

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

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

**1. Name of Property**

Historic name:  Oak Ridge

Other names/site number:  DHR ID# 071-0020

Name of related multiple property listing:  
 N/A

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

**2. Location**

Street & number:  2345 Berry Hill Road

City or town:  Danville  State:  Virginia  County:  Pittsylvania

Not For Publication:  N/A Vicinity:  X

**3. State/Federal Agency Certification**

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

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

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

national   statewide  X  local

Applicable National Register Criteria:

A   B  X  C   D

<b>Signature of certifying official/Title:</b>	<b>Date</b>
<b>State or Federal agency/bureau or Tribal Government</b>	

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

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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



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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Greek Revival

Classical Revival

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

Principal exterior materials of the property: WOOD, BRICK, METAL

### Narrative Description

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

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### Summary Paragraph

Oak Ridge, located in southwest Pittsylvania County, Virginia, is the core of a once extensive antebellum plantation. The principal resource is a two-story Greek Revival/Classical Revival frame residence built in the late 1830s or early 1840s and enlarged chiefly in the early twentieth century. The exterior features mostly beaded weatherboard siding, a metal-sheathed hipped roof, a brick foundation and chimneys, and a monumental Doric portico. An original two-story ell incorporates a formerly separate building. The center passage-plan interior is richly embellished with ornamental plasterwork, mahogany-grained doors, marbled baseboards and stair risers, and Greek Revival mantels. Near the house stands an assortment of domestic outbuildings including an early kitchen, a doctor's office, a carriage house, a log root cellar, and two secondary dwellings. Further afield are a log tenant house and a collapsed log tobacco barn. The landscaped grounds include a large garden with sunken sections, boxwoods forming geometric patterns, large magnolias, the vestige of a nineteenth-century cedar row, and a small family cemetery. Oak Ridge, as its name implies, occupies a ridge on the north side of the Dan River which is about one mile distant. Berry Hill Road, which bounds the property on the north side, is a historic ridge road which linked Danville and southern Pittsylvania County to Rockingham County, North Carolina. The main house stands at the property's high point, about 700 feet above sea level, with the ground sloping from it to a field and open woodlots which occupy the south end of the approximately 32-acre nominated area.

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## Narrative Description

### *Inventory*

1. Oak Ridge. Ca. 1840; ca. 1920. Contributing building.
2. Well shelter. Ca. 1940s (well 19<sup>th</sup> century). Contributing structure.
3. Guest house. Ca. 1900. Contributing building.
4. Doctor's office. Mid-19<sup>th</sup> century. Contributing building.
5. Kitchen. Ca. 1840. Contributing building.
6. Root cellar. Late 19<sup>th</sup> century. Contributing structure.
7. Pump house. Mid-20<sup>th</sup> century. Contributing structure.
8. Carriage house. 19<sup>th</sup> century. Contributing building.
9. Frame tenant house. Ca. 1930. Contributing building.
10. Tenant house garage. Early 20<sup>th</sup> century. Contributing site.
11. Tenant house outbuilding. Early 20<sup>th</sup> century. Contributing site.
12. Log tenant house. Early 20<sup>th</sup> century. Contributing building.
13. Tobacco barn. Mid- to late 19<sup>th</sup> century. Contributing site.
14. Garden. 19<sup>th</sup> and 20<sup>th</sup> century. Contributing site.
15. Cemetery. 20<sup>th</sup> century. Contributing site.
16. Gate pillars. Early 20<sup>th</sup> century. Contributing structure.
17. Carport. 1990s. Non-contributing building.
18. Stable. 2006. Non-contributing building.
19. Machinery shed/hay barn. 2008. Non-contributing building.

### *House: Exterior*

The five-bay front elevation is dominated by the early twentieth-century portico which has four monumental columns that support a gable roof with a pediment. The tympanum is sheathed with board-and-batten siding and features a round vent with keyblocks and lattice. Below it is a Doric cornice—a replicated continuation of the original house cornice—with triglyphs, serrated strips meant to represent guttae, and, in the soffit, mutuels with drilled holes instead of projecting guttae. At the second-story level the columns support a balcony with a turned balustrade. The columns stand on brick and concrete piers that tie into brick front steps. Inside the portico is the first-story entry which has sidelights with decorative gridded muntins and an elliptical fanlight with radial muntins. The fanlight, sidelights, and doorway are contained in a Greek Revival surround with paterae-like corner blocks and a convex profile of the trim. The double-leaf door has four panels to each leaf—a version of the standard eight-panel form of the interior doors—with two-tone graining that appears to evoke walnut and oak, the standard finish of the exterior door faces. The entry from the balcony has a similar surround, sidelights, and double-leaf door.

Flanking the portico are pairs of windows on each story, with molded surrounds and nine-over-nine wood sashes on the first story and six-over-nine sashes above. Painted Flemish-bond brick chimneys rise on the end elevations which are windowless. A hip-roofed one-story side wing

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extends on the west end. Its painted brick foundation is laid in stretcher bond whereas the brick foundation under the original part of the house is common bond. On the roof ridge are lightning arrestors with pale blue glass bulbs and cylindrical metal vents which in combination with the drilled holes in the mutuels provide ventilation to the attic. The canted upper segment of the entablature, which is reeded, is modern.

In the angle formed by the side wing and the ell is a one-story side entry porch, added in the early twentieth century, which has heavy square Doric columns and pilasters, a turned balustrade, and brick steps. On the opposite side of the ell, in the angle formed by the ell and the front part of the house, is a one-story shed wing consisting of a room and a recessed porch, now enclosed across the front. The foundation, windows, cornice, and other features of the ell are much the same as on the front part of the house, and a brick chimney rises on the end.

The ell is extended by a lower, two-part addition: a two-story section at the very end, with an interior brick flue and a stone foundation, and a one-story connecting element on a high common-bond brick foundation. The two-story section has cut-nailed, circular-sawn, light frame construction suggesting it was built in the late nineteenth century. Its windows have six-over-six sashes whereas the connecting element has tall windows with modern nine-over-nine sashes on the west side and French door-like windows with transoms on the east side. Two gabled entry porches extend on the east and west sides of the two-story section, added in the early twentieth century and in keeping with the Classical Revival style of that period. The west porch is enclosed with horizontal flush boards between Doric pilasters and has side windows, a pediment, and concrete steps with decorative metal railings with small urn finials. The porch on the west side is a miniature version of the front portico, with Doric columns, a simplified Doric cornice, and a pediment with board-and-batten and a round, latticed, keyblock vent. The porch has been enclosed with wood panels and storm windows.

#### *House: Interior*

Plaster wall and ceiling finishes, wood floors, crown moldings, and symmetrically molded Greek Revival trim with turned corner blocks are standard throughout the interior. The front entry opens into a center passage which contains a two-run stair. The stair has slender turned newels, rectangular balusters, a natural-finish ovoid-section hand rail which has a bulb-like terminus on the bottom newel, and scrolled tread brackets. The spandrel has molded square and triangular panels. The stair risers, the baseboard that ascends with the stair, and the baseboards around the room are marbled with a cloudy naturalistic pattern in shades of greenish blue and white. A wainscot ascends with the stair, its top molding (a fillet molding) mahogany grain-painted (a finish that once appeared on other wainscot top moldings in the house). The door surrounds in the center passage have convex profiles like the exterior entry surround. On the ceiling is a circular plaster medallion with alternating molded rings and wreaths of flowers and leaves possibly representing apple leaves and blossoms. The flowers are painted pink and white, the leaves green, and the stems gray. The flat plaster inside the medallion may be painted pale blue-gray under the current white. The front door leaves are richly grained in shades of reddish brown and orange in imitation of mahogany, a treatment that survives on many other doors in the house.

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The east downstairs room, on the left side of the center passage, historically served as the main parlor and has the richest decoration in the house. At the center of the ceiling is a circular plaster medallion like the one in the center passage, with molded rings and an outer wreath of leaves, stems, and flowers, but with an inner radial cluster of acanthus leaves with curled tips. Outside of the medallion are moldings that create a pattern of squares with calligraphic loops in the corners of the room, each loop like a cursive letter l. At the very edges is a border consisting of long panels filled with intertwined tendrils, separated by blank recessed panels. At the base of the walls is a paneled wainscot of pegged construction. Early paint layers have been investigated on the wainscot and suggest former graining (possibly mahogany graining like the doors) and a later pink color, and green on the baseboards (possibly marbling like that in the center passage). The mantel has engaged column pilasters with pronounced Ionic volutes, and a plain frieze with paneled blocks at the ends, over the pilasters, and a coved bed molding. Above the shelf is a peaked backboard with little acroteria at the ends carved with simplified anthemion designs. Door and window trim in the room are grooved, the ribs between the indentations with a lancet section.

The west downstairs room has a mantel similar to the one in the east room, with a peaked backboard with anthemion acroteria, a plain frieze with a coved bed molding under the shelf, and pronounced Ionic capitals on the pilasters, although the pilasters are rectangular in section and there are no frieze blocks above. The only ceiling ornament is a relatively small circular plaster medallion with a center swell with an s-section (rather than flat plaster). There are also a paneled wainscot and fluted door and window trim. A doorway on the back wall leads into a transverse entry/stair passage in the ell. The two-run stair is nearly identical to the one in the center passage, with square and triangular panels in the spandrel, slender turned newels, rectangular balusters, and marbled baseboards and risers, although the hand rail ends at a slanted cutoff at the bottom and the marbling is in shades of green instead of bluish. The trim of the exterior doorways at the ends of the passage and the doors into adjacent rooms and a basement stair under the stair have a simple channeled treatment. The same trim appears around the doorways and windows of the downstairs room of the ell, which has a plain Greek Revival post-and-lintel mantel with understated caps on the pilasters and a peaked backboard with a beaded edge and no acroteria. The wainscot is paneled but the panel is continuous between corners and other interruptions; for example, it extends the entire length of the room on the two side walls.

Double doorways lead from the downstairs ell room into the kitchen, which has the same channeled trim, a beaded tongue-and-groove wainscot, and modern counters and appliances. The downstairs of the rear section of the ell extension, which was a kitchen for most of the twentieth century, has been converted to use as a laundry and utility room. A stair rises to an upstairs room that probably functioned as a servant's quarters. The walls and ceilings have beaded and varnished matchboard sheathing, trim is plain, and a parged brick flue rises through the room. The side wing interior was made into a library in the second half of the twentieth century, perhaps in the 1960s, and features shelves and modern paneling. The enclosed porch in the angle of the main section and ell, which has entries into both the center passage and the transverse passage, retains simple square columns at its corners and a porch-type tongue-and-groove ceiling. The room that is under the same shed roof as the porch has served as a bathroom for a number of years.

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The second floor shares many features and finishes with the first floor. In the center passage, flanking the doorway onto the balcony, are floor to ceiling storage cabinets with paneled door fronts and sides. (Such cabinets would be unusual in antebellum construction but are in keeping with the ca. 1920 period of the Classical Revival renovations.) The door surrounds in this space are channeled with dots at the center of the turned corner blocks (the same trim appears elsewhere in the upstairs). A beaded wood bar secures the balcony door. The east room has a Greek Revival mantel with a plain frieze and paneled pilasters that are marbled with the same cloudy shades of blue as the center passage stair. The wood frame around the stuccoed fireplace surround has the same colors but more muted and in streaked bands rather than the cloudy speckled marble look. (This mantel does not have a backboard.) The west room, which is in the midst of renovation, has a mantel like the one in the east room but with a peaked backboard and a stepped profile on the face of the pilasters. Wallpaper removal has revealed pre-1960s and possibly nineteenth-century wall colors. Pink appears to be earliest, preserved under the points of attachment for former valences over the windows. The walls were later painted green and had a wallpaper border with a pattern of fronds and other foliage. The upstairs ell room has a Asher Benjamin-type Greek Revival mantel with a fluted frieze and fluted pilasters that meet at turned corner blocks, and a peaked backboard. The room has a low chair rail.

The basement retains a number of historic features. Access from the transverse passage in the ell is down a stair with turned balusters and a heavy turned newel of ca. 1870s-80s type (these elements may have come from the main stair of another house). The basement under the ell was made into a recreation room in the second half of the twentieth century with modern paneling, a fireplace, and a red and black checked floor. The plaster ceiling has cut-nailed laths. The basement under the original section of the house has a three-room division like the rooms above, a vertical barred vent with the square wood bars set at an angle, and a fireplace with the scar of a mantel that had a peaked backboard with acroteria. The attic was not investigated, however a photo shows it to have lapped and pegged rafter and collar beam joints with Roman numeral builder marks cut into both members. In the photographed example both members have a IV and the collar beam shows mill-sawn up-and-down saw marks. During recent work in the house the corner posts were found to be L-section members carved from eight-by-eight-inch posts. The house's sills are hewn and secondary verticals like studs are up-and-down mill-sawn,

### *Other Resources*

Near the west side porch of the ell stands the ca. 1940s **well shelter** (inventory no. 2), which covers a stone well shaft presumably dug at the same time as the house around 1840. The one-story structure is square in footprint with a metal-sheathed pyramidal roof, a concrete pad with the opening at the top of the well, and a lattice enclosure. Beyond the well shelter stands the **guest house** (3), a story-and-a-half frame dwelling with weatherboard siding, a metal-sheathed side-gable roof, and a partially enclosed front porch. A brick interior flue has a brick stamped with the name Fort Payne, perhaps a reference to the Alabama city and the place where the brick was made. Other features of the house include a stone foundation, beaded corner boards, and six-over-six windows. A photo of the house dated to 1901 shows it with much the same appearance, although half of the porch was more open.

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The **doctor's office** (4) is a story-and-a-half frame building with such early or original features as weatherboard siding, a side-gable roof (with later metal roofing), and molded trim around the front door. Other features date to a mid-twentieth century (perhaps 1940s) remodeling and include a gable-end brick chimney, a small gable roof on Craftsman triangular brackets over the front entry, a stack-panel front door, and four-pane square windows to each side of the entry. The interior was refurbished at the same time and features a brick Craftsman mantel shelf for a stove.

The **kitchen** (5) is a pegged mortise-and-tenon frame building that probably dates to the same period as the house (ca. 1840), although construction earlier or later in the nineteenth century is possible. The simple one-story building has weatherboard siding, a metal-sheathed side-gable roof, a covered window with an upper six-pane sash, and a recently rebuilt stone chimney. The heavy framing members are exposed on the interior (as they were historically) and the ceiling-level joists, collar beams, and roof boards are blackened from long exposure to smoke. The L-section corner posts are hewn and the hewn joists project under the eaves. The floor was recently paved with bricks from a demolished house attributed to noted regional builder Dabney Cosby, laid in a herringbone pattern. The rebuilt stone fireplace incorporates iron cranes from the historic fireplace.

Nearby is the **root cellar** (6) a small, low structure of crudely diamond-notched log construction with a metal-sheathed front-gable roof. The boards over the gaps between logs are cut-nailed, which suggests nineteenth-century construction, although the door frame and lapped vertical boards in the gables are wire-nailed. The roof structure consists of sapling rafters which butt at a ridge board. Near the roof cellar are the foundation stones of another root cellar that was demolished or fell down years ago. The closest building to the main house is the **pump house** (7), a small, painted brick building with a metal-sheathed side-gable roof.

The **carriage house** (8) stands at the west edge of the current property, next to what is presently and was probably historically the driveway. The one-story frame building has three sections: two gable-fronted elements linked by a shed-roofed storage room. The left-hand section, which has an open front, has pegged and cut-nailed mortise-and-tenon frame construction, up-and-down mill-sawn framing members, and stone footers. The right-hand section has a wide opening for a carriage or automobile with hinged batten doors. The building is sided with weatherboards, most attached with wire nails but some, as on the back of the right-hand section, cut-nailed. Other features include metal roofing and shed rooms across the back.

The **frame tenant house** (9) is a one-story frame building with weatherboard siding (mostly plain, some novelty) and a metal-sheathed front-gable roof. The form of the house and its Craftsman front porch suggest it was built in the second quarter of the twentieth century, perhaps in the 1940s after a change of ownership. The Craftsman porch supports consist of sections of older chamfered posts on brick pedestals. Other features include two-over-two windows, exposed rafter ends, and interior brick flues. Behind the house stand the **tenant house garage** (10) and the **tenant house outbuilding** (11), ruinous one-story buildings of wire-nailed construction suggesting twentieth-century construction, probably the same period as the tenant house. The garage includes a crudely diamond or v-notched section and a two-seater privy.

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The **log tenant house** (12) is a one-story-with-garret dwelling in deteriorated condition. The diamond-notched logs are covered with board-and-batten siding affixed with wire nails. A coursed-rubble sandstone chimney rises on the south gable end of the west-facing dwelling and metal roofing clads the side-gable roof, which extends at the rear to cover a log shed room, probably the kitchen (it had a corner stove). A wing of v-notched log construction on the north gable end has collapsed. Other exterior features include a batten door and six-over-six window on the front elevation, a batten door and four-pane window on the rear shed wings, and a crude stone foundation. The house has a one-room plan with an enclosed corner stair, a simple mantel constructed with boards, and whitewash on the exposed log walls and log ceiling joists. The mantel and inside face of the door are painted dark green and the window trim is painted pale green. The garret walls (above through courses of logs) and ceiling are sheathed with unpainted beaded tongue-and-groove, above which are sapling rafters butted and nailed at the ridge. In the downstairs are stored three mantels, one Federal with reeded pilasters and stacked bed moldings, the others Colonial Revival. Near the house there is reported to be a cistern but all the outbuildings that presumably once accompanied it are gone.

The **tobacco barn** (13) is a ruinous building of v-notched log construction. The roof, which has collapsed, was covered with metal roofing and was probably gabled. The door, which is on the southwest side, has a frame attached with cut nails with augmented or domed heads. Fireboxes probably flanked the door, the barn likely having been of the standard regional flue-cured type, but no evidence of them was observed. A pile of stones in one corner may be associated with a former flue.

The extensive **garden** (14) to the east of the house was formally laid out in the antebellum period and enlarged over the years, the last substantial improvements occurring in the mid-twentieth century. The garden is composed lines of trees and boxwoods that create arrangements of rectangles and, in one instance, a diamond contained in a square. There is a sunken rectangular area of about 180 by 108 feet. The oldest element appears to be the Cedar Row that bounds the garden on its south side. A half dozen tall cedars survive from what was once a line nearly a hundred yards in length. One of these cedars was known to have been planted in 1840 based on a tree ring count made after it fell in a storm in 2010. Near the center of the garden are magnolias that have spread over the years into jungle-like thickets. A crab apple probably dates to the historic period. Other plantings include yucca, periwinkle, crape myrtle, and weeping cherry (the cherries were planted after the period of significance). A rectangular area near the magnolias is sunken.

The **cemetery** (15) which is located at the northeast corner of the garden beside the road, is a small family plot containing five marked graves: Emma Adams Wilson (1836-1905), John Robert Wilson (1820-1910), Julien Astin Hall (1858-1912), Jessie Wilson Wood (1854-1938), and Elizabeth Wilson Hall (1858-1939). The monuments are similar in form and material, blocks of blue-gray granite (probably Elberton granite from Georgia). Emma Wilson's monument, which is presumably the earliest (1905) differs from the others in that it has simple foliated ornaments and its faces are smoothly polished (the others have quarry-faced sides). There is documentary evidence for intentional stylistic consistency in the choice of memorials. Each

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grave has a footstone with the initials of the deceased. It is not known whether there are other graves in the cemetery.

Two sets of **gate pillars** (16) stand along the road, a set of four at the entrance to the driveway and a pair on axis with the house and a walkway that once extended from the front porch to the road. The pillars are brick with molded concrete caps, the shafts and caps painted white. The driveway pillars are linked by low quarter-circular walls. The pair of pillars formerly had gates and are elements of the landscape of the front yard, which is defined by double curving rows of boxwoods and shaded by numerous large deciduous and evergreen trees.

Three non-contributing modern resources stand on the property. One of these, the **carport** (17), replaced a smokehouse with attached car shed that was destroyed by a falling tree about 1990. The building has an open car section and enclosed storage section, a metal-sheathed gable roof, molded posts, and weatherboard siding. The **stable** (18) and **machinery shed/hay barn** (19) are large, gabled, metal-sided and roofed buildings. The machinery shed has an open front.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

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

**Period of Significance**

Ca. 1840-1967

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

**Significant Dates**

N/A

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

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

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

**Cultural Affiliation**

N/A

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

**Architect/Builder**

Unknown

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

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

Oak Ridge, located on a ridge above the Dan River in southern Pittsylvania County, Virginia, is a Greek Revival/Classical Revival house with many notable stylistic and decorative features. The house was built ca. 1840 for planter George Adams and his wife, Justina. The interior is richly embellished with ornamental plasterwork, mahogany-grained doors, and marbled baseboards and stair risers. A monumental Doric portico was added to the front in the early twentieth century. The Adams's daughter Emma married Dr. John R. Wilson whose doctor's office stands on the grounds. Also on the property are an early kitchen, a carriage house, a log root cellar, and log and frame secondary dwellings. The extensive garden with its sunken sections, geometric boxwood plantings, and large magnolias and cedars has developed continuously since the antebellum period. Oak Ridge is eligible for the National Register under Criterion C in the architecture area of significance for the outstanding quality of its architectural and decorative features, the diversity of its outbuildings, and its extensive ornamental garden. The period of significance extends from ca. 1840, the approximate date of construction for the main house, to 1967, embracing the latest phase of garden development in the 1960s. Oak Ridge is eligible at the local level of significance.

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

*Historic Context*

The history of Oak Ridge begins with Peter Wilson (d. 1764), a Scotch-Irish immigrant who acquired extensive acreage in Pittsylvania County beginning in the 1740s. Wilson and his progeny have been described by historian Frederick Siegel as "one of the county's oldest and most prominent planting families." According to a 1937 Wilson family genealogy, the Wilsons and the Hairston and Brodnax families with whom they intermarried "owned every foot of land on the west side of the Dan River from Danville, Virginia, to Leaksville [modern Eden], North Carolina, excepting one small estate which was owned by the Bruce family of Halifax County." The same account states that the first house on the Oak Ridge plantation was given by Peter Wilson to his daughter, Isabella Wilson Adams, the wife of Philip Adams.<sup>1</sup>

A reputed descendant of Isabella and Philip Adams, George Adams (ca. 1795-1866), built the current Oak Ridge house. (Another George Adams, the son of Sylvanus Adams, lived in the area in 1791 when he hosted the celebrated Methodist Bishop Asbury at his home; perhaps this George Adams was a relative of the Oak Ridge George Adams.) George Adams married his wife, Justina, in 1829. Oak Ridge was built in 1836 according to two reports written in 1937. One is a genealogy of the Wilson family by Jessie Wilson Wood (1854-1938). The other is a Virginia Historical Inventory report by researcher Mabel Moses, who wrote reports on a number

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of Pittsylvania County historic houses. Moses interviewed Wood and Wood's sister, Lizzie Wilson Hall (1858-1939), for her report, and it seems likely she got the 1836 date from them. Wood's genealogy, which contains histories of a number of Wilson-related houses in the Berry Hill Road area, may have been written in part to support the Virginia Historical Inventory recording effort.<sup>2</sup>

Tax records suggest a different chronology. The 1839 county land book lists George Adams as the owner of four parcels in the Dan River area, three of which had improvements valued at \$967, \$400, and \$200 (the fourth parcel was an undeveloped island in the Dan River). The \$967 improvement was on a 2,554-acre tract. In 1840 the value of improvements on the 2,554-acre tract decreased to \$300. The value on the other developed tracts decreased as well, and the amounts remained the same in 1841. In 1842 the other tracts were replaced by a 605-acre tract on which stood \$3,500 in improvements, an amount large enough to include the well-appointed Oak Ridge house. The land book entry for the 605-acre tract included a marginal note to the effect that improvements had been added. The old 2,554-acre tract continued to have \$300 in improvements. The 1843 land book entry reported the same information for the tracts with, for the 605-acre tract, a marginal note that the improvements had been added in 1842.<sup>3</sup>

The 1842 and later land book entries also note, in the margin of the entries for the 605-acre tract, the name W. H. Dupuy, a balance, and the number 17 or 17 1/4. William H. Dupuy (or Dupey) was a planter who may have owned the Bachelor Hall tract to the northeast of Oak Ridge, the site of a post office for the Berry Hill Road area in the nineteenth century. George and Justina Adams sold 17.25 acres to Dupuy for \$1 in 1841. This transfer, and the reference to Dupuy in the margin of the 605-acre tract entry, might suggest he had some sort of ownership stake in the tract, however no sale of land from Dupuy to Adams has been found in the record. Perhaps the tract was collateral for a debt.<sup>4</sup>

The dates 1836 and 1842 are not far apart, and land book records sometimes appear to lag actual construction, but a six-year discrepancy and the changes in the parcel sizes and counts suggest there is more to the story. The period also saw the increasing popularity of the Greek Revival style, which in the author's experience was still relatively rare in western Virginia in the mid-1830s but common by the 1840s. Oak Ridge, if it was indeed built in 1836, would have been an early example of the style—not out of the question considering the affluence and social standing of the family. It may be that construction began in 1836 but completion was delayed until the early 1840s. Another consideration is the cachet of old dates. The Virginia Historical Inventory accepted properties up to 1860, so Oak Ridge more than qualified, but the author knows of instances where later properties were given earlier dates on tenuous assumptions or through error. How widespread back-dating may have been in the Virginia Historical Inventory is unknown; historians Edward Campbell and Stacy Moore do not discuss it in their history of the program. For the purposes of this report, a "circa" date of 1840 for Oak Ridge is proposed on the assumption it is within a few years of the actual date. The date 1840 also happens to be the year one of the cedars in the Cedar Row was planted.<sup>5</sup>

The agricultural production of the plantation was recorded in the 1850 census, which counted 900 improved acres and 3,000 unimproved acres and assigned a value of \$42,000 to the farm.

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The amount of unimproved acreage seems large for a Dan Valley plantation that ought to have been under intensive cultivation and may include exhausted, fallow land. (Eighteenth-century sources refer to Pittsylvania's "great proportion" of pine barrens and other land considered "unfit for cultivation.") The farm produced 18,000 pounds of tobacco, a respectable crop considering most farmers in the southern district of the county rarely produced more than 10,000 pounds, but modest compared to the production of some of Adams's neighbors such as Leonard Claiborne who produced 50,000 pounds on 900 improved acres. The farm also produced crops of corn (1,000 bushels), oats (300 bushels), and wheat (225 bushels) and had herds of livestock such as 60 swine, eight milk cows, twelve other cattle, and four horses. The free population schedules recorded the household as consisting of George Adams (55), described as a farmer, his wife Justina M. Adams (41), and the couple's daughter Emma (1836-1905), who within a few years married John R. Wilson (1820-1910).<sup>6</sup>

In 1866 George Adams willed his lands to his daughters Mary E. Dick and Emma E. Wilson, the "lower portion" to go to Mary and the "upper portion," which included the Oak Ridge house, to Emma, although previously, in 1865, he had given the 1,024-acre "House Tract" to Emma and John Wilson for \$5 and "in consideration of his natural love and affection" for his daughter and son-in-law. The division occurred after Adams's death in 1866. The 1870 census records the reduced circumstances of his daughter and son-in-law Emma and John Wilson, whose lands were valued at \$4,000 and whose personal estate was valued at \$200. John Wilson, whose occupation was given as "MD," and Emma lived with their teenaged daughters Jessie and Lizzie. No servants are listed as residing in the household, though it is likely servants lived near at hand. In his will George Adams gave \$50 to "Ned, Jack, and Susan (formerly my slaves) . . . in consideration of their faithful services and good conduct toward me." To his grand-daughters, Jessie (named "Justina" in the will) and Lizzie, Adams gave \$1,000.<sup>7</sup>

Late nineteenth-century business directories provide snapshots of the Wilson family and farm. In 1880 John R. Wilson was listed as a principal farmer of the Bachelor's Hall vicinity, with a farm of 2,791 acres. He was also listed as a physician with a practice in Danville. Wilson again appears as a principal farmer of the Bachelor's Hall vicinity in 1893, and that year his medical practice was listed at the same locale. Although Wilson may have maintained an office in Danville in 1880, he is remembered for using the frame outbuilding near the Oak Ridge house as his doctor's office. In his will, dated 1905, Wilson estimated his landholding at 1,452 acres. The "tract where I live" at Oak Ridge he gave to his daughters Justina (Jessie) and Elizabeth (Lizzie) "to be equally held, or divided between them." John R. Wilson died in 1910 and was buried in the cemetery at the east edge of the garden beside his wife Emma, who predeceased him by five years. Wilson's obituary in the *Richmond Times-Dispatch* described him as "one of the most prominent and widely known men" in the Danville area and noted that his daughters Jessie Wilson Wood (1854-1938) and Elizabeth (Lizzie) Wilson Hall (1858-1939) lived with him at Oak Ridge at the time of his death.<sup>8</sup>

Lizzie married civil engineer Julien Astin Hall (1858-1912), a Richmond native who came to the Danville area in 1880 to work as a chainman and rodman on the Danville and New River Railroad. Hall rose quickly through the ranks, ultimately serving as a chief engineer on various rail lines. After his death in 1912 Julien Hall was buried in the cemetery at Oak Ridge. Lizzie, in

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her will dated 1938, stipulated that she wanted a tombstone “like the one over the grave of my husband.” Little is known about Jessie’s husband. In her will, dated 1933, Jessie directed that “a low and massive monument, as nearly like the one over the grave of my mother as possible, be erected over my grave.”<sup>9</sup>

Lizzie Wilson Hall’s 1938 will made provision for the furnishings at Oak Ridge and in so doing gave the names or functions of the various rooms of the house where the furnishings were kept. From the center passage, which Lizzie called the front hall, the room to the left was the parlor and the room to the right was the sitting room. Off the sitting room, which seems to have served also as a library, was the “wing room,” the added one-story room later made into a library. In the ell was the dining room and the room beyond that is now the kitchen was Lizzie’s bedroom. This room, which links the two-story section at the end to the original ell, appears to have been a relatively recent addition in 1938 since it does not appear in a 1914 plat of the property, which shows the footprint of the house with a gap between the ell and end section. The same plat does not show the wing room and it appears to show the original one-story porch on the house. The 1938 will also makes reference to a “basement dining room.”<sup>10</sup>

The property later belonged to Dorothy Bassett Rich (1909-97), who typically went by the name of her husband, Mrs. Hal C. Rich. Rich devoted herself to rehabilitating and showcasing the Oak Ridge gardens in the 1960s. In 1967 Dorothy Rich sold the property to Dr. Delos W. Boyer and Phyllis P. Boyer. Oak Ridge was purchased by Robert and Elaine Lenk in 2006.<sup>11</sup>

### *Architectural Discussion*

The names of the craftsmen who built and decorated Oak Ridge are unknown but there is speculation free black cabinetmaker and finish carpenter Thomas Day may have been involved. In the 1820s Day established his shop in Milton, North Carolina, located about twenty miles east of Oak Ridge, and in the years to follow cultivated a large clientele for his furniture and architectural woodwork among the wealthy planters of the Dan River valley. According to WPA researcher Mabel Moses, writing in 1936, Day supplied furniture for Oak Ridge. Moses wrote:

The furniture is marvelous in its beauty and design. A West Indian by the name of ‘Dey’ who lived in Milton, North Carolina, made quite a few pieces of this furniture. This furniture was put in the house when it was built. Here is found the most careful and skilled workmanship. There is a beautiful secretary, grandfather’s clock, settees, foot-rests, large sideboards, two ‘pier’ tables with marble tops and a china press filled with rare and beautiful china.

Moses or her informants—Jessie and Lizzie Wilson, still alive in 1936—had some of their facts wrong about Day (he was born in Virginia), but the account of Day outfitting the house with his highly-regarded furniture is entirely plausible. Elsewhere in her report Moses stated, “The furniture is chiefly old mahogany, family heirlooms of the colonial period.” A mix of Day pieces and heirlooms seems likely.<sup>12</sup>

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It is known that Day would supply both furniture and architectural detail for a newly constructed house—Brandon-on-the-Dan (ca. 1855) in Halifax County is an example—but whether he did so at Oak Ridge is unclear. Barring the discovery of documentation, comparison to known or attributed works of Day’s is the best way to judge whether Day had a hand in the finish work at Oak Ridge, and this approach does not support Day’s involvement. By the date of Oak Ridge’s construction in the late 1830s or early 1840s, Thomas Day and his workshop already producing work for houses in his distinctive style, such as the scrolling bottom newel post at Cedar Grove (1838) in Mecklenburg County, Virginia. Day also produced newel posts and other elements that were more mainstream, but then that work is indistinguishable from mainstream work by other craftsmen located or working in the region. The parlor mantels at Oak Ridge provide another test. They feature Ionic pilaster capitals and peaked backboards with anthemion designs carved onto the acroteria. Day also produced Ionic capitals and peaked backboards with acroteria, but Ionic capitals known to be Day’s are not a close match for the ones at Oak Ridge, and backboard acroteria illustrated in Patricia Marshall and Jo Leimenstoll’s 2010 study of Day’s architectural production, currently the definitive work on the subject, do not include examples carved with anthemions. Anthemion-carved acroteria are, however, a feature of Greek Revival mantels illustrated in Asher Benjamin’s 1833 pattern book, *Practice of Architecture*, which along with other Benjamin pattern books was a popular source among the antebellum builders of the region. In fact, a mantel with a fluted frieze and pilasters, turned corner blocks, and a peaked backboard, very similar to the mantel in the upstairs ell room at Oak Ridge, is illustrated in Plate 48 in *Practice of Architecture* and is the likely source of the Oak Ridge design. An earlier Benjamin pattern book may be the source for the design of the acanthus leaves in the central ring of the downstairs east room ceiling medallion. Leaves of nearly identical form, with an asymmetrical furl at the tip, are illustrated in Plate 30 of the 1827 edition of Benjamin’s *American Builder’s Companion*.<sup>13</sup>

Oak Ridge is distinguished by the richness and variety of its decorative painting, although what survives is only a fraction of what existed historically. Written and photographic sources provide a sense of the missing finishes. The earliest of these sources is Mabel Moses’s 1936 Virginia Historical Inventory report. Moses interviewed Jessie and Lizzie Wilson who had lived in the house since their births in the 1850s and who would have known family stories related to the construction of the house. Moses wrote, “Handcarved designs . . . around the side of the steps [are] painted in seafoam color with white trimming . . . There are many beautiful marble mantels in these rooms. The lower floor rooms are finished with a high wainscoting, which is marble like, with mahogany edging. The ceilings are ornamental plaster. About forty years ago the walls were done over in a beautiful rose color to blend with the wood work.” Moses also noted that the doors in the house were made of mahogany and beechwood. Her descriptions of fine woods and marble refer to painted simulations of those materials.<sup>14</sup>

Moses’s description of the “side of the steps” seems to refer to the paneled spandrel and might indicate a greenish or bluish marbled effect like that which survives on the baseboards and risers, although the fact she did not refer to the effect as marble or marble-like—a decorative treatment she described in other rooms—might indicate a solid light green color trimmed in white. Her description of rose-colored walls is supported by recent renovation work which revealed reddish center passage walls with stenciled floral designs in darker red at the top of the walls and along

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the top of the stair wainscot. The work also revealed a green ceiling color with darker green borders accented by stenciled clusters of flowers with yellow centers and blue and lilac petals. The border lines had a sinuous Art Nouveau quality that is in keeping stylistically with a turn of the twentieth century timeframe. The reddish wall color and red stenciling continued into the second-floor center passage, and the upstairs west room preserves pink and green wall colors.

In 1954 Danville *Bee* reporter Frank Barnes visited the house with a photographer and documented interior finishes shortly before they were covered over in a subsequent 1960s renovation. One photo shows a polychrome paint scheme on the ceiling in the main parlor with the acanthus leaves of the center medallion a stark white (or perhaps other light tone) against a much darker hue. At least three colors or shades are shown and the painting was faded, suggesting it was old by 1954. Barnes wrote, “The colors in the design are the original stains and were done by an English decorator over 100 years ago.” According to the photo caption the ceiling colors were produced with a “berry stain,” which may indicate shades of pink, red, and/or purple.<sup>15</sup>

No source before 1954 refers to involvement by an English decorator, and the information may be mid-twentieth century guesswork, though the marbling in the house was clearly executed by a skilled decorative painter. Similar bluish-gray marbling appears in other antebellum residences in the vicinity, specifically two 1850s Caswell County, North Carolina houses—the Powell House, illustrated on Plate 14 of the Marshall and Leimenstoll study, and the Badgett-Gatewood House, illustrated on the Caswell County Historical Association website—and the ca. 1842 section of Brandon Plantation in Halifax County, Virginia. All three houses have architectural work by Thomas Day who is believed to have employed a decorative painter in his shop. For Brandon Plantation, architectural historian Calder Loth speculates that Milton painter Samuel Shelton executed the marbling. Shelton, who may also have been a chairmaker, advertised “Fancy and House-Painting” in an 1830 Milton newspaper.<sup>16</sup>

The parlor photo that illustrated the 1954 Barnes article, and a print of the same photo in the possession of the current owner of the house, shows the wallpaper that existed in the main parlor at the time: a vibrant multicolored floral paper with a slightly darker floral border at the top of the wall. During recent renovation work the current kitchen was found to have wallpaper with a pattern of medallions in ornate gold-printed frames and other detail in shades of brown and beige. The ca. 1920 side wing (current library) had wallpaper with vignettes of trees, urns, garden follies, and leaping stags in shades of green and white on a terra-cotta ground. Wallpapers from the mid-twentieth century survive in closets and other tucked-away spaces. This succession of vibrant wallpapers was a part of the decorative evolution of the interior.

As to the exterior of the house, Barnes wrote, “According to stories handed down to older residents, both the inside and the outside were at one time painted pink. This was substantiated when the paint was recently removed from one section of the steps and the pink color revealed, along with green and others.” Barnes wrote that the house was called the “Pink House” by area residents. Current owner Robert Lenk encountered pink-tinted weatherboards during recent renovation work and in the basement discovered over fifty gallons of beet juice which were used to tint the paint pink. It is interesting that Mabel Moses did not mention the pink exterior color in

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her 1936 report, although she did note that the weatherboard siding was beaded. Historic photos show the weatherboards to have been a color slightly darker than the trim, which was probably white.<sup>17</sup>

Historic photographs document the evolution of the Oak Ridge grounds. The earliest view, a close up of the front of the house, appears to date to the 1880s based on the clothing of the two young women shown in the view. These may be Jessie Wilson (b. 1854) and Lizzie Wilson (b. 1858), the daughters of John and Emma Wilson and mistresses of the house until their deaths in the 1930s. A young man in the photo may be Julien Astin Hall (b. 1858), who married Lizzie and who was present in the Danville area by the early 1880s. The photo shows the house surrounded by mature deciduous trees which would have created a cool parklike setting in the warm months. Small round boxwoods or other shrubs lined a walk that passed directly in front of the house a few feet from the foot of the front porch steps. The shrubs stood at the intersection of this walk and a wide perpendicular walk that extended into the front yard. The walkways are surfaced with a material lighter than the surrounding grass, perhaps gravel or raked soil. Another photograph, dated 1901, shows two somewhat more mature women in front of the house and was taken from further out, near the road. The setting was still open and grove-like and small round clipped shrubs like the ones in the ca. 1880s photo still lined the walk that crossed in front of the house. Here and there are benches and ornamental shrubs and there are palms and an agave-like plant in pots that could be taken into the house in cold weather.

The photographs do not show the area to the east of the house where the main garden is located, although evidence suggests formal landscaping had begun in the area by 1840. The evidence is in the form of a tree ring date for one of the Cedar Row cedars that fell in a storm in 2010. The cedar was found to be 170 years old, indicating it was planted in 1840. Cedars can grow up as volunteers along fence lines but in this case the row appears intentionally planted. Mabel Moses wrote that the Oak Ridge “grounds and flower gardens were laid off under the supervision of George Adams and wife. The owners of Oak Ridge have always been lovers of flowers and there you find the most picturesque place in Pittsylvania County.”<sup>18</sup>

Frank Barnes gave the following description of the garden in his 1954 article:

The formal gardens have been restored to their original beauty and additional boxwood has been planted. The boxwood leads from the house to the right where it forms a large square. In the center of this square is a diamond and in each corner is a triangle. Intermingled with the boxwood along its winding route through the spacious lawn are many crepe myrtle. From the rear of the house leading off to the left runs a row of cedar trees which has been referred to in the older records as ‘Cedar Row.’ Between ‘Cedar Row’ and the boxwood garden is located the rose garden which is made up of four quadrants of a circle with a pedestal in the center. A large magnolia tree stands to the front of the boxwood gardens which has a spread of 110 feet along the ground and is one of the largest such trees in this section of the country.

Another period account of the garden, by reporter Arthur Dugdale, focused on the magnolia which Dugdale described as having a limb-spread diameter of 66 feet in 1962 and a height of 55

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feet, making it “one of the largest and finest magnolias in the Danville area.” Dugdale echoed Moses in attributing the origins of the garden to the Adamases but noted that the garden was enlarged by the Wilsons and further enhanced by Mrs. Hal C. Rich, who owned the property in 1962. “The present owner,” Dugdale wrote, “has restored parts of the garden, and planted boxwood from the house to the formal gardens where it forms a large square.” Dugdale’s article was occasioned by the garden’s inclusion in the Garden Club of Virginia’s Historic Garden Week tour, the first time Oak Ridge had been featured in the tour. A photograph of the house and grounds was featured in the Garden Club’s journal a few years later. The Riches hired Hutson Inman, the groundskeeper at the Chatmoss Country Club in Martinsville, to revive the garden. The garden became overgrown in the late twentieth century but weeds and vines were removed after the Lenks acquired Oak Ridge in 2006.<sup>19</sup>

### Endnotes

<sup>1</sup> Siegel, *Roots of Southern Distinctiveness*, 27, 117; Wood, “Genealogy of the Wilson Family;” Moses, “Oak Ridge.” A number of people assisted with the preparation of the report, foremost among them the owner of Oak Ridge and the nomination sponsor Robert Lenk. Assistance was also provided by Chris Hanks and by Michael Pulice and Lena Sweeten McDonald at the Virginia Department of Historic Resources.

<sup>2</sup> Clement, *History of Pittsylvania County*, 133; Wood, “Genealogy of the Wilson Family;” Moses, “Oak Ridge.”

<sup>3</sup> Pittsylvania County land books.

<sup>4</sup> Pittsylvania County land books and Deed Book 45, p. 349.

<sup>5</sup> Campbell and Moore, “Foundations of the Past.”

<sup>6</sup> US census; Siegel, *Roots of Southern Distinctiveness*, 13. Emma’s name was given as Emiline in the 1850 census and her age as twelve.

<sup>7</sup> Pittsylvania County Will Book 2, p. 501; US census.

<sup>8</sup> Chataigne, *Chataigne’s Virginia Business Directory and Gazetteer, 1880-81*, 415; Chataigne, *Chataigne’s Virginia Gazetteer and Classified Business Directory, 1893-94*, 988-989; Pittsylvania County Will Book 5, p. 133; *Times-Dispatch*, April 24, 1910.

<sup>9</sup> *Transactions of the American Society of Civil Engineers* (Volume 75; December 1912), 1153; Pittsylvania County Will Book 8, p. 561, and Will Book 9, p. 1.

<sup>10</sup> Pittsylvania County Will Book 9, p. 1; Pittsylvania County Map Slide 1-333F (“Plan of Survey around ‘Oak Ridge’ & ‘Locust Hill,’ Property of Justinia [sic] Wilson Wood and Elizabeth Wilson Hall,” June 1914). It is possible the house had already been altered in the Classical

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Revival style by the date of the 1914 plat and the plat is based on an earlier plat showing the configuration of the house before the changes.

<sup>11</sup> Robert Lenk personal communication.

<sup>12</sup> Moses, "Oak Ridge."

<sup>13</sup> Pezzoni, "Brandon-on-the-Dan;" Marshall and Leimenstoll, *Thomas Day*, Plates 12, 15, 18, and 20 and pages 137, 152, 170, 172, 174, 176; Benjamin, *Practice of Architecture*, Plate 48; Benjamin, *American Builder's Companion*, Plate 30. The craftsman who carved the mantel in the upstairs ell room at Oak Ridge omitted the acroteria shown in Benjamin's design.

<sup>14</sup> Moses, "Oak Ridge."

<sup>15</sup> Barnes, "Oak Ridge."

<sup>16</sup> Joseph B. Graves personal communication, citing verbal information from Patricia Marshall and Jo Leimenstoll; Marshall and Leimenstoll, *Thomas Day*, 22, Plate 14; "Thomas Day: Architecture and Furniture;" Loth, "Brandon Plantation," 1-2, 5.

<sup>17</sup> Robert Lenk personal communication; Barnes, "Oak Ridge;" "Tour Along the Dan;" Moses, "Oak Ridge."

<sup>18</sup> Robert Lenk personal communication; Moses, "Oak Ridge." Another historic aspect of the property not shown in the two photos was the roof ventilation system using the cylindrical ridge vents and drilled mutual holes. The system may have been an upgrade that accompanied the addition of the portico and other changes around 1920.

<sup>19</sup> Robert Lenk personal communication; Barnes, "Oak Ridge;" Dugdale, "Danville Home, 'Oak Ridge;'" *Garden Club of Virginia Journal* 10:5 (September-October 1965), 4.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Virginia Department of Historic Resources, Richmond, Virginia

**Historic Resources Survey Number (if assigned):** DHR ID# 071-0020

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**10. Geographical Data**

**Acreeage of Property** approximately 32 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

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

(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

**Or**

**UTM References**

Datum (indicated on USGS map):

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NAD 1927 or  NAD 1983

1. Zone: 17	Easting: 630360	Northing: 4049490
2. Zone: 17	Easting: 630440	Northing: 4048750
3. Zone: 17	Easting: 630160	Northing: 4048750
4. Zone: 17	Easting: 629930	Northing: 4049210

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

The boundary corresponds to Pittsylvania County tax parcel (GPIN) 1377-62-1452, listed as 32.02 acres, plus a small cemetery which appears to measure approximately a third of an acre in area.

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

The boundary corresponds to the modern parcel on which the Oak Ridge house and associated historic resources stand and the adjacent cemetery associated with the house.

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**11. Form Prepared By**

name/title: J. Daniel Pezzoni  
organization: Landmark Preservation Associates  
street & number: 6 Houston St.  
city or town: Lexington state: Virginia zip code: 24450  
e-mail: gilespezzoni@rockbridge.net  
telephone: (540) 464-5315  
date: February 20, 2017

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**Additional Documentation**

Submit the following items with the completed form:

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

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### **Photographs**

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

### **Photo Log**

Name of Property: Oak Ridge  
City or Vicinity: Danville vicinity, Pittsylvania County, Virginia  
Photographer: J. Daniel Pezzoni

Photo 1 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0001  
Date Photographed: January 2017  
View: Main house front (north) elevation, view facing east.

Photo 2 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0002  
Date Photographed: December 2016  
View: East side of house with detached kitchen at far right, view facing west.

Photo 3 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0003  
Date Photographed: January 2017  
View: West side of house, view facing north.

Photo 4 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0004  
Date Photographed: January 2017  
View: Stair in transverse ell passage.

Photo 5 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0005  
Date Photographed: December 2016  
View: Downstairs east room (parlor).

Photo 6 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0006  
Date Photographed: January 2017  
View: Ceiling medallion in downstairs center passage.

Photo 7 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0007  
Date Photographed: January 2017  
View: Detail of grained door of downstairs center passage.

Oak Ridge  
Name of Property

Pittsylvania Co., Va.  
County and State

Photo 8 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0008

Date Photographed: January 2017

View: Upstairs hall and rooms in ell.

Photo 9 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0009

Date Photographed: January 2017

View: Main house and outbuildings (left to right): guest house, doctor's office, well shelter, main house, root cellar, carport; view facing northeast.

Photo 10 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0010

Date Photographed: December 2016

View: Frame tenant house (left) and carriage house (right), view facing northwest.

Photo 11 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0011

Date Photographed: January 2017

View: Log tenant house, view facing northeast.

Photo 12 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0012

Date Photographed: January 2017

View: Garden as viewed from second tier of main house portico, view facing east.

Photo 13 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0013

Date Photographed: January 2017

View: Cemetery with Berry Hill Road beyond, view facing west.

Photo 14 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0014

Date Photographed: January 2017

View: Driveway gate pillars with front yard landscaping beyond, view facing southeast.

Photo 15 of 15: VA\_PittsylvaniaCounty\_OakRidge\_0015

Date Photographed: January 2017

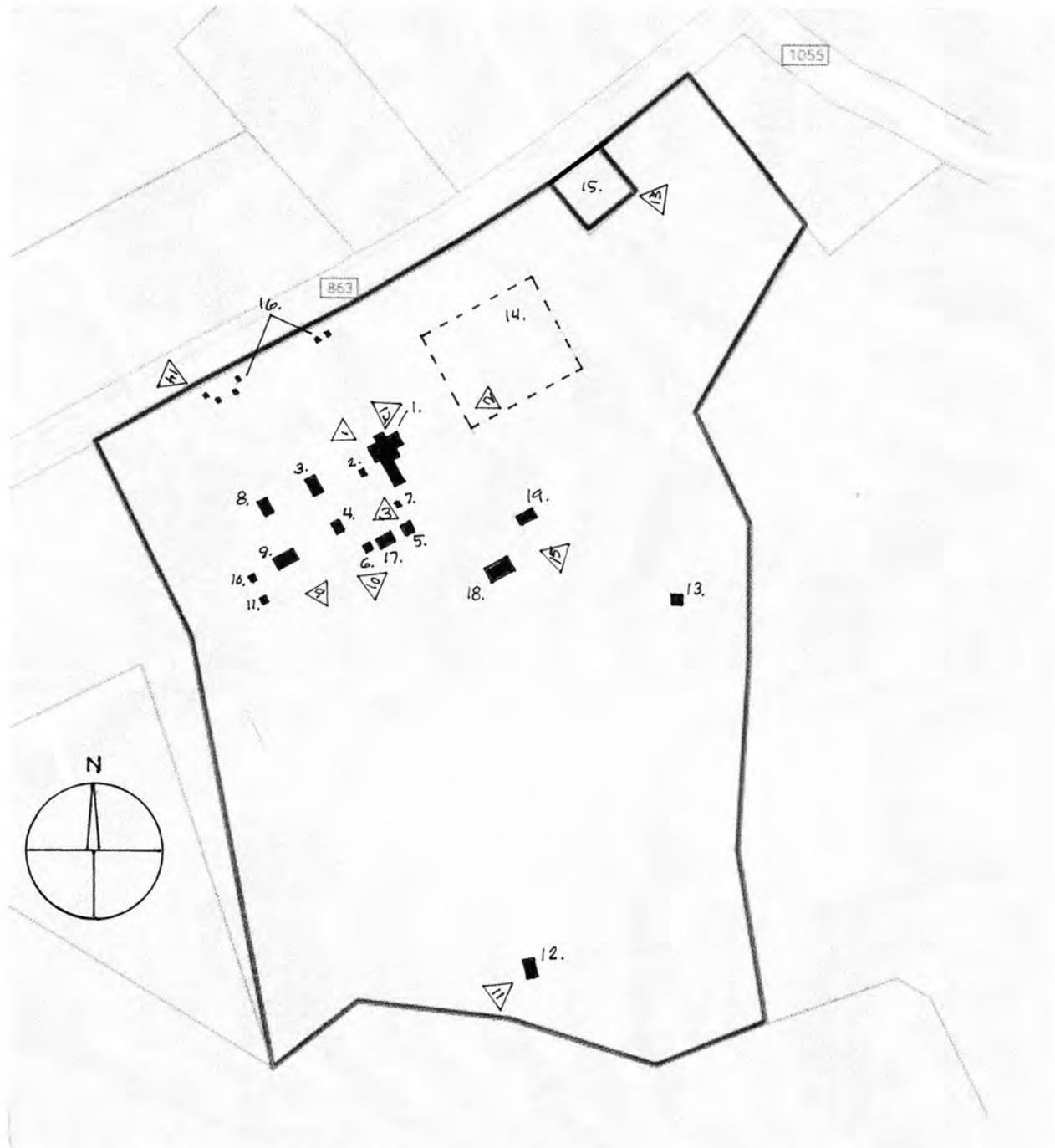
View: The stable (left foreground) and machinery shed/hay barn (right foreground) frame (from left to right) the carport, kitchen, and main house.

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

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

# Oak Ridge

Pittsylvania County, Virginia



Map not to scale; resource locations approximate. Number and direction of view of nomination photos indicated by triangular markers. Resources keyed to nomination inventory as follows:

- |   |   |
|---|---|
| 1. Oak Ridge. Contributing building.          | 11. Tenant house outbuilding. Contributing site.        |
| 2. Well shelter. Contributing structure.      | 12. Log tenant house. Contributing building.            |
| 3. Guest house. Contributing building.        | 13. Tobacco barn. Contributing site.                    |
| 4. Doctor's office. Contributing building.    | 14. Garden. Contributing site.                          |
| 5. Kitchen. Contributing building.            | 15. Cemetery. Contributing site.                        |
| 6. Root cellar. Contributing structure.       | 16. Gate pillars. Contributing structure.               |
| 7. Pump house. Contributing structure.        | 17. Carport. Non-contributing building.                 |
| 8. Carriage house. Contributing building.     | 18. Stable. Non-contributing building.                  |
| 9. Frame tenant house. Contributing building. | 19. Machinery shed/hay barn. Non-contributing building. |
| 10. Tenant house garage. Contributing site.   |   |

