival stable--and he returned in late 1920 when Nancy Tree was arranging to purchase the estate. This was the first of many visits "Billy" Delano made to Nancy Tree's Mirador.³¹

Delano and Tree shared a fondness for traditional Virginia architecture. Delano was an admirer of Thomas Jefferson's pavilions at the University of Virginia and Tree referenced Jefferson's serpentine brick walls in the design of her serpentine walk at Mirador. Mount Vernon provided the inspiration for the curved and arcaded hyphens of the main barn group, designed by Delano & Aldrich in 1928, as it did for the arcaded pergola that linked the smokehouse and garden room and

²⁹ Becker, *Nancy Lancaster*, 12, 26; *Daily Progress*, October 27, 1897.

³⁰ Lowe, *Stanford White's New York*, 255-259; Baker, *Stanny*, 306.

³¹ Hewitt, *The Architect and the American Country House*, 271-272; Mirador Guest Book, Virginia Historical Society.

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was echoed by the loggia under the back porch of the house. For the house itself Delano and Tree appear to have relied on less well-known prototypes and, as was common at the time, they freely mixed Georgian Revival and Federal details. The circular stair hall, naturally illuminated from above, was a common feature in Delano & Aldrich grand houses.³²

Mirador's builder was M. Ree Ellis, who had established himself as a contractor and builder in Waynesboro by 1899 and ranked among that city's principal builders during the early twentieth century. He was also active in surrounding areas. According to Waynesboro historian Curtis Bowman, Ellis was the contractor for Swannanoa, an impressive stone palazzo built on the crest of the Blue Ridge overlooking Mirador in 1913, and he was the builder of several large country houses in Albemarle County.³³

The courtyard arrangement employed for the main barn group was a theme in Delano & Aldrich estate planning. For example, New York State commissions from the 1910s-20s era including the Otto H. Kahn, J. A. Burden, and Robert Brewster estates featured farm buildings and farm hand housing grouped around courtyards. The Burden farm complex, in Syosset, Long Island, is Colonial Revival in design, although its inspiration appears to have derived from Mid-Atlantic architectural tradition rather than the Virginia sources tapped for Mirador. Nancy Tree Lancaster told Mirador's present owner that the main barn group reflected the European concept of farm building layout.³⁴

Mirador's dairy barn bears a resemblance to another work of Delano's in Albemarle County, the residence Colle, which has a story-and-a-half side-gabled form capped by an octagonal cupola. Delano also designed Kenwood, a pedimented pavilion-like house built in 1939 for General and Mrs. Edwin Watson on a site adjoining Monticello. Watson served as Franklin D. Roosevelt's military attache and later his secretary, and the President visited several times during the 1940s, staying in a simple wheelchair-accessible cottage on the grounds.³⁵

³² Hewitt, *The Architect and the American Country House*, 49; Anne Walker personal communication.

³³ Hawke, *History of Waynesboro*, 190; Bowman, *Waynesboro Days of Yore*, 179-180.

³⁴ Paul Burghardt and Anne Walker personal communication; Delano & Aldrich Collection.

³⁵ Virginia Department of Historic Resources files; Nash, "Kenwood."

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Delano also worked with Nancy Tree on the design of the gardens that extend northward from the house. Lancaster told the present owner that she and Delano "sat on the back porch and decided how to bring the Blue Ridge in." This was accomplished by "changing the horizon line," and involved the creation of a "sunk lawn" between the house and the old smokehouse, which Lancaster joined to a newly constructed garden room with an "arched passageway like the ones between the main house and the wings at Mount Vernon." Beyond this was another area of lawn and garden with apple trees, and then curved brick stairs to a path that ran alongside the tennis court, which was hidden by a "wall" of honeysuckle growing on wire netting.

"The new honeysuckle wall blocked out the valley that had dragged the vista down with it, so now, from the porch or my bedroom windows, your eye went up the lawn, over the wooden arches and the honeysuckle, straight up the face of the Blue Ridge. It was as though we had moved the mountain to the base of Mirador's back garden. It was a great success."

The basic elements of this trompe l'oeil vista are still in place, although the sunken lawn has been interrupted by a brick retaining wall and the original arcaded pergola has been replaced with aluminum columns (a substitution the present owner plans to reverse).³⁶

Details of the plantings in the back garden were worked out by landscape architect Annette Hoyt Flanders (1887-1946). Flanders began professional practice with the New York City firm Vitale, Brinkerhoff & Geiffert, "a highly successful firm specializing in estate work." In 1922 she opened her own office in New York City, also concentrating on residential work for wealthy clients. Her biographer, Patricia Filzen, notes that she was regarded as a traditionalist. Two blueprint drawings of Flanders's survive in the possession of the present owner. One portrays the flower beds that extended north from the smokehouse pergola, arranged around a double line of apple trees. This plan is dated April 1923. The second drawing is a detail of the first but shows a slightly different planting scheme (perhaps it was a refinement of the first design).³⁷

According to Nancy Tree Lancaster, writing in the late twentieth century from family tradition, one square of flowers from before 1900 then remained. This was probably her mother's square rose

³⁶ Becker, *Nancy Lancaster*, 122-124.

³⁷ Filzen, "Annette Hoyt Flanders," 231-233; Society of Architectural Historians, "American Architects' Biographies."

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garden, located on the west side of the sunken lawn directly behind the house. Later in the 1920s Lancaster built the serpentine walk to the east of the house, taking the idea from Thomas Jefferson's paired serpentine walls at the University of Virginia. Climbing roses were trained up the walls and magnolias planted to either side. An undated letter from a family friend states that the serpentine walk was Nancy's "vision," and that the "Fox boys" did the brickwork. Lancaster's work at Mirador prepared her for more ambitious landscaping projects in England. In a 1993 *House Beautiful* article, designer David Hicks declared Nancy Lancaster "the most influential English gardener since Gertrude Jekyll."³⁸

Two buildings from the era of Nancy Tree Lancaster and William Delano's rebuilding, the machine shop and tenant house, are constructed of concrete blocks that appear to be early examples of cinder block. A lightweight cinder block using coal cinders was patented in 1917 and by 1926 the Pennsylvania manufacturer that held the patent was producing 70 million blocks a year. The blocks, which are most visible in the interior gables of the machine shop, have a gray coloration and hollow profile different than that of later cinder blocks. William A. Delano specified concrete block in other farm buildings of his design during the early 1930s, such as the Lauxmont Dairy in Wrightsville, Pennsylvania.³⁹

Mirador today possesses elements from all stages of its architectural evolution, including modern buildings that have been designed in keeping with the property's historic character.

³⁸ Becker, *Nancy Lancaster*, 124-125; "Essays of members of the Langhorne family by Nan Lancaster," Langhorne Family Papers, Alderman Library Special Collections; and letter from Bessie Hobson, Nancy Lancaster Papers, Virginia Historical Society. The Hicks comment is quoted in Becker, *Nancy Lancaster*, after 366.

³⁹ Simpson, *Quick, Cheap, & Easy*, 27-28; Clute, "Lauxmont Dairy," 195. Virginia Department of Historic Resources architectural historian Marc Wagner suggests the blocks may have been produced at a Charlottesville concrete works.

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UTM References (continued)

- 5. 17 696920 4212170
- 6. 17 696640 4212250
- 7. 17 696360 4212600

(The originally designated area was defined by reference points 4, 5 and 6 and a point at 17 696800 4211990.)

Verbal Boundary Description

The boundary increase corresponds to that portion of Albemarle County tax parcel Section 54 parcel 74E that was not included in the original Mirador designation. The boundary increase therefore effects the designation of Section 54 parcel 74E in its entirety.

Boundary Justification

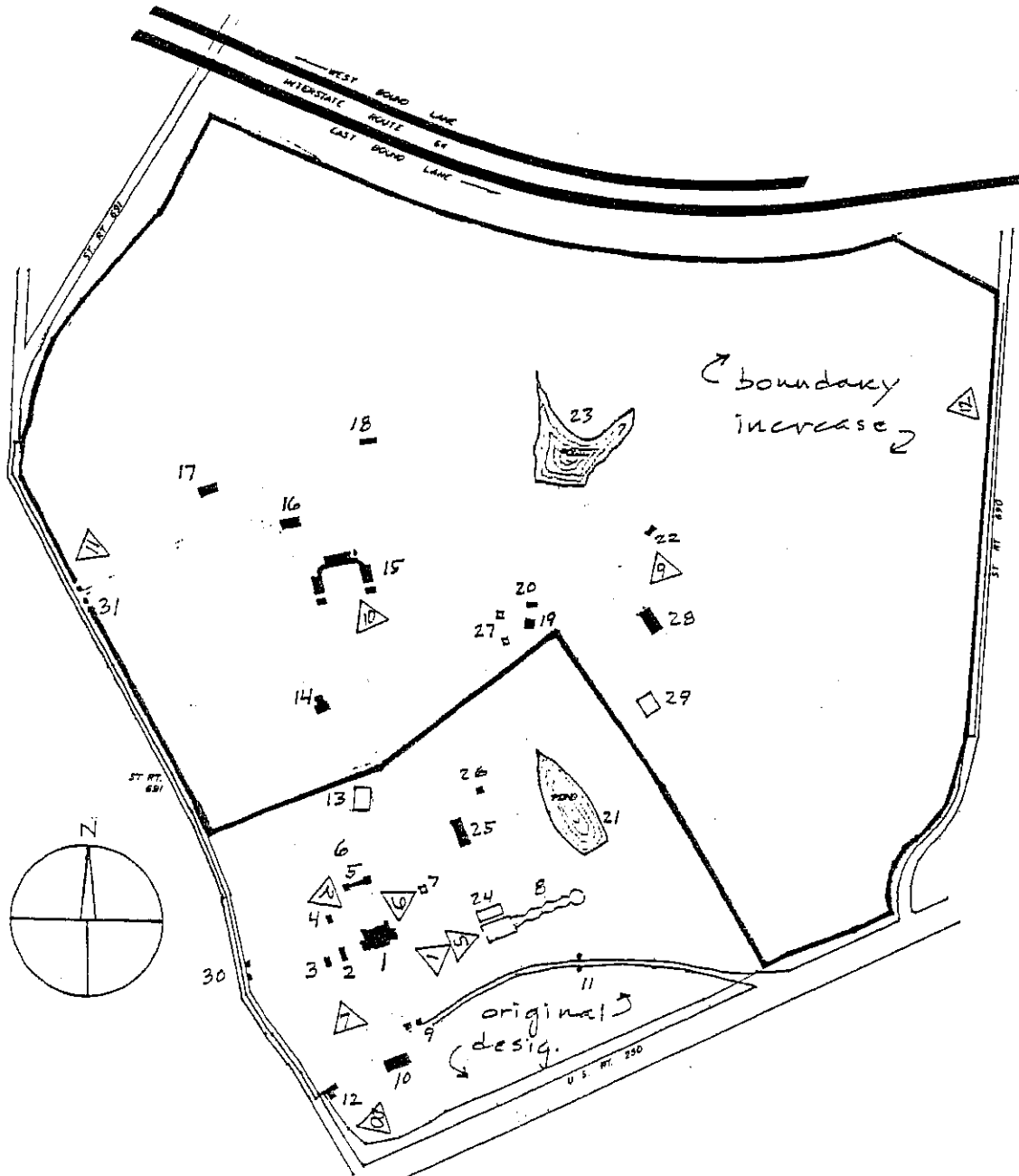
The boundary increase adds to the existing Mirador designation associated farm buildings, farm landscape, and other resources that were originally excluded.

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Key

1. Mirador
2. Cottage
3. Laundry
4. Garage
5. Smokehouse pergola
6. Back gardens
7. Key gate
8. Serpentine walk
9. Arch
10. Stable
11. Gate
12. Corner House
13. Tennis court
14. Office
15. Main barn group
16. Machine shop
17. Mare barn
18. Loafing barn
19. Gardener's house
20. Gardener's house shed
21. Lower lake
22. Sam Black Tavern
23. Upper lake
24. Swimming pool
25. Greenhouse
26. Pump house
27. Cat pens
28. Kennel
29. Dog cemetery
30. Gate
31. Gate

Exhibit A: Mirador, showing original designation and boundary increase. Scale: 1 inch equals approx. 530 feet. Number and direction of view of exterior photographs indicated by triangular markers. Size and location of resources approximate. Resources keyed to inventory. Map drafted from 1929 map by Hugh F. Simms (redrafted in ca. 1974 real estate brochure).

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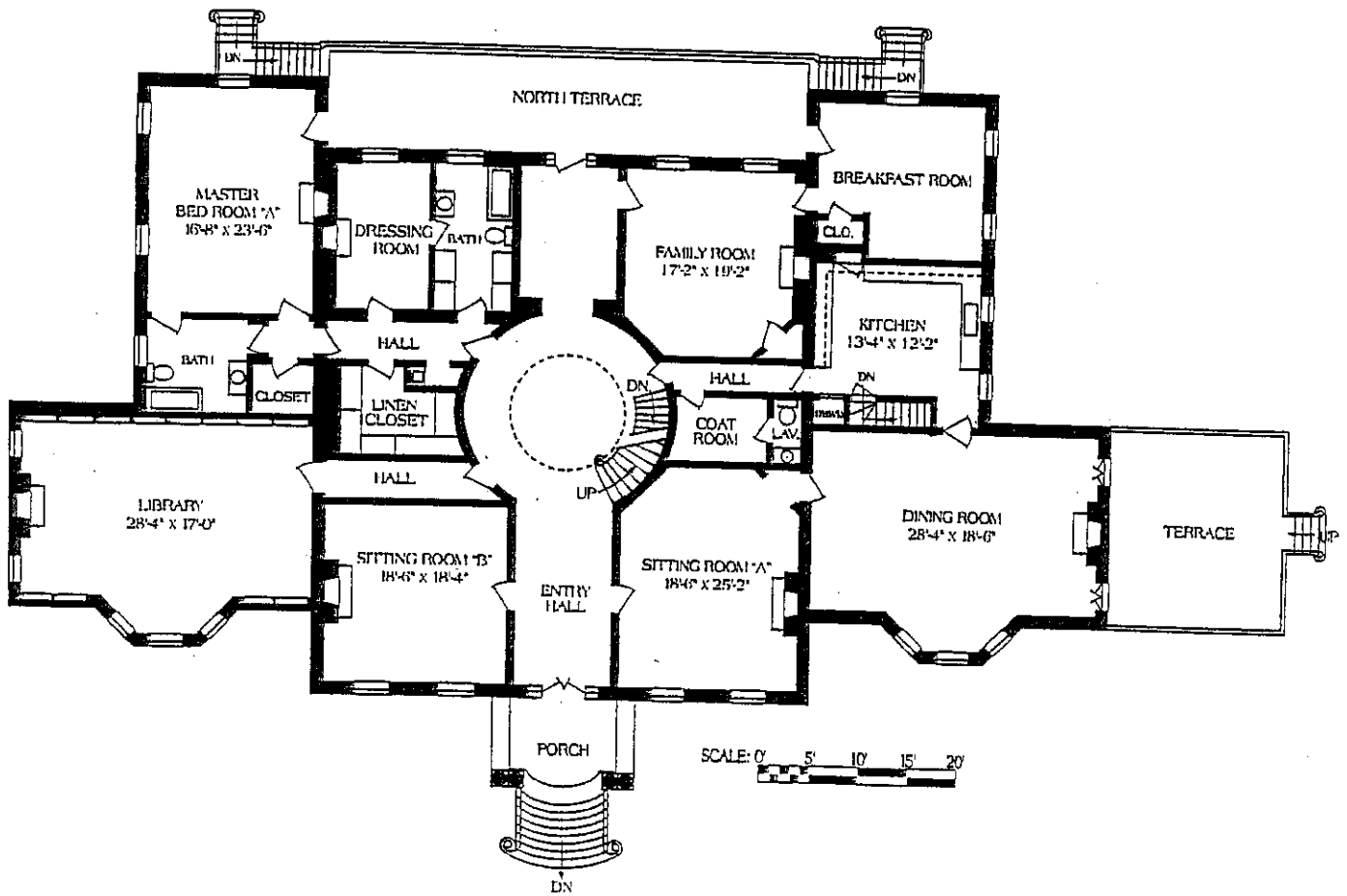


Exhibit B: Mirador first-floor plan. From ca. 1992 real estate brochure.

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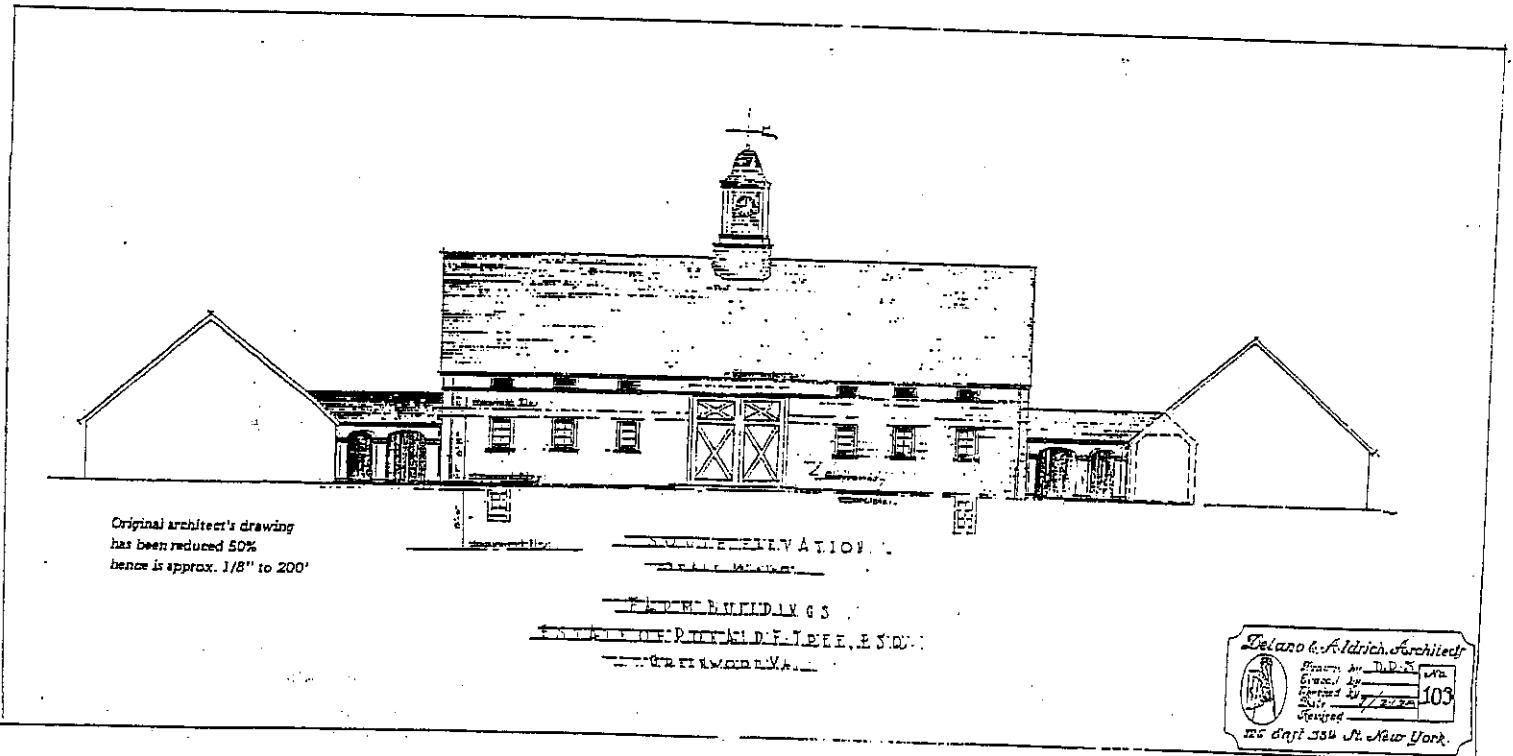
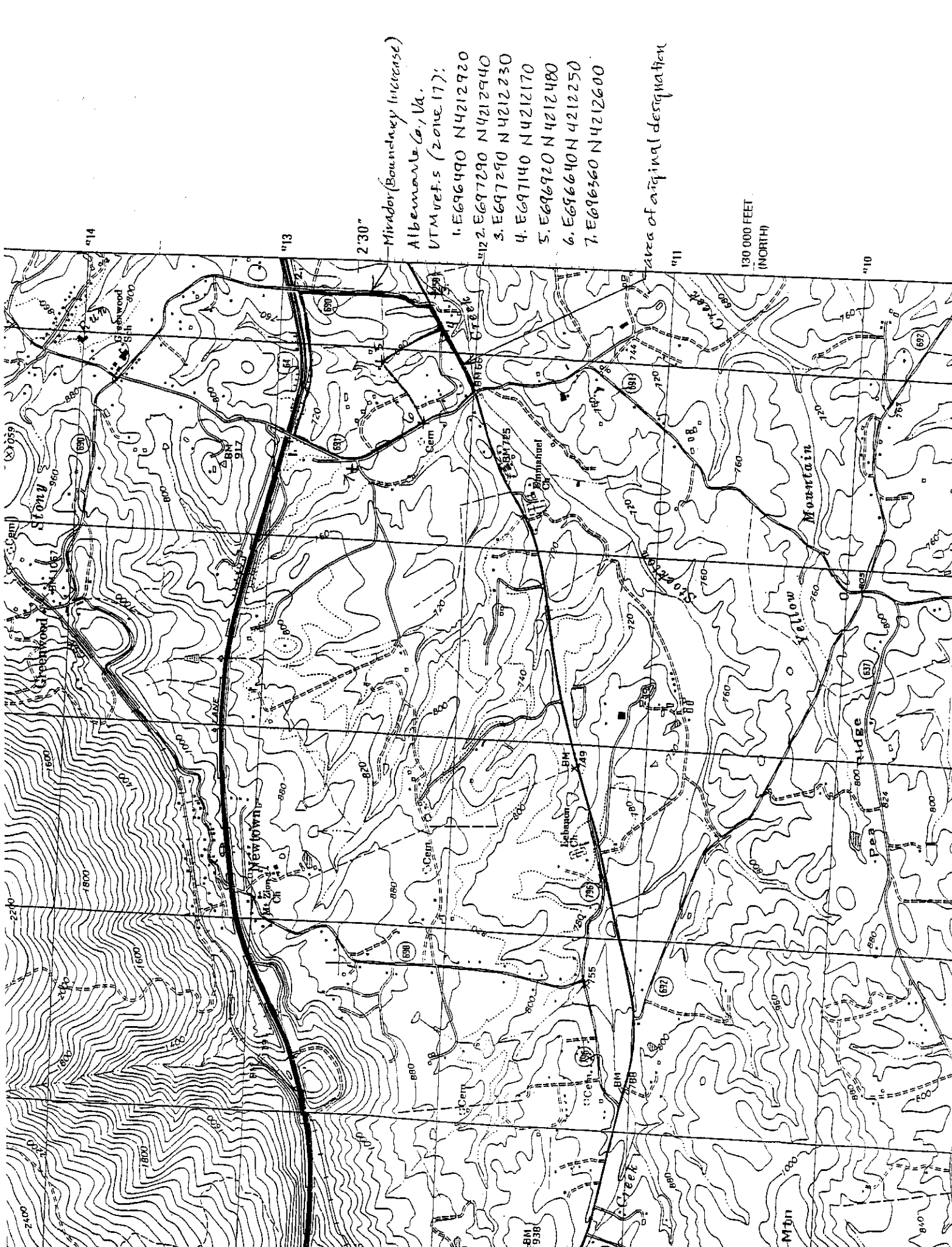


Exhibit C: Mirador's main barn group. Drawing by Delano & Aldrich, 1928.



Mirador (Boundary Increase)
 Albemarle Co., Va.
 UTM ref. 5 (zone 17):

1. E696490 N4212920
2. E697290 N4212940
3. E697290 N4212230
4. E697140 N4212170
5. E696920 N4212480
6. E696640 N4212250
7. E696360 N4212600

Area of original designation

130 000 FEET
 (NORTH)