

Architectural And Historic Survey



Identification

STREET ADDRESS: 522 Park Street	HISTORIC NAME: Southall-Haden Carriage House
MAP & PARCEL: 53-131	DATE / PERIOD: c. 1884
CENSUS TRACT AND BLOCK: 3-416	STYLE: Victorian
PRESENT ZONING: B-1	HEIGHT (to cornice) OR STORIES: 1½ Storeys
ORIGINAL OWNER: Sallie P. Haden	DIMENSIONS AND LAND AREA: 208' x 278' (1.226 acres)
ORIGINAL USE: Carriage House	CONDITION: Good
PRESENT USE: Church Annex	SURVEYOR: Bibb
PRESENT OWNER: Trustees of the First Presbyterian	DATE OF SURVEY: Winter 1980
ADDRESS: Church of Charlottesville	SOURCES: City/County Records
c/o L. A. Brunton, 726 Park Street	Alexander, <u>Recollections of Early Charlottesville</u>
Charlottesville, Virginia	

ARCHITECTURAL DESCRIPTION

The Haden Carriage House is a 1½-storey tile-roofed saltbox with many details matching the main house. There is a stable in the basement, which is above ground at the rear and originally faced a large pasture. Construction is of brick laid in 6-course American bond, painted gray. The fairly steep gable roof is covered with tile and has been painted green. It has parapet gables and deeply projecting eaves with exposed rafter ends. A tall wall dormer with parapet gable is centered on the facade. Its segmental-arched door originally gave access to the second storey, but the stair has been removed. Access is now by an exterior stair and door replacing one of the windows on the south side. There are two wide carriage entrances on the facade. They have segmental arches with keystones. Each has now been filled in with plywood in which there is a door and a small window. Windows on the north and south sides at the first and second levels are segmental-arched pairs of 8-light casement windows with plain surrounds. A wide hip-roofed dormer low on the rear plane of the roof contains two pairs of 6-light casement windows at the first level. At the basement level there are two Dutch stable doors with metal strap hinges and three segmental-arched pairs of casement stable windows.

HISTORICAL DESCRIPTION

In 1875 S. V. Southall purchased Miss Betsy Cole's large brick house on Park Street, built c. 1845 (ACDB 69-614). General Philip Sheridan is said to have had his headquarters in this house during part of his brief occupation of Charlottesville in March 1865. Southall enlarged and remodeled the house in the Victorian style c. 1884 and probably built the carriage house at the same time. Llewellyn Pugh bought the house for Southall's estate in 1913 (City DB 25-119) and sold it to Sallie P. Haden (wife of Dr. Dan W. Haden) in 1916 (DB 29-138). She sold it a half century later, in 1965, to the First Presbyterian Church (DB 264-563, 303-70) which demolished the house in 1969, but spared the carriage house.



Street Address: 522 Park Street

Historic Name: Coler - Southwell -
Nash House

Map & Parcel:

Date/Period:

Census Tract & Block:

Style:

Present Owner:
Address:

Height to Cornice:
Height to Stories:

Present Use:

Present Zoning:

Original Owner:

Land Area (s. ft.):

Original Use:

Assessed Value (land+imp)

Architectural Description

Main House & Maids Cottage
Demolished ~~in~~ ~~19~~

Historic Description

one of Steiner's 3 Charlottesville N.G.

Name of Persons Interviewed:

#330

522 Park St

303-70	Trustees of 1st Pres Ch of Chr	(release lifted) 1968	
264-563	"	(lift int man Haden) 1965	plat 264-566 (back to 8th St)
29-138	Sallie P. Haden	1916	" 25-119 (no plat)
ACD13 69-614			

garage - ^{brick} 1 1/2 + basement, conc. floor
 (main house & maid's cottage demolished (see 5/69 letter in file)
 } drop ceiling, brick partition
 } 32.2' x 39.8'

4/69 - demolish house & 1 bldg
 8/71 - outside stairway

Miss Betty Coles died 5/1865 (~~see~~ ACDWB 27-350)
 see accounts of Sheridan's maid

see oldest card in accession office:
 2 1/2 stories, 8 rooms, 2 attic storerooms, 3 1/2 balks
 150 years old
 cinderblock found., masonry walls, brick face, metal roof
 softwood & plaster

-> 2 finished rooms in garage upstairs, tile roof
 several fireplaces

522 Park St

303-70 (reserved right to remove shrubbery, 3 mo)

29-138 L Jewelllyn Pugh, wid → Sallie F. Haden
 9/5/1916 2ac lot east side Park St, w/ alley to south bet it & James B Wood,
 same as 25-119

25-119 Miss Mary S. Southall, exec 5V Southall → Jewelllyn Pugh ^{\$15,000 + 1913}
 7/5/1913 contract 5/13/1913
 lot "on which the late S.V. Southall resided at the time of & for a number of years before his death"
 sale "subject to lease of the meadow to Davis & Wood until 10/1/13"
 "in the main" same as ACDB 69-614

ACDB 69-614 Eliz Cole left her house & lot on Park St bet Drury Wood & Shelton Lake, now occupied by 5V Southall as a tenant,
 6/2/1875 to Peyton S Cole, John C Rutherford, & Patrick H. Aylett,
 of certain trusts, ind life estate to Mrs Emily A. "
 Emily Aylett age trustee 1875
 " " of Rutherford
 " " by mortgage → 5V Southall \$5500

2ac 1844 fr Geo Sinclair & John H. Timberlake, ⁴¹⁻⁴⁴² ACDB
 1/4 " 1845 fr S H Wood 43-47

43-47 James H & Mary A Wood → Eliz. Cole \$60
 8/13/1845 1/4 ac bounded by Cole on W, on S by unimproved lot belonging to John Kelly's est, on N by John A Merchant, on E by street
 the alley!

~~41-442 Geo & Full~~
~~3/4/1844~~

ACDB

41-442

Ces & Ruth A Sinclair, John H & E. Jay Timberlake

3/4/1844

- 7 E. Jay Cole

\$300

lot near Ch. O

1876-1880

S V Southall

1500 + 3500 = 5000

1881-1884

"

2000 + 4000 = 6000

1885, 86, 95

"

1500 + 4500 = " *

1906

"

2000 + 4000 = "

* 1879-1886 tax

522 Park St

1887, 85	^{tax} 2nd	5V Southhall	NE	+ 4500 = 6000
1881, 83, 84	"	"	"	+ 4000 = "
1876, 1878, 80	"	"	"	+ 3500 = 5000

1872	"	Betty Cole's est	2 1/2 or 1/4 NE	" "
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1857	"	"	"	" = 4500
------	---	---	---	----------

1856	"	"	"	" = 3999
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1906		Southhall	522 Park	2000 + 4000 = 6000
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4:40 - 5:20

Haden Carriage House

salt box, $1\frac{1}{2}$ + basement

pressed brick? 6-c. Am bond, painted gray

~~4th story~~

tilted roof, green paint peeling off front slope, rear slope
med steep gable unpainted red
(roof reflect)
deeply projecting eaves, exposed rafter ends
capped parapet gables w/ cornice stops

^{to dormer}
1st level gable centered on rear elevation (reg, not wall)
hip roofed
2 pr 6-light casement windows, plain trim
side walls covered w/ red tile shingles?

2nd level wall dormer centered on facade


gable roofed

side walls covered w/ tile shingles? orig. painted gray
front wall ~~not~~ brick, ~~rest above roof~~
parapet gable w/ cornice stops, tall
segmental-arched door ^{w/ keystone}, now suspended in space

basement, ~~level~~ above ground in rear, opened into meadow & was the stable

6-bay, all segmental arched without keystones, plain wooden trim
#1, 3, & 6: small, high stable windows
paired — light casement

#2, 4, & 5: stable doors, #4 remains;

Dutch doors, metal strap hinges
vertical siding above, ~~diag~~ diag below, w/ ^{both} 

1st level, ground-level on Park St side, was carriage
(or garage) ~~area~~ level.

2 wide seg-arched (w/ keystone) carriage entrances ^{2-bay}
(each now filled in w/ plywood, w/ a sm window
& an ent door in each)

~~int rubble brick; seg-arch~~

interior — brick walls, some floors

2 large front room w/ wide post-&-lintel
opening bet; same for N room to one behind;
seg-arched door for S " " " "

south side:

~~pr~~ at 1st & 2nd levels, 2 pr 8-light casement
windows under single seg arch (no keystone)
centered under ridge of roof. 1 pr at 1st
level remains. Plain wooden trim. ~~E~~ E-st stair
to door in one of 2nd level windows.

also pr 6-light casement, seg-arched, to rear 1st level
basement level; sm " "

~~north~~
~~south~~ side same except:

2 single pr 1st level
no basement windows
all windows intact

104-59

THE COLES-SOUTHALL-HADEN HOUSE

DOCUMENTS

Second Paper
Architectural History 103
November, 1966

Gus Hamblett

SOURCES

- Coffin, Lewis A. Jr. and Holden, Arthur C. Brick Architecture of the Colonial Period in Maryland and Virginia. Architectural Book Publishing Co., New York, 1919.
- Downing, A. J. Cottage Residences; or A Series of Designs for Rural Cottages and Cottage Villas and their Gardens and Grounds Adapted to North America. Wiley & Halsted, New York, 1856.
- Hamlin, Talbot. Greek Revival Architecture in America. Oxford University Press, New York, 1944.
- Kimball, Fiske. Domestic Architecture of the Early Republic. Charles Scribner's Sons, New York, 1922.
- Lichten, Frances. Decorative Art of Victoria's Era. Charles Scribner's Sons, New York, 1950.
- Maass, John. The Gingerbread Age. Rinehart & Company, Inc., New York, 1957.
- Major, Howard. The Domestic Architecture of the Early American Republic--The Greek Revival. J. P. Lippincott Company, Philadelphia, 1926.
- Ruskins, John. The Lamp of Beauty. Phaidon Publishers Inc., London, 1959.
- Wright, Louis B. The Cultural Life of the American Colonies. Harper & Brothers, New York, 1957.

NOTES

¹Major, Howard. The Domestic Architecture of the Early American Republic. Philadelphia, 1926, p. 11.

²Hamlin, Talbot. Greek Revival Architecture in America. New York, 1944, p. 192.

³Ibid., p. 47.

⁴Ibid., p. 197.

⁵Coffin, Lewis A., Jr. and Holden, Arthur C. Brick Architecture of the Colonial Period in Maryland and Virginia. New York, 1919, p. 23.

⁶Maass, John. The Gingerbread Age. New York, 1957, p. 97.

⁷Ruskin, John. The Lamp of Beauty. London, 1959, p. 226.

⁸Maass, John. The Gingerbread Age. New York, 1957, p. 99.

⁹Downing, A. J. Cottage Residences. New York, 1956, p. 117.

¹⁰Maass, John. The Gingerbread Age. New York, 1957, p. 97.

522 Park Street

THE COLES-SOUTHALL-HADEN HOUSE.

The first-built portion of this puzzling old house is the south-west block of two and one-half stories plus a full-raised or English basement. The second stage of growth accounts for the "tower" to the north-west, which projects beyond the old block to terminate a one-story verandah running across the front and church-side elevations. A three-story wing extending to the east as an extension of the tower and one-story verandahs on the south side of the ell and south and Park Street sides of the old block were the final phase. The tower, verandahs, and various carpenter-Gothic embellishments have greatly altered the original aspect.

A double flight of steps leads to the first floor level; one crosses a wide verandah and enters by the fanlit door of the old block; two tall windows with heavy Italianate cornices and frames flank the door and light a transverse hall which runs the length of the front of the old block; at the end of

the hall is a door to the side verandah; to the left is a tight flight of stairs which rises from the ground level and continues to the top floor. Through doors in simple encasements are two identical parlors joined by large sliding panels; these rooms are the only rooms of the old section on this level; they occupy two-thirds of the old block, each provided with a handsome Greek Revival mantel--simple treatments of Doric colonnettes with deep architraves and large projecting mantelshelves. On either side of the fireplaces, windows in Georgian sash give light on the east, and the righthand parlor has two windows on the south as well.

From the hall and to the left beyond the stairs a door opens to the tower room, the present dining room; this room has several features characteristic of the period of its building: a very high ceiling; elaborate chimneypiece with bronze-framed pier glass and over-mantel treatment; a bronze chandelier. There is a tall, narrow window to the north and in the streetfront wall a bay with engaged windows in a decorative frame. At the time of its addition a dumbwaiter in the hall

brought food from the ground-floor kitchen. Behind the tower is the present kitchen and service wing, circa 1900.

On the upper floors bedrooms correspond exactly to the rooms below them. In the old block two additional bedrooms are in the attic.

The construction of the entire house is brick laid in Flemish-bond. At the time of the tower addition the streetside windows were removed and Victorian sash and plate glass installed. The renovations of this period can also account for the brackets on the heavy Greek Revival cornice and the gabled and coupled arched-window arrangement at the second-floor level. Behind the house at some distance is a garage, formerly a coach house with stalls and hayloft above. Also on the property is an old clapboard cottage on brick piles, originally the summer kitchen.

The house can take its place in the train of historical precedents in at least two categories: the first,

strictly speaking, would be with the domestic architecture of the Greek Revival in America. Actually, the plan with variations has very clearly-defined links with an earlier period--that time following the Revolution during which the modes of Georgian England were rather in disfavor and a more truly "classical" type was being introduced into this country. The Federal style still had very close links with contemporary English work (and remained greatly in debt to the Adams, for instance); but there was a definite turning away from the old ideas and obvious steps toward the style called Greek Revival--"the only thoroughly American architecture."¹

It is interesting to note that the enormous popularity of the classical revival in this country had little effect in Virginia until the fourth and fifth decades of the Nineteenth Century. The typical country house plan, double rooms on either side of a wide central corridor--with dependencies designated either to long wings or detached and placed in a forecourt or four-point arrangement--continued to be the pattern well

into Victoria's reign. "Aside from Richmond and a few individual buildings in other cities like Alexandria and Norfolk and Petersburg, the great houses of country Virginia, like those of Maryland, remained largely untouched by the new fashion until late in the period...The history of Greek Revival architecture in the southern states is a confused story of local influences, of conservatism in taste, and of a sudden and late flowering. Local pride was great; cities and towns in those critical decades of the 20's and 30's seem culturally to have been self-supporting..." The people seemed "singularly adverse to changes in taste except in the most superficial ways; many houses (of the period) are still essentially of Eighteenth Century design."²

By the 1830's Virginia had already experienced the first flux of migrations which had followed the opening of the new territories to the south. Her old tobacco-worn land had been abandoned by many who sought the new wealth to be gained in the rich cotton-growing regions and left her in an equilibrium, a "balance

between a growing industrial system and an expanding agriculture."³ The Greek style in the remote country places of Virginia was a simple expression, in our case a mere incorporation of certain fashionable motives and composition details and a somewhat more "open" plan into an essentially Federal, essentially Eighteenth Century dwelling. The introduction of double drawing-rooms, as parlors are now called, opening to one another by sliding doors is, perhaps, the major Greek Revival innovation in the Southall-Pugh-Haden house. Throughout the country one can find variants of our arrangement of double rooms on the main floor and their sliding door connection with "other doors in (these) rooms... kept entirely subsidiary in scale, and the fireplace mantels...usually broad and low. Simple, refined mouldings, broad surfaces, and concentrated enrichment in rosettes or bands or carved capitals or central plaster ceiling roses combined with the high ceilings and broad areas of plain wall to create an effect of serene and elegant clarity...These large rooms made an excellent framework either for quiet

family living or, when thrown together, for large and formal entertainments."⁴

And so we come to the old central or "Greek Revival" block of the Southall-Pugh-Haden house which has many Eighteenth Century characteristics and direct influences from the town houses of the early Republic as well as strong motivations toward the Greek style. In many ways it is like the Moses Myers house in Norfolk, a "splendid example of the late...city type,"⁵ built in 1791. The arrangement of rooms is the same, except at the Myers house, a more elaborate scheme, there is a double depth of rooms with the fireplaces back-to-back; the room beyond the right-hand parlor has an octagonal projection into the garden; the ornament is finer--lovely mantelpieces with delicate carving in the McIntire manner and softly moulded freizes at the cornice level. But the situation--a corner plan--and the exterior simplicity, and, above all, a clear, well-defined and economical disposition of spaces--all these characteristics are closely reflected in its Charlottesville cousin.

At the Southall-Pugh-Haden house the "tower" addition would be considered in the second category, that period in American architecture which John Maass calls the Italianate Interlude. During the years between 1830 and the war the "Italian" or "Tuscan" villa, which had become popular in England in the 1820's, was extremely fashionable in this country, both North and South. "The most delightful parts of American Italian villas are their towers;"⁶ and large bay windows and roofs with wide overhangs are characteristic. Color becomes important; the Pre-Raphaelites' insistence on honest expression and natural colors is strongly felt ("Perhaps the great monotone grey of Nature and of Time is a better colour than any that the human hand can give..."⁷)

Various motives (translated from stone to wood in America) became more and more extraordinary as the style progressed: "The brackets under the cornice grew larger and fancier until this Americanized Italian style became known as 'Hudson River Bracketed'."⁸

*A handbook of the 1850's, Cottage Residences of . . .

A. J. Downing, presents several villas in the Italian style, of highly irregular design which, Mr. Downing says, will appeal to those persons "who have cultivated an architectural taste, and who relish the higher beauties of the art growing out of variety." These of the enlightened will "give a great preference to a design capable of awakening more strongly emotions of the beautiful or picturesque, as well as the useful or convenient."⁹

The English dilettante of the Victorian era was convinced that Italy was the well-spring of art, unrivaled in architecture. His American counterpart, though still decidedly preoccupied with things Greek, was also aware of the great Italian contribution. During this period more Americans were traveling abroad, and, naturally, making a beeline for Florence to bask in the wealth of the Renaissance legacy. The Tuscan villa, craggy with interesting shadow and silhouette exaggerated in boldly carved stone, became for the American elite the most desirable sort of house, while the less truly informed citizens continued

to erect countless little pseudo-replicas of Greek temples. The great innovation of the Italian phase is the idea of "irregularity". When the dictates of the style insisted on an irregular treatment, the plan was quite naturally opened up to a free-development than ever before; and these possibilities in spatial arrangement were another stepping-stone to the "open" plan of the modern era. This irregularity is also the style's greatest charm and must not be confused with the later developments in the eclectic last decades of the Nineteenth Century. "None of the cliches about dark, gloomy, fussy Victorian mansions can possibly be applied to these high, wide and handsome houses."¹⁰

522 Park Street
THE COLES-SOUTHALL-HADEN HOUSE.

First Paper
Architectural History 103
17 October 1966

Gus Hamblett

522 Park Street

THE COLES-SOUTHALL-HADEN HOUSE

Documents:

- 1) Corporation Court of the City of Charlottesville
Deed Book #29, pp. 138-139:

5 September 1916
Deed between Sallie P. Haden and Llewellyn Pugh: Two acres and house on east side of Park Street (exact description of boundaries, etc.).

- 2) Corporation Court of the City of Charlottesville
Deed Book #25, O. 119:

5 July 1913
Deed between Llewellyn Pugh and S. V. Southall (Mary S. Southall, executrix): The house and land (description of boundaries) for \$15,000.00 and the 1913 taxes. Mention is made of the fact that Mr. Southall died in the house.

- 3) Albemarle County
Deed Book #69, p. 614:

15 June 1875
Deed between S. V. Southall and Mrs. Emily A. Aylett: The house and land for \$5,500.00. Mrs. Aylett had been granted a life tenancy in the will of the previous owner, Elizabeth Coles (see Document #6). She was later appointed trustee by the heirs in April 1871.

- 4) Albemarle County
Deed Book #41, pp. 442-443:

4 March 1844
Deed between George Sinclair & wife & John H. Timberlake & wife and Elizabeth Coles: A "parcel of land, about two acres" (description of boundaries), for \$300.00. No mention of a house.

- 5) Albemarle County
Deed Book #43, p. 47:

13 August 1845
Deed between James A. Ward & wife and Elizabeth
Coles: One-quarter acre (description of boundaries)
for \$60.00.

- 6) Albemarle County
Will Book #27, p. 350:

August 1864
Elizabeth Cole leaves her estate (the house and
land are mentioned, but no description and no inventory)
to the following heirs: Peyton S. Coles, John C.
Rutherford, and Patrick Henry Aylett--with the stipu-
lation of life tenancy for Mrs. E. A. Aylett.

- 7) Mutual Assurance Society
Vol. 122-126, 1851-1857:

16 December 1853
The policy is for \$3,500.00. The house is described
as a "dwelling 2 stories, walls brick, roof wood". The
drawing indicates a small porch in the middle of the
west or Park Street front and a porch (?) "12'x8'" on
the left of the south elevation; no tower is indicated;
no outbuildings are indicated or mentioned in the docu-
ment.

From the information of these records, one can conclude that the house was built some time between 1844, the date of the purchase of the larger parcel of land, and 1853, the date of the insurance policy--the first mention of a house on the property in the documents. The tower was no doubt built in the 1870's, probably during the occupancy of Mr. Southall.

It is interesting to note that the house was General Sheridan's headquarters during the War. The following is from a letter written by Judge Egbert Watson of Forest Hill to his daughter, Mrs. J. Henry Smith of Greensboro, North Carolina:

Gen'l Sheridan had his quarters first at Jno. Wood's, and then at Miss Betay Coles', the house being vacant and having suffered very much before Gen'l S. occupied it...

¹Rawlings, Mary, "Sheridan's Raid Through Albemarle", The Magazine of the Albemarle County History, vol. 24, 1954-1955.

THE COLES-SOUTHALL-HADEN HOUSE

SUGGESTIONS FOR RESTORATION

Fifth Paper
Architectural History 103
January, 1967

Gus Hamblett

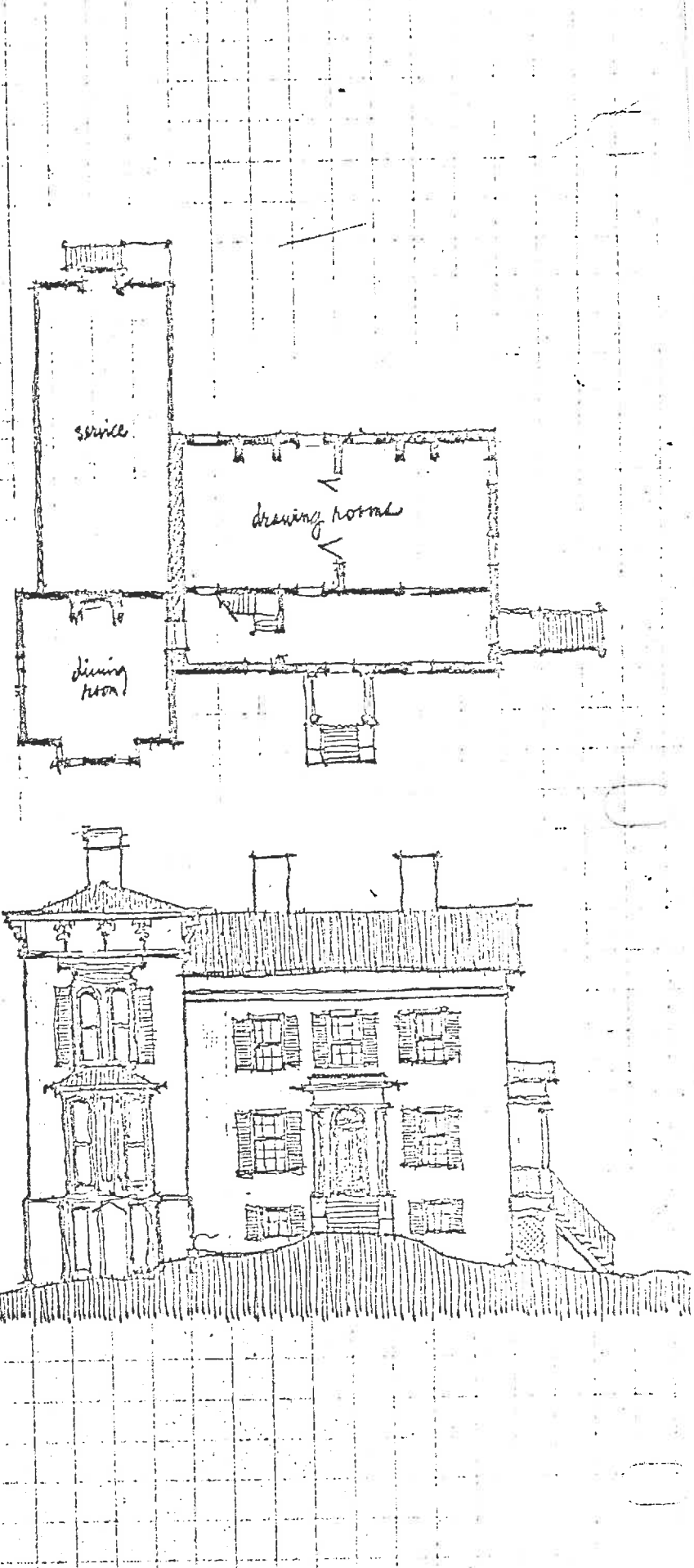
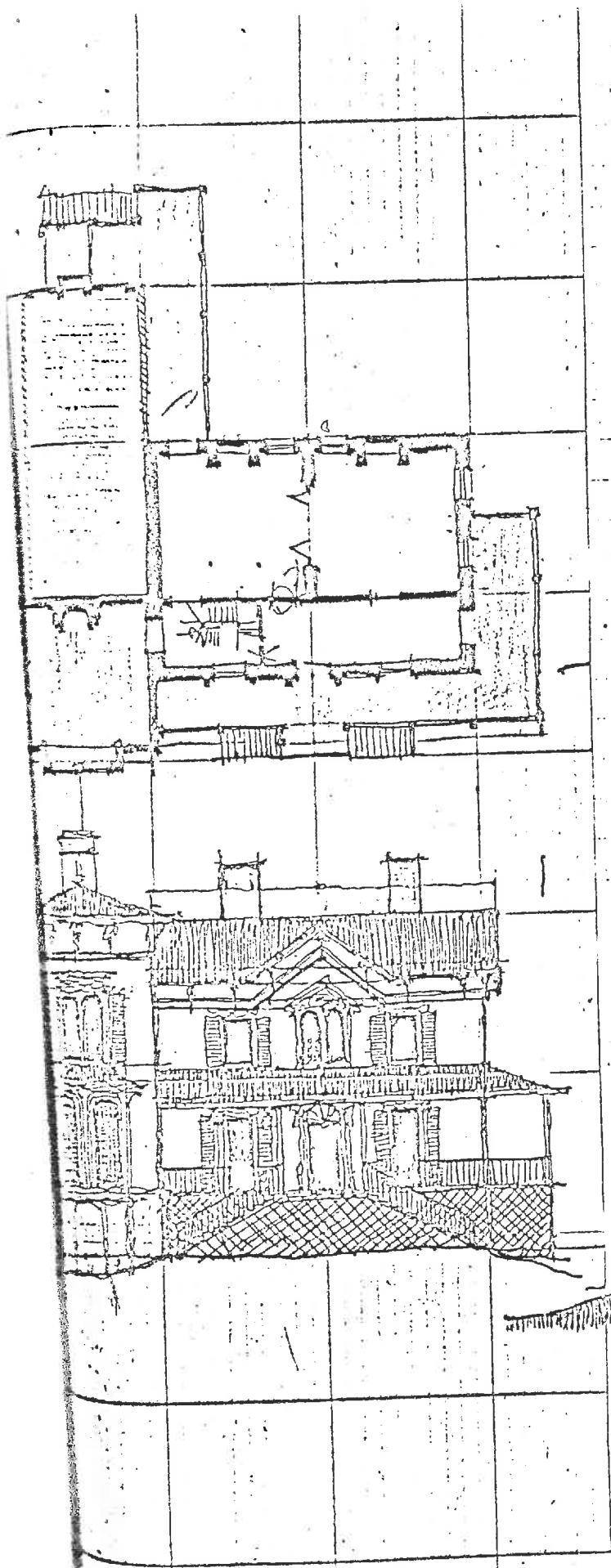
THE COLES-SOUTHALL-HADEN HOUSE

SUGGESTIONS FOR RESTORATION

I would suggest few changes in the basic fabric; those I would advise would be the removal of the tall windows and coupled windows above on the Park Street elevation of the old block, to be replaced by the standard Georgian sash which is still in place in the other elevations; and the restoration of the original roof line on this facade by removal of the double-window and gable on the upper level. With the removal of the verandah, these would be the chief problems encountered; and other changes would be comparatively superficial--such as the removal of the bracketing on the cornice of the old block, the replacement of the porches on the Park Street and east elevations, and the removal of the Italianate doorframe of the main door to be replaced by a treatment of more suitable design.

Since the tower is an exceptionally fine production of its period, it should remain intact with the indispensable service wing behind; and to de-emphasize the incongruity of two entirely conflicting styles incorporated into the same structure, I would suggest that the paint be

cleaned from the brick, and all woodwork and cornices to be painted in a harmonious and unifying color scheme. If, however, the brickwork of the various units appears to be of different coloration, I would suggest that the whole be painted a color which would be enhancing to both styles--possibly some shade of yellow with white or cream-painted woodwork and green shutters.



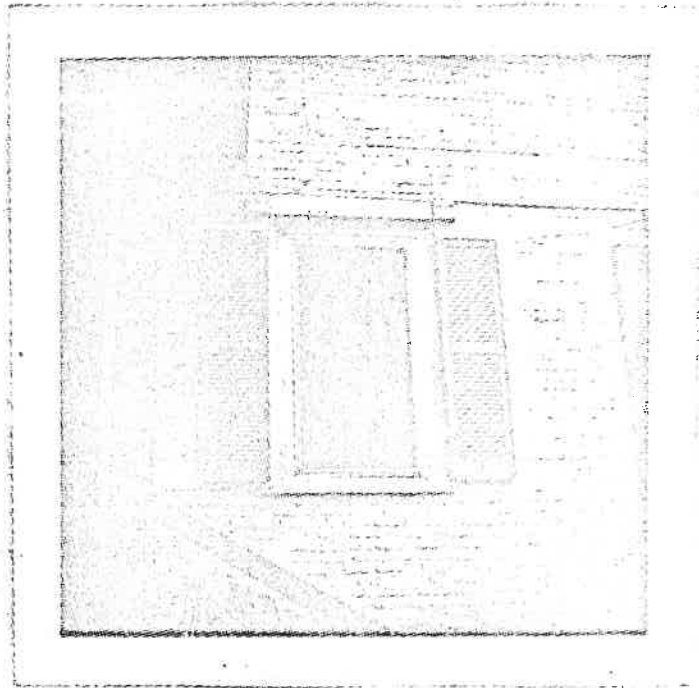
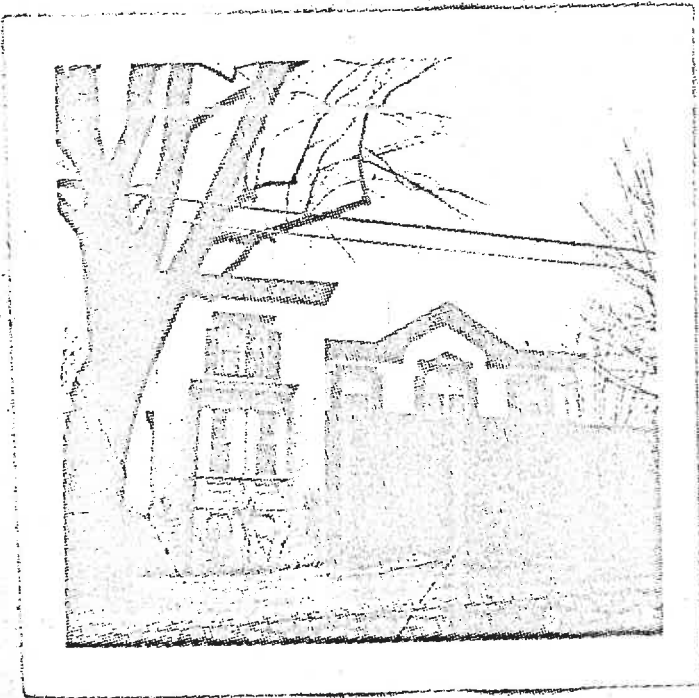
THE COLES-SOUTHALL-HADEN HOUSE

ARCHITECTURAL DESIGN DETAILS
AND THEIR HANDBOOK PROTOTYPES

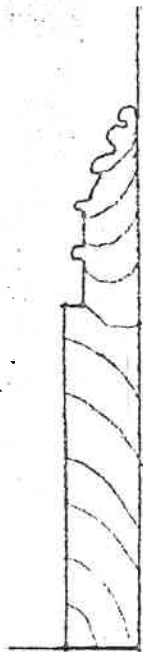
Sixth Paper
Architectural History 103
January, 1967

Gus Hamblett

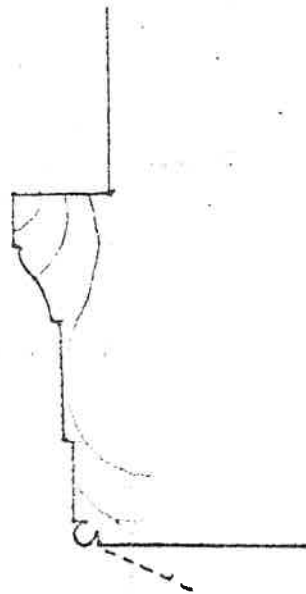
The brick for both the old block and tower is laid in Flemish bond, without the refinement of vine joints. The windows of all elevations of the older section (except for the Park Street front) are Georgian sash, six-over-six with wooden lintels only on the east elevation--simple, undecorated blocks, which seem to be an embellishment added to this elevation at the time of the additions of the tower, bracketing, and the Italianate door-and-window enframements on the street front.



The interior of the original block is very simple indeed---no cornices, no decorations; only plain, unbroken surfaces with simple mantelpieces in the drawing-rooms and door-and-window mouldings of a simplified "Jefferson" type. Window recesses are plain panels--no bevel, no reveal.



base moulding;
scale: approx.
3"=1'.



door-and-window
moulding; scale:
approx. 3"=1'.

The tight stairs are of the "dog-leg" type with plain mouldings rather than brackets.

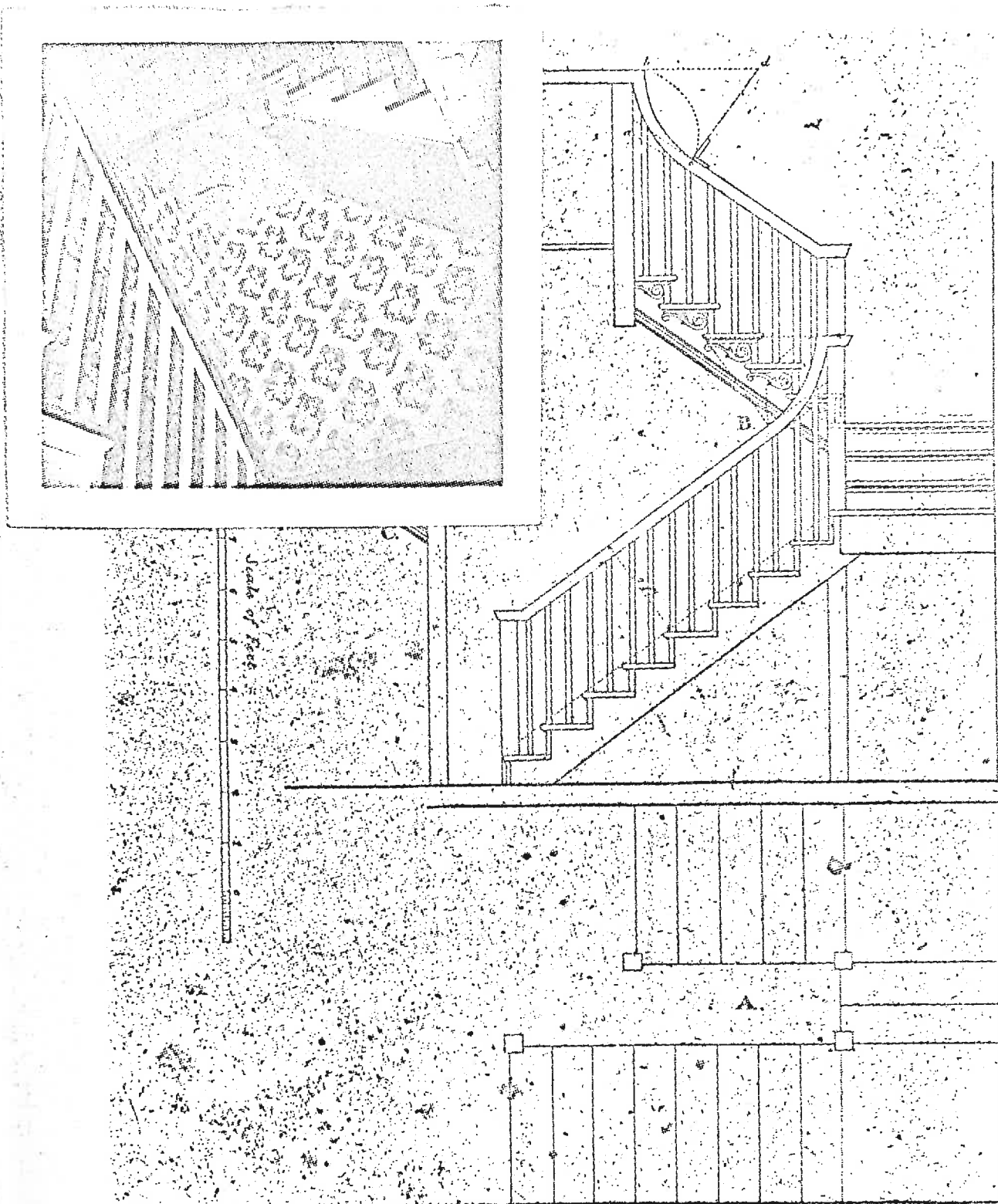


Plate 30 from Owen Biddle's The Young Carpenter's Assistant (Philadelphia, 1810)

The right-hand drawingroom mantelpiece is 54" high and 64" wide. A similar handbook mantelpiece is shown below:

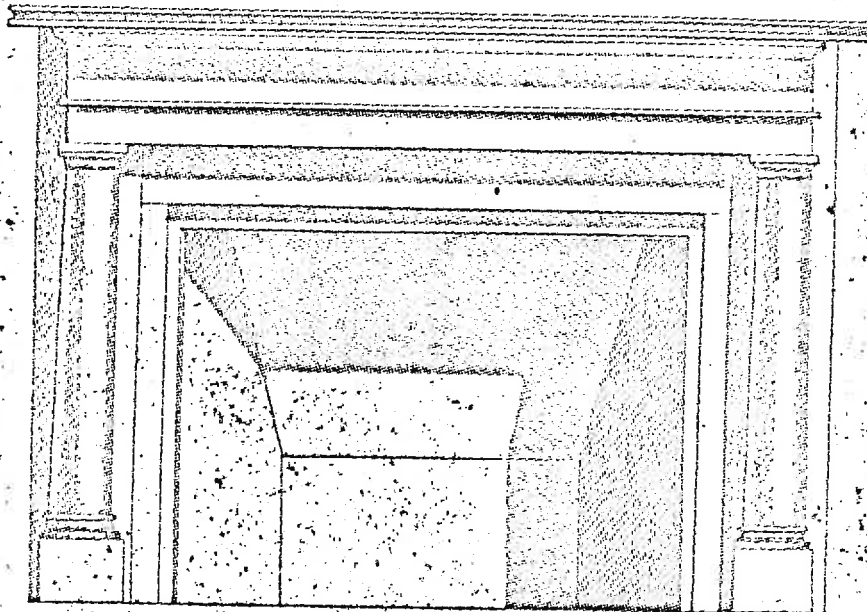
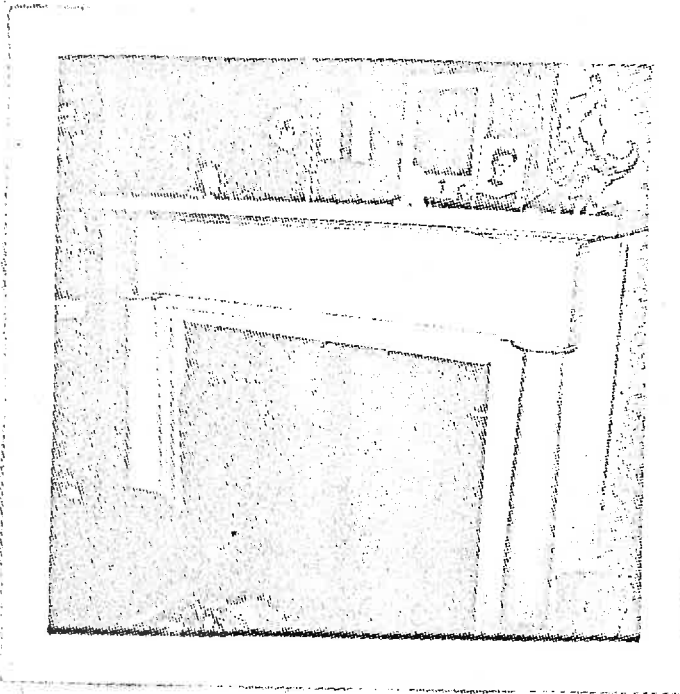


Plate 74 from Edward Shaw's Civil Architecture (Philadelphia, 1836)

The tower in the "Hudson River Bracketed" style and its architectural details have similar handbook prototypes, as shown below:

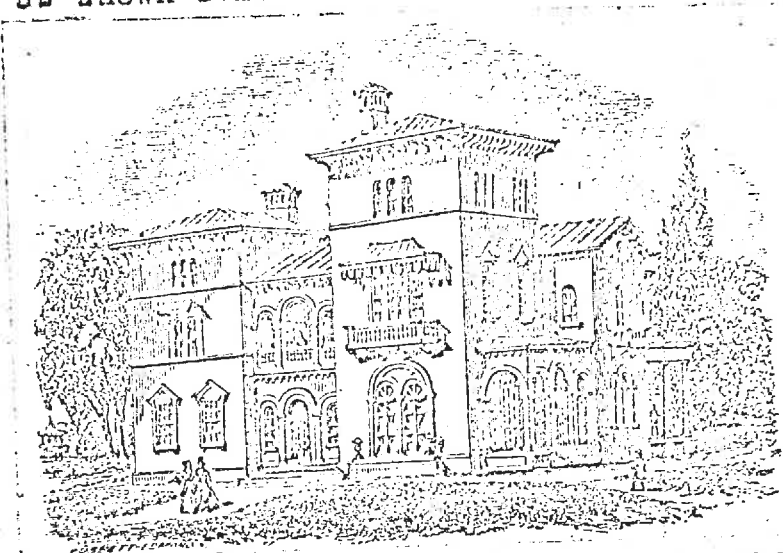
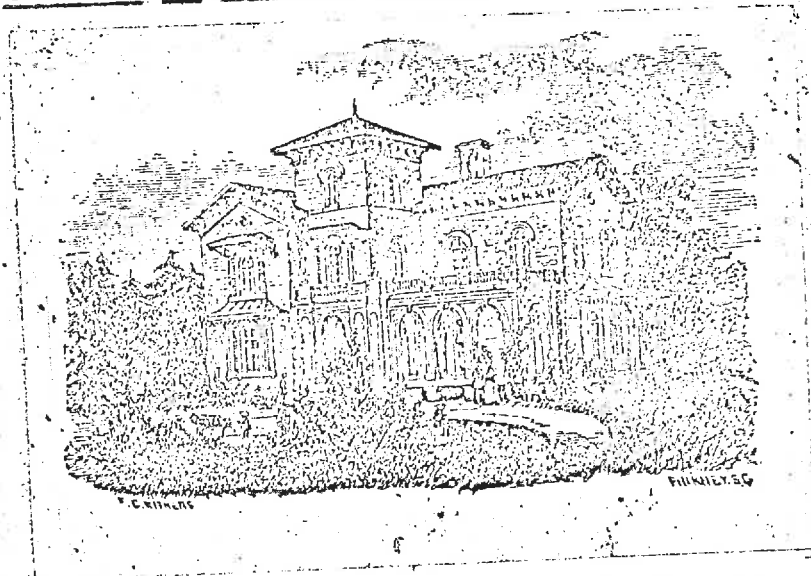


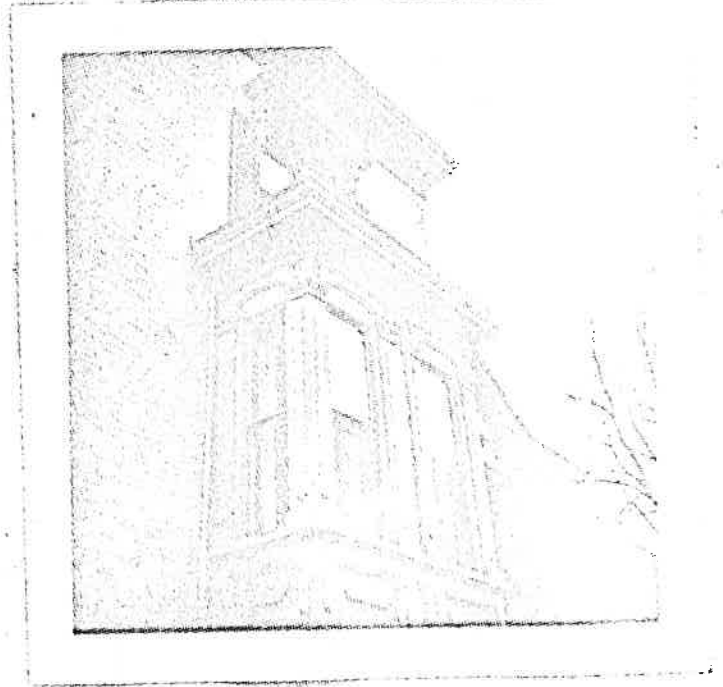
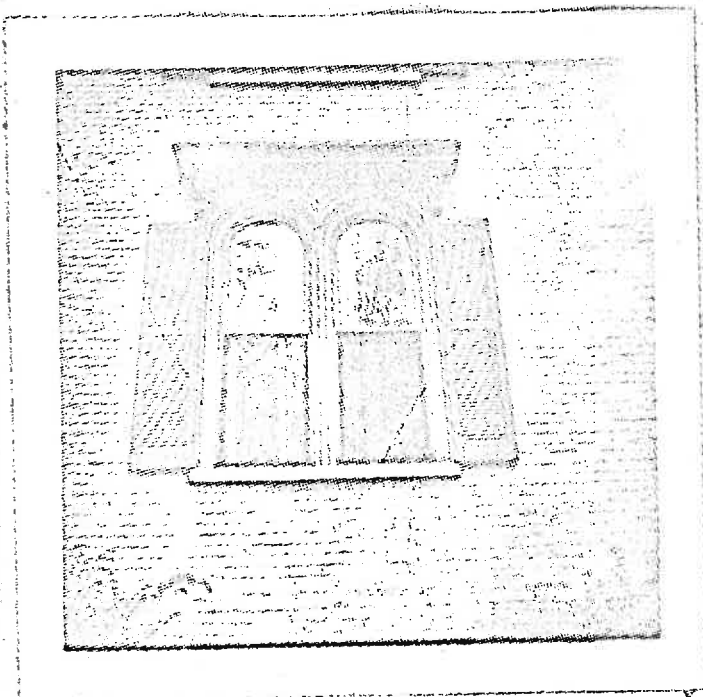
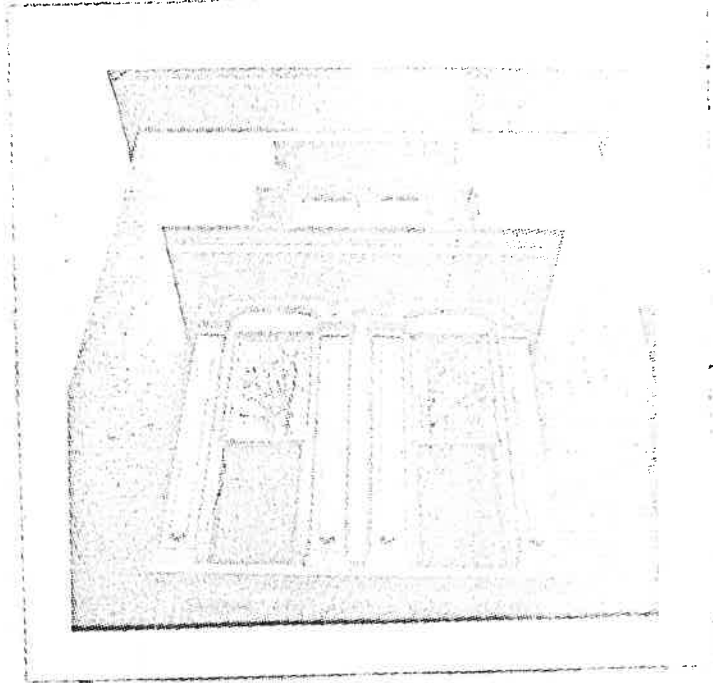
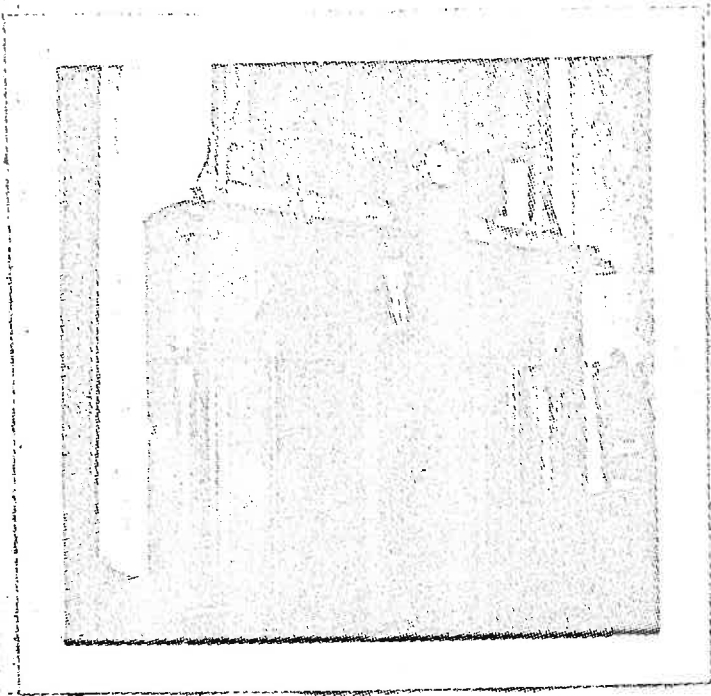
Fig. 143 from A. J. Downing's The Architecture of Country Houses (New York, 1850)



Design No. 17 from A. J. Downing's and Calvert Vaux's Villas and Cottages (New York, 1857)

At the time of its building, the tower had another story, which was removed early in this century; but from these contemporary designs it is possible to reconstruct the original aspect.

The detailing is quite refined and rich, but the interior woodwork is ugly, clumsy, almost an afterthought--the mantelpiece being especially crude:



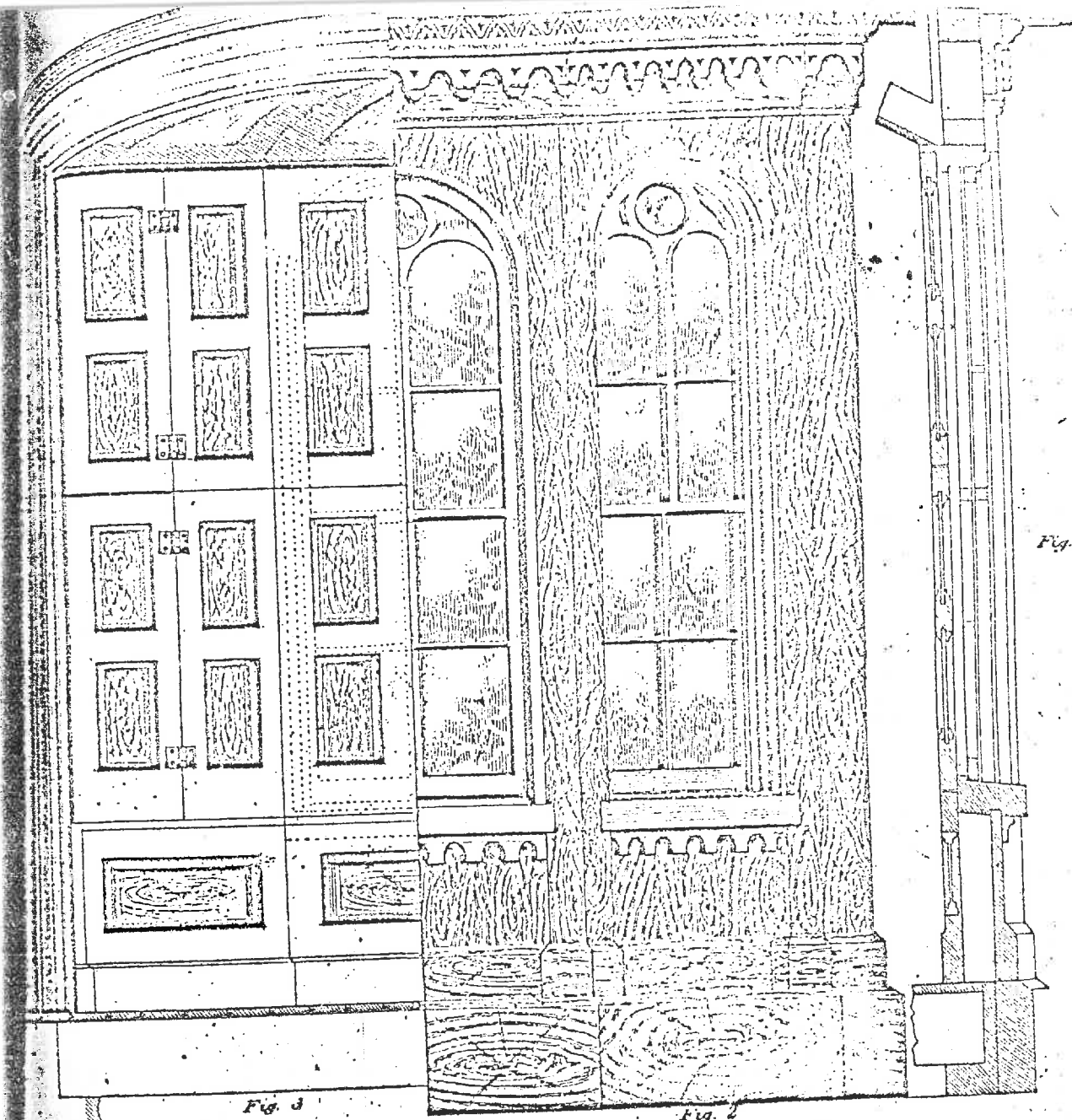


Fig. 4

Fig. 3

Fig. 2

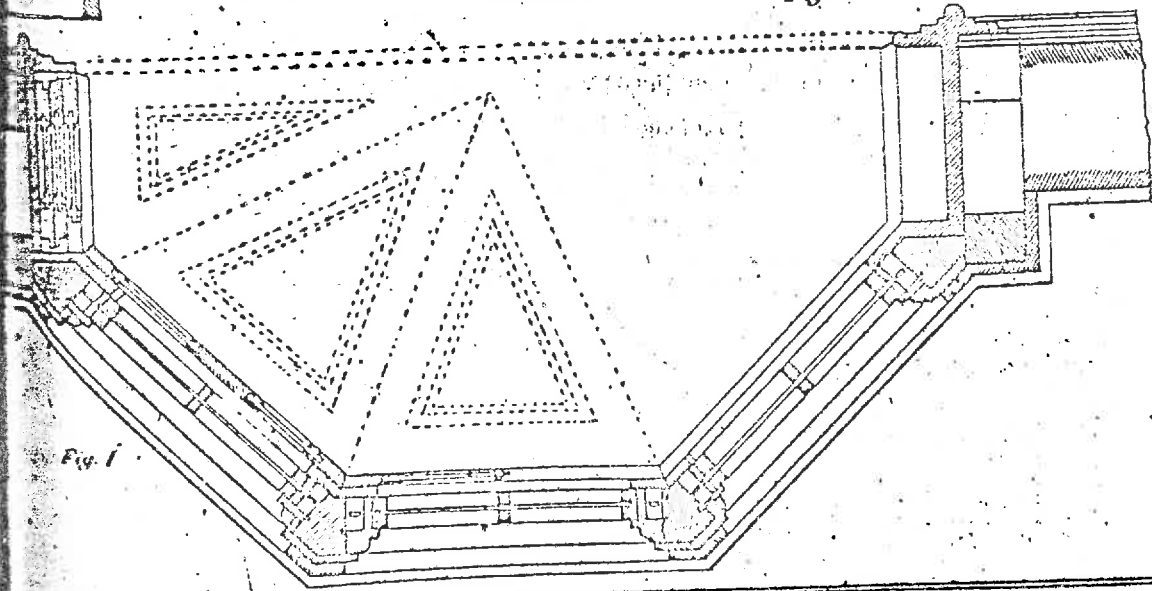


Fig. 1