

The Six Building Campaigns at Sylvania:

The Transformation of Sylvania from a Folk Plantation House to a Fashionable Plantation,

1790-1865

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Figure 212: A photo of our scanner setup looking through the hole in the first-floor wing in Campaign Five viewing the inaccessible cellar. Courtesy of Will Rourk.

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Figure 214: Photo of our scanner setup looking through the hole in the exterior brick wall into the inaccessible cellar. Courtesy of Will Rourk.

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Figure 224: The cellar floor plan overlaid over the first-floor plan. The location of the western face of the chimney base is circled here, and it appears to fall under the chimney block on the first floor, as expected.

Figure 225: The location of the northwest corner of the cellar, seen in the cellar floor plan generated from 3D data, overlaid over the first-floor plan. Here, the location of that corner is revealed. This is a significant discovery because it proves that the inaccessible cellar spans under both Campaign One and Campaign.

Figure 226: The location of the bricked off window or door captured by 3D data in the cellar floor plan overlaid over the first-floor plan. Overlaying these two plans reveals that this door or window is located under Campaign Three.

Figure 227: Looking at the location of the break in the cellar wall and one of the columns in the inaccessible cellar reveals that the two cellars have proportionally related features.

The Six Building Campaigns at Sylvania:
The Transformation of Sylvania from a Folk Plantation House to a Fashionable Plantation,
1790-1865

Abstract

This thesis deciphers the transformation of Sylvania's architecture over its lifetime as a plantation house in the Green Springs National Historic Landmark District in Louisa County, Virginia. Between 1790 and 1865, Sylvania underwent several changes that dramatically departed from its original 1790 form. By applying three methods of architectural investigation including archival research, the analysis of physical evidence, and the analysis of 3D LiDAR data, I found that Sylvania underwent a dramatic transition from its original 1790 form as a folk plantation house that aligned with Henry Glassie's XY₃X subtype for Middle Virginia housing to a fashionable plantation house that aligned with the popular plantation architecture found in the Green Springs district in the mid-nineteenth century.

The study of Sylvania's transformation over time presents insight into how Sylvania's use, status, and identity changed over time as a reaction to its changing context. Over the course of Sylvania's use as a plantation, the house underwent two major renovations. Sylvania's original 1790 form presents an architectural identity that belongs to the broader Middle Virginia region as an example of Glassie's most complex subtype of Middle Virginia housing that was two stories, two rooms deep, and had a central passage with its plan laid out proportionally based on the half-yard unit. Its design embodies architectural values such as proportional harmony, the facilitation of social filtration with the central passage plan, and the accommodation of both utilitarian and social activity within the house. Between 1825 and 1849, Sylvania experienced its first

renovation that maintained its original central passage plan but altered the treatment of circulation in the house. Between 1849 and 1865, Sylvania underwent a dramatic transformation that removed its central passage and erased the original proportional layout on its first floor. As a result, Sylvania no longer identified as a Middle Virginia folk house. Instead, Sylvania became a fashionable plantation house that belonged to its local context in the Green Springs plantation network. Sylvania was transformed into a fashionable house by adopting the architectural language employed by its modern neighbors including the use of large social spaces, plentiful light and ventilation, openness and visibility between social spaces, and a distinct separation between public and private space. This transformation reflects both a desire to upgrade the aging Sylvania to match its modern neighbors, as well as a desire to assert Sylvania as a member of its more localized context in Green Springs rather than solely belonging in the broader Middle Virginia region. As the original Sylvania belonged architecturally as a common Middle Virginia house subtype, the renewed Sylvania belonged architecturally as a fashionable plantation house in Green Springs.

The study of Sylvania's architectural transformation is valuable because it tells the story of how Sylvania's architecture responded to its physical and social context over time. The study of Sylvania's original design confirms that Sylvania responded to common architectural trends in its larger Middle Virginia context. However, the study of how Sylvania transformed from a Middle Virginia house to a Green Springs house reveals that Sylvania began to respond and react to the architectural trends happening within its local plantation network. Within its Green Springs context, the study of Sylvania's transformations reveals how trends and subtypes of plantation architecture within its smaller Green Springs context emerged over time, and therefore how that broader landscape developed over time as an affluent plantation district.

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Introduction

I discovered Sylvania in December of 2023 while I was driving down Route 15 in Louisa County. When I first saw Sylvania, the house immediately caught my attention. As I inspected the house from the road, I recognized the house's proportions and its position in its landscape, and I realized that they resembled that of a plantation house. Once I noticed the adjacent slave quarter, this became more apparent. However, something did not look right. The roof did not match the style or proportions of the house at all, and the absence of a porch was unusual. As I drove home, I could not get my questions about the house out of my head. I was intrigued about why the roof broke the house's proportional rules. I was so fascinated that I turned my car back around and drove back by the house to get another glimpse. Again, I could not understand why the house looked odd. I went home and continued thinking about this house for hours, and I began a quest to research the house online to gather more information. That was when I found an online news article that reported that the house, called Sylvania, had been damaged by a tornado in 2011 that tore its roof and porch off. I also discovered that Sylvania is a significant historic plantation site in the Green Springs National Landmark District in Louisa County. Even though I found the answer to why the house looked strange, I became curious about the history of the house. What had it looked like before the tornado? Even after I found photos online of the house taken just prior to 2011, even that façade did not match the style and proportions of the house. This led me to the question, why does Sylvania look the way it does now? It was these questions that led me to this research. At the beginning of my research, I had no expectation of gaining physical access to the site. However, when I casually mentioned my interest to my uncle, it turned out that he was an acquaintance of the Rosson family that owns the property. After this

connection was realized, he helped me contact the Rosson family who have graciously allowed me access to the property.

When I made my first site visit to Sylvania, my questions about the house's architectural design multiplied. My first impression was: this house is strange. I was intrigued and confused by the layout of the house. When I walked through the front door, I expected to be greeted by a central passage. Instead, the entrance hall directed me to the right of the entrance and led me toward the end of the house. This hall led me into a second hallway that turned 90 degrees where the grand staircase was located. This arrangement interested me because the stairs felt as if they were added as a second thought to the end of the house rather than being a central feature within the layout of the house. Past the stairs, the hallway led me to the back of the house where a bathroom and the entrance to the eastern wing was located. It seemed odd that there was a grand hallway tacked on to the side of the house that only led to a bathroom and disconnected side wing rather than connecting the staircase to the other grand rooms on the first floor. When I returned to the main entrance, I found that two of the three other rooms in the central portion of the house were connected to the main entrance hall, and a third room was accessible from those two rooms. From there, I discovered a door that led to another more concealed staircase on the other end of the house. The treatment of that staircase was also curious to me. Although it was tucked away as a secondary service stairway might be, the staircase was quite grand for a service stair. Connected to this stair hallway was the western kitchen wing and a pantry space with access to the outside. The experience traveling up the stairs was also interesting. Going up the first grand staircase, I was led up to a hallway that connected to the four bedrooms. While three of the bedrooms seemed typical, the fourth southeast bedroom made a strange impression on me because it did not include a fireplace and dressing room like the other three bedrooms, and its

chair rail was not consistent across all its walls. The other secondary staircase led into the dressing room of another bedroom rather than the upstairs hallway, which was also interesting to me. Outside, I found that the cellar was accessed from an exterior entrance, and I noticed that it did not extend under the full length of the main block of the house. When I left the site, I had more questions than answers about the architectural design of the house. I was curious about why Sylvania's layout felt so disorienting and why features like the treatment of the two stairs, the orientation of the entrance hallway and the grand staircase hallway, and the unusual fourth bedroom upstairs were designed the way that they were. How might Sylvania have changed architecturally over time, and might these changes be responsible for its unique impression today?

Although Sylvania has not retained its exterior architectural integrity, Sylvania is a significant site in the Green Springs National Historic Landmark District, and it needs historical and architectural documentation. In the last fifteen years, Sylvania has been subject to a series of natural events that have greatly threatened its architectural integrity. In 2011, Sylvania was hit by an earthquake that damaged its two central chimneys.¹ Following the earthquake, a tornado hit the house and tore off its roof and porches. While the house was sitting without a roof, a hurricane passed through the area and inflicted major water damage on the house, and the current roof was added later.² Although these disasters have inflicted damage on the house, it still retains many of its historic architectural features that are worthy of study. On the exterior, the house offers knowledge about its past with features such as its nails, brick foundation, and window trims. On the interior, the house retains its ornament including its floors, windows, doors, and

¹ Elaine Taylor, phone interview, July 26, 2024.

² Taylor, interview, July 26, 2024; Charles Rosson, in-person interview, August 14, 2024.

baseboards. The house offers moments to view its original structural members in the interior, the attic, and in the cellar. In the past, the only existing architectural documentation of the house was a brief Historic American Buildings Survey (HABS) survey from 1958 and some photos of the exterior of the house. While the condition of the exterior in the 20th century has been documented, Sylvania's interior is undocumented except for three photographs in the HABS survey of its grand stair and two of its seven mantels.³ Considering the house's current condition and the fact that it still maintains many of its interior features, it is important to document the house before it is renovated or succumbs to more damage. Furthermore, Sylvania is important to study in its current condition as a participating plantation in the Green Springs network of plantations. The study of Sylvania yields information not only about itself, but also its neighboring plantations and the nature of plantation architecture in the Green Springs district and its larger central Virginia region.

Another motivation to conduct an in-depth study of Sylvania is to clarify the information that has been documented about the house. Although the Louisa County Historical Society holds substantial archival information about the property, there are major inconsistencies and contradictions in this evidence. Since much of this information comes from newspaper articles or word of mouth from the 20th century rather than from a physical analysis of the house, the validity of this source information must be questioned. For example, one of the major inconsistencies in the recorded evidence about Sylvania's history is its date of its construction. While some newspaper articles claimed that Sylvania's initial date of construction was between 1738 and 1750, other sources dated the house to around 1790. A similar inconsistency is with the

³ Evelina Magruder, "Sylvania," Historic American Buildings Survey, February 7, 1958. Louisa County Historical Society.

documentation of who built the house. Like the inconsistency with the house's construction date, there is contradictory evidence in the archives for whether Sylvanus Morris built the house or his grandson, William Morris III.⁴ With the lack of a clear and consistent narrative of the house's history, it is important to bring more clarity to the documentation of Sylvania's history to provide an accurate historical narrative of the house and site.

Another reason to investigate Sylvania is its historic and architectural significance. In the 1958 HABS survey, the house was described as having "no architectural integrity externally or internally. Some special details, such as mantels in old section and in living room of first addition, and stair hall, are worthy of note."⁵ Although it is true that the house underwent many alterations over the course of its lifetime, Sylvania still offers valuable architectural information about the development of plantation architecture in Green Springs. Despite being greatly altered and damaged, Sylvania retains structural and ornamental features that tell the story of the house's architectural change over time.

When HABS assessed Sylvania in 1958, this definition of integrity had not been defined by the National Historic Preservation Act of 1966.⁶ However, the guidelines for the determination of architectural integrity provide a helpful basis in understanding how Sylvania might have been evaluated for architectural integrity. According to the National Park Service, architectural

⁴ Louisa County Historical Society, *Old Home Places of Louisa County Revisited* (Louisa County Historical Society, 2012), 266; Boyce Loving, "Sylvania Farm in Louisa County Once Part of a 10,000 Acre Royal Land Grant," *The Daily Progress*, Louisa County Historical Society; "Green Springs A National Historic District Map and Guide," 1973. Louisa County Historical Society, 2011.07.006; John Blair Dabney, "William 'Creek Billy, TC' Morris III," John Blair Dabney Manuscript, 1850. Louisa County Historical Society, Box 1709, Folder 23, 2011.07.207; Anne Nelson, interview, August 5, 2024.

⁵ Magruder, "Sylvania," 1.

⁶ National Park Service, "National Historic Preservation Act of 1966," updated February 10, 2025, National Historic Preservation Act of 1966 - Archeology (U.S. National Park Service).

integrity is defined as “the ability of a property to convey its significance.”⁷ To convey integrity, the property must retain several or most of the following original aspects: location, design, setting, materials, workmanship, feeling, and association.⁸ For location, Sylvania still occupies its original location in Green Springs. Design is evaluated on whether the building retains “the combination of elements that create the form, plan, space, structure, and style of a property.”⁹ Based on this definition, Sylvania does not retain its original design circa 1790 because the house was expanded and renovated numerous times over the course of its lifetime, and these alterations impacted both the interior plan and the exterior façade. In addition, these renovations introduced new stylistic features to Sylvania’s design. Therefore, Sylvania does not retain integrity in its design. However, many of these interior renovations happened during its period of significance as a plantation, which leads to the question of whether the significance of Sylvania’s design should be limited to only its original structure, or if the following plantation renovations were equally important to the house’s significance.

Setting is defined as “the physical environment of a historic property.”¹⁰ In this case, Sylvania retains its original setting due to the preservation of the Green Springs plantation landscape that is protected by the Green Springs National Historic Landmark District. The integrity of materials is defined as “the physical elements that were combined or deposited during a particular period and in a particular pattern or configuration to form a historic property.”¹¹ In terms of Sylvania’s materials, this question is complicated. While Sylvania has undergone many interior renovations that certainly concealed and removed some of its original features, there are other interior

⁷ National Park Service, *National Register Bulletin*, U.S. Department of the Interior, 1990, 44.

⁸ National Park Service, *National Register Bulletin*, 44.

⁹ National Park Service, *National Register Bulletin*, 44.

¹⁰ National Park Service, *National Register Bulletin*, 45.

¹¹ National Park Service, *National Register Bulletin*, 45.

materials that do remain including the house's structural members, floors, nails, and trims. While some of these materials have been altered, others may be original. However, the National Park Service specifies in the definition of material integrity that "a property must retain the key exterior materials dating from the period of its historic significance."¹² Regarding exterior materials, some important material elements, primarily the porches, roof, and chimneys, were damaged or destroyed by the earthquake and tornado. However, even before these events, the porches were not original and did not retain historic integrity. Although the porches did not maintain integrity on the exterior façade, the exterior façade still retains original materials including windows, window trims, siding, nails, and bricks. While some renovations made to the house certainly removed some of its original materials, other materials remain.

To evaluate workmanship, workmanship is defined as "the physical evidence of the crafts of a particular culture or people during any given period in history."¹³ While later renovations have concealed the original house's construction, Sylvania offers moments when the workmanship of its 1790 construction is visible. For example, its mortise and tenon wall construction is visible in two interior locations in the house. In the attic, the original framing of the house, including mortise and tenon construction and roman numeral markings, is well preserved. In the cellar, the joists supporting the house and the treatment of its original floors are still visible. Its brick foundation is preserved in the cellar as well. Therefore, while the workmanship of Sylvania's construction seems to be concealed by later renovations, a closer look reveals that there are multiple visible opportunities that reveal the workmanship of its original construction.

¹² National Park Service, *National Register Bulletin*, 45.

¹³ National Park Service, *National Register Bulletin*, 45.

Feeling is defined as “a property’s expression of the aesthetic or historic sense of a particular period of time.”¹⁴ To define feeling, this definition requires the identification of a particular period of significance in Sylvania’s history. In the case of Sylvania, it is difficult to identify one sole period of significance because the house experienced multiple renovations. If the period of significance is defined as Sylvania’s participation as a plantation in Green Springs, this period would span from 1790 to 1865. Still, Sylvania underwent multiple phases of construction during this period, which makes it difficult to identify one sole phase of Sylvania’s design that is the most significant. Furthermore, Sylvania was lived in for over a century after this period, which inevitably means that some of its features were altered over time. Sylvania does not represent one aesthetic style from a singular period. Instead, it represents the combination of many aesthetic senses from different periods of its construction and therefore represents the change that the house underwent as a plantation house over time.

The last aspect of integrity is association. Association is defined as “the direct link between an important historic event or person and a historic property.”¹⁵ While Sylvania did not host a singular significant historic event or person, it was a participant in Virginia’s early agricultural and economic history as a plantation member in the network of plantations that operated in the Green Springs district in central Virginia. Although Sylvania was not a host of a significant historic event, it is an essential participant in the Green Springs plantation network that inspired the preservation of Green Springs with the formation of the Green Springs National Historic Landmark District.¹⁶ If the association defined is Sylvania’s association with the larger Green

¹⁴ National Park Service, *National Register Bulletin*, 45.

¹⁵ National Park Service, *National Register Bulletin*, 45.

¹⁶ Lance Gay, “Battle in Virginia: Undermining History?” *The Evening Star and Daily News*, May 8, 1973. Louisa County Historical Society, 1.

Springs district and its network of significant plantations, Sylvania certainly retains that association.

Reflecting on these factors of integrity, the main factor of Sylvania's architectural history that plagues the question of whether the house retains architectural integrity is whether Sylvania's architectural making and remaking as a plantation over time that is exhibited by its many different phases of renovation are a contributing factor to its significance as a plantation in Green Springs. If integrity is judged based solely on Sylvania's original 1790s architectural form, then Sylvania does not retain architectural integrity because its design underwent many architectural changes over the course of its use as a plantation house and beyond. However, if the judgement of integrity accounts for this aspect of change, then Sylvania would be an applicable example of how plantation architecture in the Green Springs district in central Virginia developed and changed over time.

If the definition of the architectural integrity in question is whether Sylvania has maintained its original 18th century appearance, it is certainly true that the house does not maintain its 18th century appearance. However, the survival of its interior ornament and the visibility of the house's original construction within its walls, attic, and cellar provide valuable information about the house's construction and change over time. By studying the visible evidence in the house, a clearer narrative of the house's history and construction can be attained. Rather than studying only how Sylvania appeared in the 18th century, the house offers an opportunity to analyze how its architectural design developed over time, and it provides an opportunity to study how its architectural development over time might relate to broader regional trends in the development of plantation architecture in the Green Springs and larger central Virginia region.

Another aspect of Sylvania's historic significance is its relationship with its context. As a Morris family plantation site, Sylvania was a critical participant in the larger Morris and Watson plantation network in Green Springs.¹⁷ Today, this network is represented by seven plantation houses: the Morris plantations Sylvania, Green Springs, Hawkwood, and Grassdale, and the Watson plantations Ionia, Bracketts, and Westend. Out of these seven plantations, five out of the seven are listed on the National Register of Historic Places.¹⁸ Although Sylvania has not maintained the same degree of architectural integrity as the five registered homes in the Morris and Watson plantation network, it was still a critical member in the history of this plantation district, as it is connected to the other homes by close family connections. In addition, it is rumored that Sylvania was connected to some of the other homes with cart paths, and that Sylvania and its neighbors may have shared an enslaved labor force.¹⁹ If this is true, then it is certain that Sylvania was an important member in this plantation network. Considering that Sylvania was closely connected to the other Green Springs plantations by both economic and family ties, it is possible that Sylvania may draw connections to the other homes architecturally as well.

A general trend for the site is a lack of accurate and detailed documentation for Sylvania, both architecturally and historically. Architecturally, Sylvania lacks thorough architectural documentation. Even though the HABS survey includes a plan of the first floor, this plan is simple and lacks detail that can be provided by the physical evidence in the house. Not only does the HABS plan lack dimensions, but it also lacks many interior details. The spatial arrangements

¹⁷ The Virginia Department of Historic Resources, "Green Springs Historic District," updated January 18, 2024, <https://www.dhr.virginia.gov/historic-registers/054-0111/>.

¹⁸ The Virginia Department of Historic Resources, "Louisa (County) Historic Register ID," accessed March 25, 2025, <https://www.dhr.virginia.gov/location/louisa-county/>.

¹⁹ Taylor, interview, July 26, 2024.

on the plan are assumed, but not accurately drawn. Though the HABS plan provides a general understanding of the layout of the first floor, it does not provide accurate and thorough documentation. In addition, it completely lacks information on Sylvania's cellar, attic, and its second floor. With only a few documented photos of Sylvania's interior, the condition of the interior over time is a mystery. Beyond a general lack of architectural documentation, the damaged condition of the house provides a further need for documentation. At this moment, Sylvania's condition offers an opportunity to document the structure before it undergoes future renovation or suffers more damage.

The study of the history of Sylvania's architecture aims to answer the following questions: When was Sylvania built, what might the original structure have looked like, and how did Sylvania's architectural design develop over time? These questions will be addressed by consulting three different methods for architectural analysis: archival research, the analysis of physical evidence at the site, and the analysis of 3D LiDAR data collected at the site. The result of this study will address and correct inaccuracies in existing archival information on the house to provide a clearer picture of Sylvania's architectural history and an understanding of how Sylvania was designed and redesigned over time as a plantation house in relationship with its Green Springs connections.

The method of archival research greatly relies on the study of historical documentation of Sylvania kept by the Louisa County Historical Society. At the Louisa County Historical Society, records have been kept of a series of newspaper articles written about Sylvania in the mid-twentieth century, real estate listings for the house, Morris family records and wills, and more modern articles covering the tornado damage to the house. Beyond Sylvania itself, the historical society also holds a wealth of documentation on the formation of the Green Springs historic

district and the neighboring Watson and Morris plantations. The Library of Virginia is another critical source of archival information, as it holds Mutual Assurance policy records on Sylvania from 1802, 1805, and 1815. These records are the first and only sources of architectural documentation of Sylvania from the 19th century. Another crucial source of historical information about Sylvania is the relatives and stewards of Morris family history. One of these individuals, Anne Nelson, who is the resident of another Morris family home called Taylor's Creek, has conducted extensive genealogical research on the Morris family history that plays a critical role in differentiating fact from fiction in Sylvania's archival documentation. A Morris descendant of Sylvania, Nancy McEntee, has graciously provided knowledge from stories that her grandmother, Harriette Morris, imparted on her from her memories of Sylvania. Nancy has also kindly shared her personal photos of both the interior and exterior of Sylvania from the 1990s that provide essential knowledge and documentation for what Sylvania's condition was before the earthquake, tornado, and hurricane in 2011. Weighing all these sources, a better understanding of how Sylvania was occupied and altered over time may provide insight into its architectural change over time.

After context on Sylvania's history and documentation is analyzed, the physical evidence presented in the house itself will be analyzed to deduce Sylvania's architectural development over time. The evidence assessed includes brick bonds, structural members, tool marks, floors, window trims, door trims, and baseboards. This evidence will be evaluated both by myself and with the second opinions of experienced professionals in the study of architectural history. The wealth of architectural evidence present in the house will be compiled and compared with archival evidence to reach conclusions on how Sylvania's architectural design changed over the

years. Furthermore, the analysis of physical evidence will present questions and corrections to the historical narrative of the house's development proposed by HABS in 1958.

Finally, 3D LiDAR evidence will be consulted to provide more insight into Sylvania's design. With the assistance of Will Rourk, the University of Virginia's 3D Data and Content Specialist, and fellow students, 3D LiDAR data was collected at Sylvania. This data has allowed for accurate architectural drawings to be drawn of the house, and it provides a new and accurate form of documentation for the house. This data has also been used to produce a digital 3D model of Sylvania that has capabilities for a new approach to the analysis of Sylvania's spatial organization. This data provides an opportunity to assess information from a different perspective that supplements the physical evidence at the house and allows for a deeper analysis of that evidence. With this data, spatial relationships between rooms at Sylvania, its overall layout, wall thicknesses, and proportions can be evaluated to propose answers to questions left unanswered by the surviving physical evidence at Sylvania. The use and analysis of 3D data is an unorthodox but compelling approach to evaluating the architectural development of structures, especially in cases like Sylvania where evidence of past spatial arrangements has been erased by multiple renovations and additions.

After the three methods of research are consulted, evidence from archival information, physical evidence, and 3D data is synthesized to propose a more accurate analysis for how Sylvania's architecture developed over time. The synthesis of these three methods offers compelling evidence and theories for Sylvania's architectural development and lend to a better understanding of how Sylvania grew and changed over time as a critical plantation house in the Green Springs network of Morris and Watson family plantations. This synthesis of methods results in a valuable source of documentation on Sylvania, and it provides an approach that other

sites that lack architectural integrity may still provide a wealth of historical, architectural, and 3D evidence that can be assessed to provide insight into how the site experienced change over time.

This analysis discovers that Sylvania underwent two major renovations during its use as a plantation, the second of which erased a large portion of the original 1790 fabric of the house, especially on its first floor. While the original plan of the house was partially erased by the second renovation, evidence of this plan is discovered by the analysis of the 3D data collected at the house. To analyze this data, Henry Glassie's proportional analysis of folk housing in Middle Virginia is applied to the current floor plan of Sylvania. Here, it is discovered that part of the original plan of the house remains, and that this plan was laid out proportionally based on the half-yard unit. This original house would have been both Campaign One and Campaign Two in this analysis, rather than only Campaign One as the HABS survey theorized. The proportional analysis of the floor plan implies that Sylvania aligned with Glassie's XY₃X subtype for Middle Virginia housing. This plan was two stories, two rooms deep, and had a central passage. With this layout, the original Sylvania followed trends commonly found in the larger Middle Virginia region with its emphasis on a proportional layout that aligned with Glassie's most complex subtype of folk housing in the region. Its use of a central passage aligns with housing trends for its time and facilitates social filtration within the house, and its original plan accommodated both utilitarian and social activity within the house. While this layout is alluded to by the proportional analysis of 3D data, pieces of physical evidence remaining at the house provide further support for this original layout.

The first major renovation in Sylvania, referred to as Campaign Three in this analysis, likely took place sometime between 1825 and 1849. This renovation is supported by physical evidence found in the house. While this renovation maintained Sylvania's proportional central passage

layout, it greatly altered its circulation by removing the staircase from the central passage and relocating it to the attached shed on the side of the house, which was converted at this time to house the staircase. At this time, access to the cellar was removed from the central passage. While the circulation in the house was altered with these changes, the central passage and proportional layout remained on both floors, therefore maintaining Sylvania's identity with as a folk plantation house in the larger Middle Virginia region.

The second renovation, referred to as Campaign Four in this analysis, likely took place between 1849 and 1865. This renovation is supported by both 3D data and physical evidence in the house. By combining the analysis of both methods, it is discovered that this renovation dramatically transformed the form and identity of Sylvania. At this time, the central passage was removed from the first floor, an addition was made to accommodate a grand staircase, a side wing was added with an orangery, large tripartite windows were added to the first floor of the house, and two larger openings were introduced to the first floor. The result of this renovation is a complete transformation of Sylvania from a plantation house that identified with the broader Middle Virginia region to a fashionable plantation that belonged to its local Green Springs plantation district. Features such as grand stairs, tripartite windows, orangeries, and the larger openings are found in Sylvania's more modern neighboring plantations that were built between 1849 and 1861. With the addition of this more modern architectural language seen in Sylvania's neighboring plantations, Sylvania was transformed from an aging folk plantation house to a fashionable plantation that mimicked the features seen in its new neighbors. At this point, Sylvania adopted the architectural language employed by its modern neighbors that included the use of large and open social spaces, plentiful light and ventilation, and a sense of visibility between social spaces in the house. With this adoption, Sylvania departed from its proportional

central passage plan and its aged Middle Virginia identity. This change would have asserted Sylvania as a prominent member of its more localized context in the prominent Green Springs plantation district rather than solely belonging to the larger Middle Virginia region.

Chapter One presents an overview of Sylvania's context in the Green Springs district and a discussion of relevant Morris family history that accounts for how the Green Springs property and later the Sylvania plantation house passed down through generations of Morris family members. Later, this family context will provide clarification to the previous record on Sylvania's history, and it will provide insight into the changes that were made to Sylvania over time. Then, the different forms of archival documentation of Sylvania are analyzed, including three Mutual Assurance policies from 1802, 1805, and 1815, and a newspaper article from 1883. Then, photographic and architectural evidence is evaluated from a 1911 photograph of the house, a 1950 real estate listing of the house, a 1958 HABS survey, and a set of photographs from 1991. The analysis of these forms of architectural documentation of the house provides insight into what the earliest version of Sylvania looked like and what known architectural changes were made to the house since its first architectural record in 1802. From these sources, it is confirmed that the house was built in 1790 by William Morris III, not between 1738 and 1750 by Sylvanus Morris as other archival sources theorized. The theory of who inherited and renovated the house after William's death that is offered by some archival sources is disproven, and a new theory is proposed based on will and diary evidence. Then, the assessment of newspaper and photographic evidence narrows down most of the additions made to the house to the time of its ownership by the Morris family.

Chapter Two addresses the question of how the architecture of Sylvania changed under its ownership by the Morris family by consulting the physical evidence present in the house today.

In this chapter, the six proposed campaigns of Sylvania's construction are assessed individually by consulting material and trim evidence from both the interior and exterior and 3D LiDAR data collected at the house. In this analysis, it is concluded that the original 1790 house was not only the portion of the house that was proposed by HABS, referred to in this study as Campaign One, but instead it was the house illustrated in the 1802 Mutual Assurance Policy, which was both Campaign One and Campaign Two. While this is confirmed by physical evidence in the house, later alterations made to its floorplan have erased evidence for the house's original layout and staircase. However, the assessment of the 3D data collected is used to analyze proportional relationships in the plan, and this analysis poses the theory that Sylvania was originally laid out with a central passage plan, based on the half yard unit of measurement and in accordance with Glassie's XY₃X subtype for housing in Middle Virginia. These findings provide a new understanding of what the original house looked like and its identity with its broader Middle Virginia context.

In the assessment of the next campaign, Campaign Three, which likely dates to between 1825 and 1849, it is discovered by analyzing the physical evidence in the house that Sylvania's circulation was dramatically altered with the relocation of its staircase from the area adjacent to the proposed central passage to the enclosed western shed addition on the house, adjacent to the nearby outbuildings. In addition, the cellar access was relocated from the interior to the exterior of the house. This transition from a more public and visible circulation staircase to a private staircase displays a desire to restrict public visual and physical access to the staircase and circulation space that would have been circulated by both the family and their enslaved laborers. This change reflects a shift in the Morris family's treatment of their circulation space and their desire to remove visibility of the operating spaces of the plantation from the public and leisurely

spaces in the plantation home. This change is exemplified by both the relocation of cellar access to the exterior that further removes the access and visibility of that space, and the removal of the utilitarian shed space from the house and its replacement with a staircase. Although the circulation in the house was altered at this time, Sylvania maintained its original central passage plan and its original proportional relationships. Therefore, while its circulation was greatly altered, Sylvania continued to identify as a Middle Virginia folk plantation house that aligned with Glassie's XY₃X subtype for housing in this region.

In the analysis of the next campaign of construction, Campaign Four, which was likely completed between 1849 and 1865, it is discovered that the circulation and layout of the house underwent another significant change. The analysis of trim evidence in Campaign Four reveals that a dramatic renovation was made at the time of Campaign Four's addition that again presented changes to the floorplan and circulation in the public space of the house. In this section, trim evidence suggests the removal of the central passage and the enlargement of the formal spaces in the house, the addition of large tripartite windows on the first floor, the addition of larger openings between rooms, the addition of a grand and visible public staircase, and an orangery. These spaces not only introduce a sense of a larger, grander public space that is better lit and ventilated than its previous floor plan, but they also mimic the architectural features employed by neighboring plantation houses in the Green Springs plantation network, many of which belong to the Morris and Watson family network. This renovation reveals the desire of the Morris family to elevate the public spaces in the house by enlarging them, providing more light and air, and by reintroducing a visible and grand staircase. Although the family's circulation is made to be more visible with the addition of the grand staircase, the Morrises chose to retain the private staircase and therefore reinforce a separation between the visible circulation of the family

and the private operations of the plantation house. By employing these changes using prevalent architectural features used by the more modern homes built neighboring Sylvania, the Morrises at Sylvania attempt to elevate the status of both their house and themselves in the Green Springs plantation landscape by implementing a drastic modern renovation of the public spaces in the house. With this renovation, Sylvania's identity is transformed from identifying with the larger Middle Virginia region to identifying with the architectural landscape of its smaller Green Springs district. With the removal of its original fabric, Sylvania's aging 1790 identity is replaced with the more fashionable Green Springs architectural identity, and this transition assimilates Sylvania into its prosperous Green Springs plantation landscape alongside its more modern neighbors.

The result of this analysis proposes a revised narrative for how Sylvania's architecture developed over time. Despite the renovations made to the house, evidence was compiled to propose a theory for the original form of the house. The analysis of this form reveals that the original Sylvania complied with broader architectural trends seen in its region in Middle Virginia. However, by looking beyond the original form of the house and analyzing how Sylvania's architecture developed over time, this study reveals how Sylvania's transformations responded and reacted to its changing context. Looking at Sylvania's two major renovations during its use as a plantation, its second renovation reveals a dramatic shift in Sylvania's identity from a plantation house responding to its context in Middle Virginia to a plantation responding to its local context as a member of the Green Springs plantation network. The study of Sylvania's architectural transformation has the capability to reveal how trends and subtypes of plantation architecture within its Green Springs landscape developed and interacted with each other as the district developed as an affluent plantation landscape.

Chapter One: The Archival Narrative of Sylvania

The Green Springs Historic District

Sylvania is situated in the Green Springs National Historic Landmark District. The district was designated in 1974 after local protest to the selection of Green Springs as a site for vermiculite mining and the construction of a prison.²⁰ The district was designated as “a compact and gently civilized countryside where the land has been enhanced rather than despoiled by the presence of man.”²¹ The district draws its significance from the land being “untouched since the civil war” with 35 plantation houses standing in the district at the time of its designation.²² The district was also deemed significant for its preservation of agricultural history.²³ Green Springs is known for its “oval basin” geography, significant wheat production, and the plantations operated by the Morris, Watson, and Overton “family dynasties”.²⁴ A form of protest against the mining and prison operations was the “Save Green Springs Tour” where residents of Green Springs opened their historic homes to a public tour.²⁵ Today, Green Springs still participates in the annual “Old Homes Tour of Louisa County”.²⁶

²⁰ Andrew Schneider, “Woman fought for years to guard historic area from mining hazard,” *Seattle Post*, October 4, 2000. Louisa County Historical Society, 1; The National Trust for Historic Preservation in the United States “Virginians Go to Court to Bar Prison Center in Historic Area,” in *Safeguarding America’s Landmarks*, Louisa County Historical Society; Carolyn Welton, “Leisurely Style of Life Flows from Green Springs,” *Richmond News Leader*, September 30, 1970. Louisa County Historical Society.

²¹ Louisa County Historical Society, *Old Home Places of Louisa County Revisited*, 234.

²² Schneider, “Woman,” 1; Lance Gay, “Battle in Virginia: Undermining History?” *The Evening Star and Daily News*, May 8, 1973. Louisa County Historical Society, 1.

²³ Boyce Loving, “Philosophy from the Wood Pile,” *The Daily Progress*, May 27, 1973, Louisa County Historical Society.

²⁴ Louisa County Historical Society, *Old Home Places of Louisa County Revisited*, 234.

²⁵ Welton, “Leisurely Style.”

²⁶ Louisa County Historical Society, “Old Homes Tour of Louisa County- Saturday, June 22, 2024, accessed January 5, 2024, <https://louisahistory.org/old-homes-tour>.

The Morris and Watson families, who were related by marriage, are responsible for the construction of seven plantations in Green Springs. The Morris plantations were Green Springs, Sylvania, Grassdale, and Hawkwood, and the Watson plantations were Ionia, Bracketts, and Westend.²⁷ The Morris and Watson family plantations operated as a network of plantations. Sylvania, Westend, and Bracketts are thought to retain evidence of cart paths that connected the three plantations and were likely traversed by their enslaved laborers.²⁸

Morris Family History

William Morris I came to Virginia from Wales and settled in New Kent County, Virginia.²⁹ William is first documented living in Blisland Parish, New Kent County in 1721 when the New Kent County records begin.³⁰ He later built his home, Taylor's Creek, in what is now Hanover County and died there in 1746.³¹ William was a wealthy landowner and owned land in New Kent County, Caroline County, Powhatan County, and Louisa County.³² He purchased 4,553 acres of land in Louisa County from Captain Danzie, a London merchant, in 1738. The tract of land was situated on both sides of the Camp and Bunches creeks.³³ William had one son, Sylvanus Morris, and daughters Martha, Theodocia, Eliza, Rebecca, and Mary.³⁴

²⁷ Elaine Taylor, "Morris-Watson Families of Green Springs Relationships by 1860," Louisa County Historical Society.

²⁸ Elaine Taylor, phone interview, July 26, 2024.

²⁹ Louisa County Historical Society, "Morris Family," 1; Randolph Van Liew, "Papers from Barton Morris," January 27, 1925, Louisa County Historical Society, 1-2; Anne Nelson, interview, August 5, 2024.

³⁰ Louisa County Historical Society, "Morris Lineage Section," 1.

³¹ Louisa, "Morris Family," 1; Anne Nelson, interview, August 5, 2024.

³² CW Morris, "Letter from CW Morris to Imogen Transcription," 1888, Louisa County Historical Society, 1.

³³ The Central Virginian Featuring Old Louisa County Homes, "Sylvania," *The Central Virginian*; Louisa, "Morris Family," 1.

³⁴ William Morris I, "Last Will and Testament," 1746, Louisa County Historical Society, 1-2; Anne Nelson, interview, August 5, 2024.

William Morris I's son, Sylvanus Morris, died in 1746. After William and Sylvanus' deaths, Sylvanus' three sons John Morris, William Morris II, and Col. Richard Morris inherited equal portions of William I's land. John Morris died soon after, and William Morris II absorbed John's share of inheritance.³⁵ William Morris II married Elizabeth Dabney and lived at Taylor's Creek, and Richard Morris married an Overton and lived at Green Springs.³⁶ Before William II's death in 1820, he gifted the land that Sylvania was built on to his son William Morris III, who was born in 1771.³⁷

Around 1790, William Morris III built the original section of Sylvania. William married Ann "Nancy" Watson of Ionia in 1801.³⁸ William died in 1831 and specified in his will that "I give to my beloved wife Nancy Morris for and during her widowhood and in lieu of dower, one certain tract or parcel of land situate lying and being in Louisa County on both sides of Bunches Creek" containing "all the houses on my home tract except the Barn, Overseers house & some negro quarters," which William wills to his son, James Morris.³⁹ Additionally, William leaves a provision that Nancy:

is not to cultivate any of the said above mentioned land oftener than once in three years in Indian Corn, she is to be at liberty and I do hereby give here the right to get fire wood and rail timber and all other timber for the use of the land herein before given her, & for the repairs of the houses & other conveniencies on the said Land off the land hereinafter given to my son James.⁴⁰

³⁵ Louisa, "Morris Family," 1; Louisa County Historical Society, "Sylvanus Morris d. 1746.;" Anne Nelson, interview, August 5, 2024; John Blair Dabney, "JB Dabney Manuscript," 1850, Louisa County Historical Society, 39, 41.

³⁶ Van Liew, "Papers," 2; Louisa, "Morris Lineage Section, 3 ; Dabney, "Manuscript," 40-41; Anne Nelson, interview, August 5, 2024.

³⁷ Dabney, "Manuscript," 42; Louisa, "Morris Family," 1; Van Liew, "Papers," 2; Louisa County Historical Society, *Old Home Places of Louisa County Revisited* (Louisa County Historical Society, 2012), 266; Anne Nelson, interview, August 5, 2024.

³⁸ Louisa, *Old Home Places*, 266; The Central Virginian, "Sylvania.;" Anne Nelson, interview, August 5, 2024.

³⁹ William Morris III, "Last Will and Testament," March 10, 1827, Louisa County Historical Society, 1.

⁴⁰ William Morris III, "Will," 1.

Furthermore, William specifies that “I give to my son James Morris to him and his heirs forever, my tract of land lying in Louisa County on Both sides of Bunches creek contuing one thousand and five acres” and:

it being a part of the tract of land given me by my father & on which my dwelling house stands in the above boundaries is contained the land herein before devised to my wife, my said son James is not to have any thing to do with the part left to her during her widowhood but on the termination of her widowhood or her death the land left to her, is to be his in fee simple.⁴¹

Nancy and James both lived until 1858, when Nancy died at the age of 76 and James at the age of 39. Given this information, James’ approximate year of birth is 1819, making him around 12 at the time of his father’s death.⁴² It is speculated in the archival record of Sylvania that before his death in 1858, James made additions to Sylvania.⁴³ After Nancy and James’ deaths, Sylvania was eventually inherited by James’ son John Watson Morris, born in 1855.⁴⁴ John married Louise Churchill Armstrong and had three daughters: Julia Marache Morris born in 1897, Harriette Elizabeth Morris born in 1898, and Louise Churchill Morris born in 1899.⁴⁵ During Harriette’s childhood, the Morris family sold violets and poultry at Sylvania.⁴⁶ In 1912, John sold the house out of the Morris family to a J. Douglas Gordon.⁴⁷

⁴¹ William Morris III, “Will,” 2.

⁴² “Death registers: Louisa County 1853-1896,” 1858, Film #004225415, Family Search, <https://www.familysearch.org/ark:/61903/3:1:S3HY-631W-R6?i=47>.

⁴³ Louisa, *Old Home Places*, 266.

⁴⁴ Nancy McEntee, phone interview, July 29, 2024; Anne Nelson, interview, August 5, 2024; “Virginia, Bureau of Vital Statistics, Birth Records, 1853-1896,” Film #007842564, Family Search, <https://www.familysearch.org/tree/sources/viewedit/7SY8-QXK>.

⁴⁵ Nancy McEntee, virtual interview, December 28, 2024.

⁴⁶ Nancy McEntee, phone interview, July 29, 2024.

⁴⁷ Louisa, *Old Home Places*, 266.

Sylvania's House and Landscape

Sylvania is first documented in 1802 in a Mutual Assurance policy purchased by William Morris II and William Morris III. William III (William Jr) is noted as “owner of the building”, and William Morris II (William Sr) is noted as “owner of the land in fee triple.” In 1802 Sylvania was named Wood Cote, indicating that the property was renamed Sylvania later. Although Sylvania had a different name, it can be identified as the same house due to the description of its location being “situated between the plantation Col Rich Morris and that of Whittle Flannagan.”⁴⁸ The buildings insured on the policy are a dwelling house, kitchen, smokehouse, and dairy. The four buildings are drawn in elevation (Fig 1). Although cardinal directions are not included in this policy, it can be presumed that the elevations drawn are the south facing elevations due to the plans documented later in 1815. The dwelling house is described as “a wooden dwelling house 44 feet long by 30 feet wide Two stories high underpinned with brick a cellar underneath better than half the house.” The drawing illustrates the house with two brick chimneys, one on each end of the house. On the west side of the house, there is a one-story structure drawn attached to the house. A porch is drawn near the center of the south elevation. The roof on the house appears to be gabled, and the brick underpinning is illustrated below the house. The kitchen is described as “wooden kitchen [?] by 16 feet one story high”. The kitchen is illustrated on the west side of the house with a central chimney and gabled roof. The smokehouse is described as “a wooden smokehouse 12 by 12 feet” and is illustrated southwest of the house with a gabled roof and no chimney. The dairy is described as “a wooden dairy 12 by 12 feet one story” and is illustrated east of the smokehouse with a gabled roof and no chimney.⁴⁹

⁴⁸ Mutual Assurance Society of Virginia, “Policy no. 960” 1802. Library of Virginia, reel 2, vol. 4 ; Katelyn Coughlan, in-person meeting at The Library of Virginia, August 2, 2024.

⁴⁹ Mutual Assurance Society of Virginia, “Policy no. 960.”

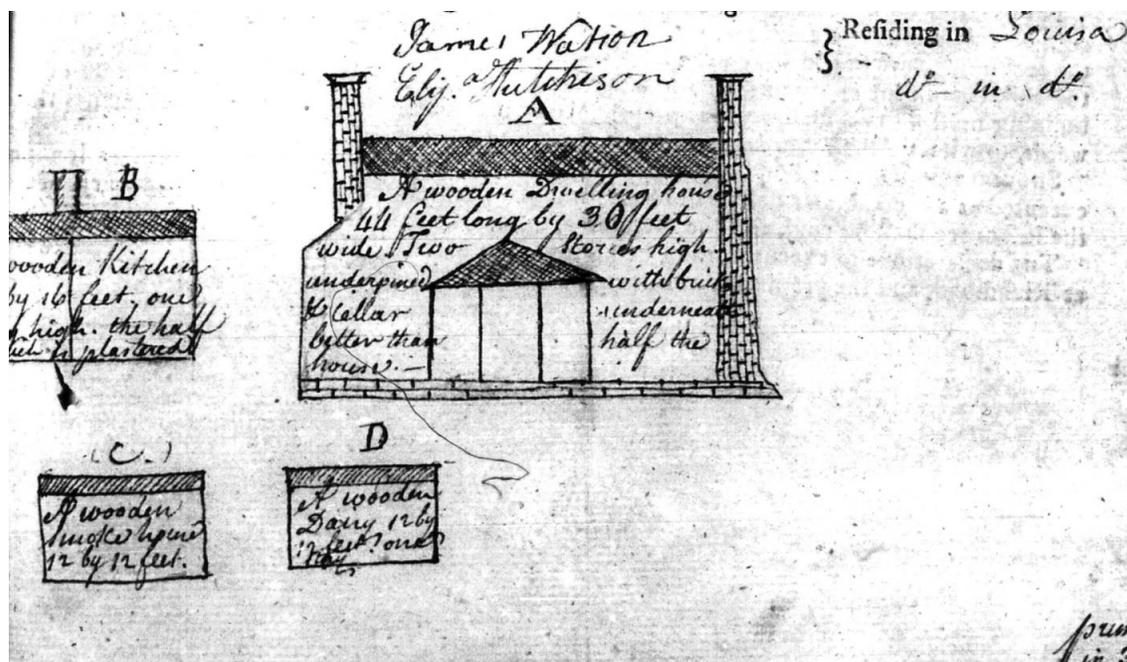


Figure 1: Southern elevations of Wood Cote's main house(A), kitchen(B), smokehouse(C) and dairy(D) drawn in 1802 by the Mutual Assurance Society of Virginia. The main house is drawn with two brick chimneys, a shed attached on the left side, brick underpinning, and a small front porch. The wood kitchen is drawn west of the main house. The wood smokehouse and dairy are drawn northwest of the house. Mutual Assurance Society of Virginia. "Policy no. 960." 1802. Library of Virginia, Reel 2, Vol.4.

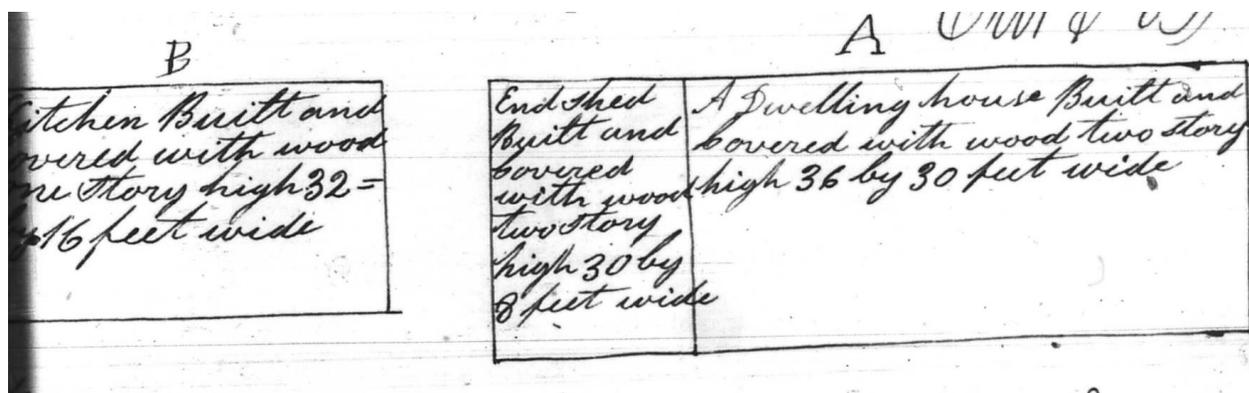


Figure 2: 1805 floor plans of Wood Cote's dwelling house(A) and kitchen(B). The dwelling house is drawn with the main 36 by 30-foot block on the east side and a two-story end shed attached on the west side. The kitchen is drawn to the west of the house. Mutual Assurance Society of Virginia. "Policy no. 452." 1805. Library of Virginia, Roll 4.

In 1805, Wood Cote was revalued for another Mutual Assurance policy. In 1805, the dwelling house, kitchen, smokehouse, and dairy are listed on the policy, but the smokehouse and dairy are no longer insured. Both William Morris II and William Morris III are listed as residents at Wood Cote. The dwelling house is drawn in plan (Fig 2). On the east side of the dwelling house, the house is described as “a dwelling house built and covered with wood two story high 36 by 30 feet wide.” On the west side of the house, another unit is drawn attached to the western wall of the dwelling house and described as an “end shed built and covered with wood two story high 30 by 8 feet wide.” To the west of the dwelling house, the kitchen is drawn in plan and is described as a “kitchen built and covered with wood a story high 32 and 16 feet wide.” It is noted with the plan that “These buildings is not contiguous to each other nor to any other buildings.”⁵⁰

When comparing the 1802 and 1805 drawings and descriptions of Wood Cote, one change to the dwelling house can be noted. In 1802, the length of the house is recorded as being 44 feet long.⁵¹ Even though the length of the house in 1805 is recorded as being 36 feet long, the end shed is recorded as being an additional 8 feet wide, making the total length of the house in 1805 44 feet long as well.⁵² Although the house remained the same width and length between 1802 and 1805, the end shed was converted from one story to two. In 1802, the end shed is drawn as being one story tall on the west side of the house, but in 1805 the end shed is described as two stories high.⁵³

⁵⁰ Mutual Assurance Society of Virginia, “Policy no. 452.” 1805. Library of Virginia, Roll 4.

⁵¹ Mutual Assurance Society of Virginia, “Policy no. 960.”

⁵² Mutual Assurance Society of Virginia, “Policy no. 452.”

⁵³ Mutual Assurance Society of Virginia, “Policy no. 960”; Mutual Assurance Society of Virginia, “Policy no. 452.”

In 1815, Wood Cote was reevaluated in another Mutual Assurance policy. Like the other two policies, the residents listed on this policy are William Morris II and William Morris III. The two buildings listed on this policy are the dwelling house and the kitchen. The dwelling house and the kitchen are drawn in plan with cardinal directions denoted, therefore confirming the orientation of the drawings in the previous two policies (Fig 3). The dwelling house is drawn in plan with the dwelling unit on the east side and a shed drawn attached to its west wall. The dwelling house is described as “a dwelling house two stories high built of wood 36 feet long and 30 feet wide.” The shed is described as “a shed 30 by 8.” To the west of the house, the kitchen is drawn in plan and described as “a kitchen one story high built of wood 32 by 16 feet.” It is noted on the policy that “the buildings in this plat are more than 30 feet apart and not within 30 feet of another building.”⁵⁴ In comparison with the 1805 policy, no major additions had been made to the dwelling house by 1815.

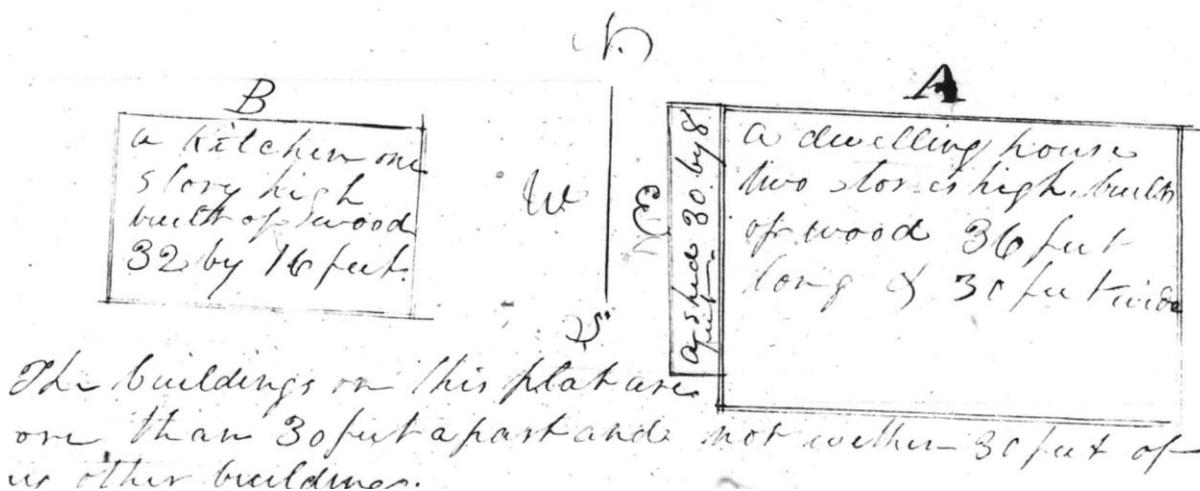


Figure 3: 1815 plans of Wood Cote’s dwelling house(A) and kitchen(B) with cardinal directions drawn. No architectural changes are documented since 1805. Mutual Assurance Society of Virginia. “Policy no. 452,” 1815. Library of Virginia, Roll 5.

⁵⁴ Mutual Assurance Society of Virginia, “Policy no. 452,” 1815. Library of Virginia, Roll 5.

The next piece of recorded evidence about the house is that James Morris expanded the house after inheriting it from his father William Morris III.⁵⁵ This assumption is questionable for a few reasons. When William died in 1831, his will provided instruction that the house be given to his wife Nancy until her widowhood or remarriage and then given to James.⁵⁶ However, Nancy and James both died in 1858.⁵⁷ Although the statement claims that James expanded the house, since he died the same year as his mother, it is unclear if or when James inherited the house from her, or if she gifted the house to him before her death. In addition, William's will allowed Nancy to make repairs to the house, making it possible that Nancy was responsible for these additions, not James.⁵⁸ Furthermore, John Blair Dabney, a Morris family relative, provides valuable information about who might have been living in Sylvania in 1850. He wrote that "Joseph Morris, Uncle William's second son, is a bachelor, and has resided with his aged mother who is still living. James Morris, Uncle William's youngest son, was a graduate of the University of Virginia. He married Miss Smith, the daughter of Marcellus Smith, and granddaughter of Governor James Pleasants, and resides in Louisa."⁵⁹ Dabney's account puts the record that James Morris enlarged Sylvania in question because he implies that Joseph lived with Nancy after William's death. Unfortunately, Dabney does not expand on where James lived in Louisa, so it is possible that James also lived in Sylvania with his wife, or that Joseph and Nancy moved to another home at some point. Since James and Nancy died in the same year, it is unclear whether James would have inherited the house for enough time to make major additions, or if he had

⁵⁵ Louisa, "Old Home Places," 266.

⁵⁶ William Morris III, "Will," 1.

⁵⁷ "Death registers: Louisa County 1853-1896," 1858.

⁵⁸ William Morris III, "Will," 1.

⁵⁹ Dabney, "Manuscript," 43.

made additions during Nancy's lifetime and ownership of the house.⁶⁰ Therefore, a definitive answer to who enlarged Sylvania cannot be determined from archival evidence.

In 1883, Sylvania's grand staircase is documented in a newspaper article describing the marriage of Carrie Morris. The article states:

Mrs. J. Frank Bickers, of "Weston," tells of having attended the wedding of Carrie Morris to Mr. Furguson, in 1883. The wedding took place at "Sylvania," and the bride, dressed in a lovely white wedding gown, came down the winding stairway and was married in the living room.⁶¹

Here, the winding staircase can be attributed to the grand staircase that is found on the eastern end of Sylvania, as it is the only staircase in the house that winds. This article proves that the addition to the eastern side of Sylvania with the staircase was added before 1883.

After James and Nancy's lifetime, there is no evidence of work being done at the house until 1911 when the first known photograph was taken of the south elevation of the house (Fig 4). In the 1911 photo, Sylvania displays a few alterations since 1815. Two wings have been added to the house: one on the east side and one on the west side. On the east wing, an orangery is visible. Although the roof was drawn gabled in 1802, in 1911 the roof is hipped with a gable and window added to its south side. The porch appears to be similar to the one drawn in 1802. This photograph is also the first piece of evidence for the windows at Sylvania. Although partially obscured by bushes, the two large tripartite windows on Sylvania's south elevation are visible, with their shutters closed, in this photograph. It is also important to note that a faint line in the siding can be detected on the right side of the main block of the house.

⁶⁰ Death registers: Louisa County 1853-1896," 1858.

⁶¹ The Central Virginian Featuring Old Louisa County Homes, "Sylvania," *The Central Virginian*; Louisa, "Morris Family," 1.



Figure 4: The first known photograph of Sylvania’s south elevation taken in 1911 including Harriette Morris standing in the center, two unknown children, and her father John Morris and stepmother Minnie standing on the porch. Courtesy of Nancy McEntee, granddaughter of Harriette Morris.

After John Morris sold Sylvania out of the family, it is recorded that Sylvania was completely restored in 1932.⁶² However, there is no written or photo evidence for what this restoration entailed. A real estate brochure provides photos and information about the property’s condition in 1950. The brochure includes photographs of the house and landscape (Figs 5-8). The land at this time had been professionally landscaped, and the pastures were being used for hay and crops. In this article, the house is dated to 1790.⁶³ The 1932 restoration of the house is noted, but the article does not elaborate on what the restoration included. An “antique tiny cottage which holds a laundry and servant’s room with bath” is mentioned, as well as a “guest cottage”. The guest

⁶² Louisa, “Old Home Places,” 266.

⁶³ Stevens and Company, “Sylvania,” 1950. Louisa County Historical Society, 1.

cottage, which still sits on the property, is pictured in the listing (Fig 9).⁶⁴ Although the “antique tiny cottage” is not pictured, it is possible that this cottage is the surviving slave quarter on the property. A site map of the property is included as well. Here, the footprint of the house is drawn including the porches. On this footprint, the small northwest pantry addition that now exists leading off from the smaller stair hall is not drawn. In its place, a back porch is drawn wrapping around that corner of the house (Fig 10). This arrangement may imply that door now leading to that addition previously provided access to the rear porch since there is no other exterior door on the back side of the house. Other than this difference, the footprint of the house appears to be the same as today. To the west of the house, the surviving quarter is drawn. A garage is included to the north of the quarter, which today lies in ruin.⁶⁵

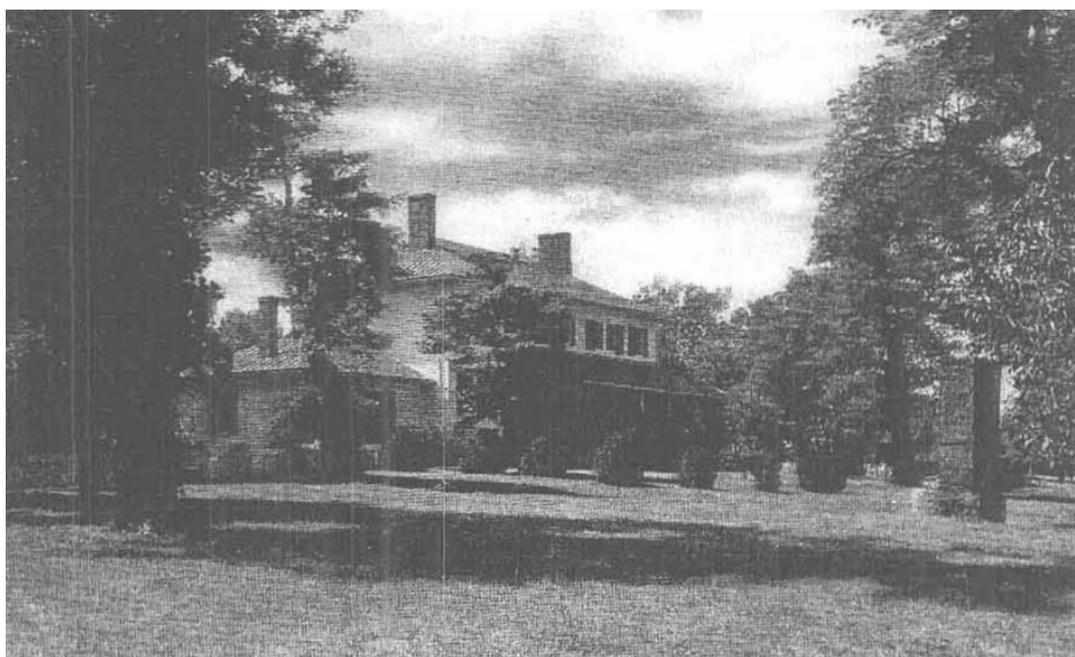


Figure 5: Northeast view of Sylvania in 1950 with a one-story porch visible on the north side, the hipped roof addition, and the east wing addition. Stevens and Company. “Sylvania.” Real Estate Brochure. Louisa County Historical Society.

⁶⁴ Stevens and Company, “Sylvania,” 2.

⁶⁵ Stevens and Company, “Sylvania,” 4.



Figure 6: Southeast view of Sylvania in 1950 with the southern porch, hipped roof and southern gable, and tripartite windows visible. Stevens and Company. "Sylvania." Real Estate Brochure. Louisa County Historical Society.

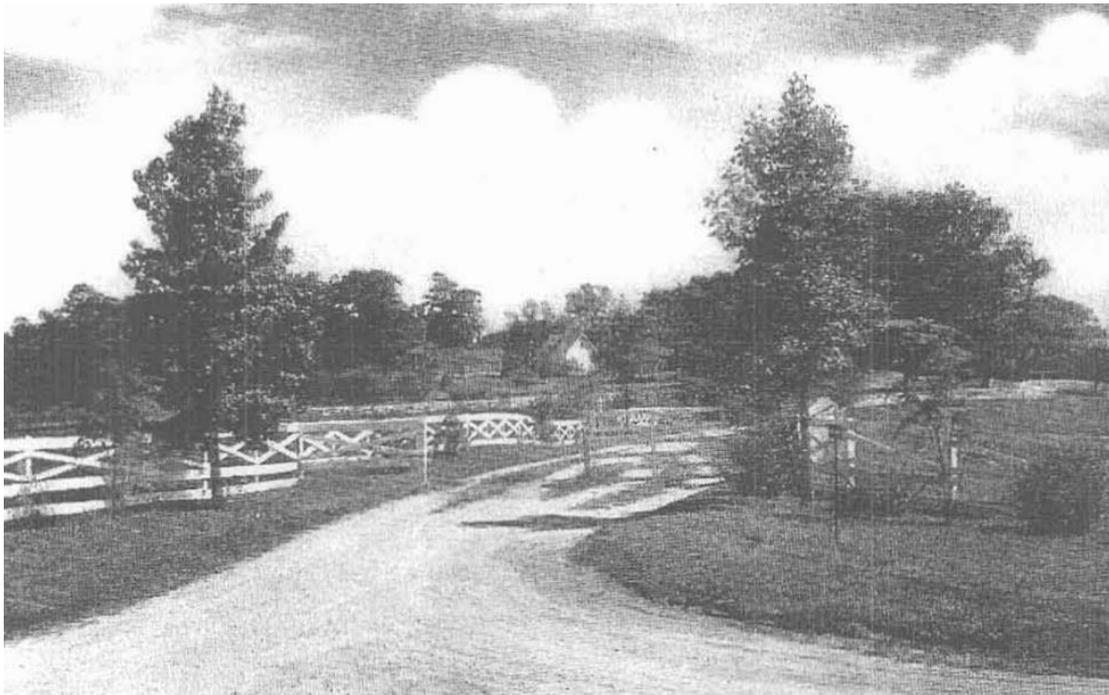


Figure 7: View of Sylvania's entrance from Route 15 with the surviving quarter visible in the background. Stevens and Company. "Sylvania." Real Estate Brochure. Louisa County Historical Society.



Figure 8: View from southern-facing porch looking south. Stevens and Company. "Sylvania." Real Estate Brochure. Louisa County Historical Society.

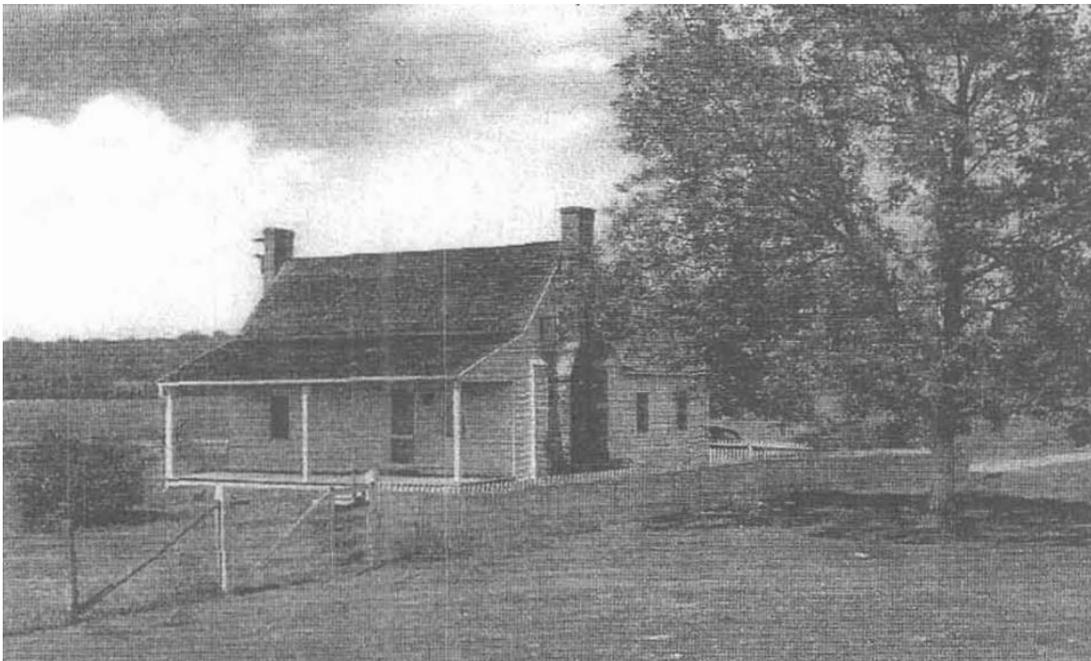


Figure 9: Guest Cottage southwest of Sylvania, which has since been renovated. Stevens and Company. "Sylvania." Real Estate Brochure. Louisa County Historical Society.

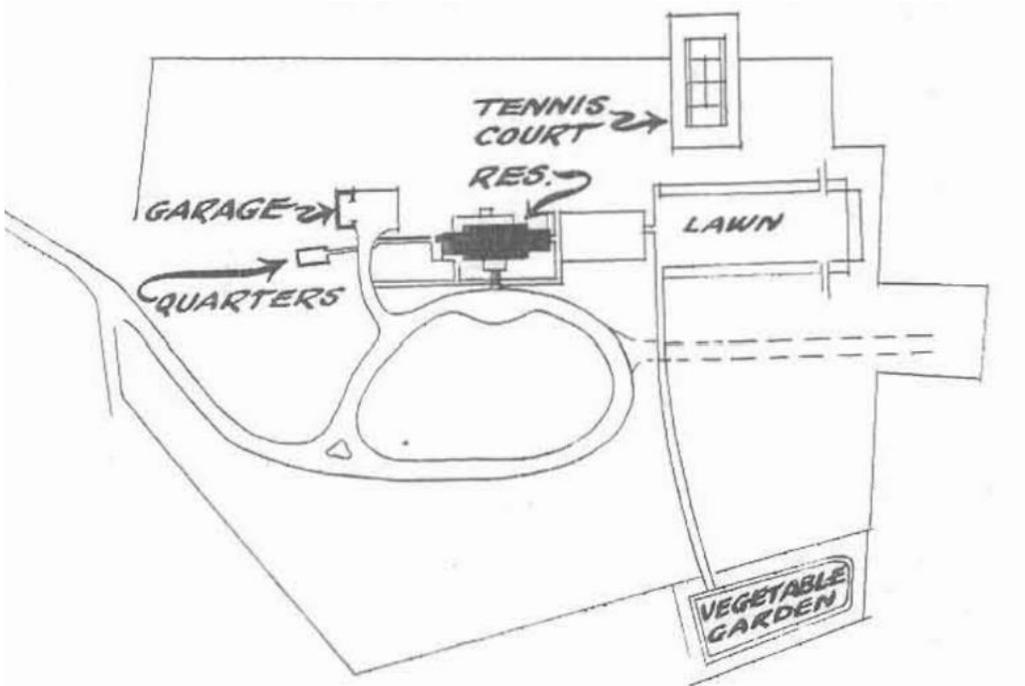


Figure 10: Sylvania's site plan, 1950. The main house is pictured in the center ("Res") with the surviving quarter to its west and a garage, tennis court, lawn, and vegetable garden that no longer remain on the site. Stevens and Company. "Sylvania." Real Estate Brochure. Louisa County Historical Society.



Figure 11: Undated photograph of Sylvania during Richard Allen's ownership viewing the south elevation with the orangery visible on the right wing. In *Old Home Places of Louisa County Revisited*, Louisa County Historical Society, 2012, 266.

The next piece of photo evidence is a photograph of the south side of the house taken after Richard Allen purchased the home in 1955 (Fig 11). In this photo, the house has not been altered on its south side, and the tripartite windows and the change of the siding on the right side of the main block of the house are more visible. This photograph is supplemented by descriptions of the house that were given in a series of newspaper articles published during Allen's ownership, unfortunately all undated. One article describes Sylvania as having an "L-shaped entrance hall", "den and office on left", and a "living room and dining room lead through to a second screened porch viewing gardens". The west wing is described as having a "kitchen, pantry, servants' room and bath" and the east wing is described as stepping down to a "guest bedroom and bath". The upstairs is described having "four master bedrooms" with three of the four having fireplaces and adjoining dressing rooms.⁶⁶ Another article describes Sylvania as having "hand-beaded weatherboarding" with framing that is "morticed and held together with pegs" and "large hand-hewn timbers" with older nails that are handmade. The interior is noted to have "numerous cross-and-bible doors", "seven fireplaces with hand-made mantels", and "wide pine floors". The layout is described having six bedrooms and five baths, a "double pullman kitchen", a living room, dining room, den, L-shaped hall, and a large basement.⁶⁷

In 1958, a HABS survey was conducted at Sylvania. The survey concluded that the dwelling house was originally one and a half stories high, with the center being later enlarged to two stories. The survey proposes that the original section of the house was built between 1738 and 1750. The survey also assumes that William Morris I gifted the property to his son Sylvanus who built the house.⁶⁸ Since this information differs from other archival information, it is essential to

⁶⁶ The Central Virginian, "Sylvania."

⁶⁷ Loving, "Sylvania Farm."

⁶⁸ Magruder, "Sylvania", 1.

assess which theory is correct. While the 1738-1750 date range for construction did appear in other news articles, these articles had multiple inconsistencies that can be assumed to be incorrect due to an overwhelming amount of contradictory evidence. One reason the 1738-1750 date of construction is likely incorrect is due to the large amount of physical evidence in the house, which will be discussed in a later chapter, that suggests a date of construction at the late end of the 18th century.⁶⁹ Furthermore, there is no credible archival evidence that suggests that Sylvanus built the house. While it seems to be a common assumption that he was the builder due to the property's current name, this theory can also be discredited by the Mutual Assurance records' documentation of the original name being Wood Cote.⁷⁰ Upon inspection of the John Blair Dabney manuscript, Dabney writes about his Uncle, William Morris III, stating that William "was married to Miss Watson, the sister of David Watson of Louisa and of Doctor Watson of Richmond, a most worthy and amiable lady, and of a high intelligent, respectable, and wealthy family. I believe that my grandfather had previously put him in possession of a valuable farm near the Green Springs in Louisa, and upon this estate he settled with his wife."⁷¹ This family record implies that it was indeed William Morris III who settled on the property, not Sylvanus Morris.

The survey includes a plan of the first floor that denotes the estimated order of additions (Fig 12). According to the survey, the two rooms west of the entrance were the original portion, with the rest of the center portion of the house being added around 1800, and the two side wings being added around 1850.⁷² Although the information from the HABS survey is questionable, it does

⁶⁹ Mark Kutney, Site visit, July 25, 2024.

⁷⁰ Mutual Assurance Society of Virginia, "Policy no. 960."

⁷¹ Dabney, "Manuscript," 42.

⁷² Magruder, "Sylvania," 1.

provide value in its photos from the interior and exterior of the house. The survey provides a photo of the north side of the house (Fig 13). Here, a one-story porch is visible on the north side of the house. The hipped roof is also visible in this photo, with no gable on the north end. Other than the absence of the roof, shutters, chimneys, and porch due to the earthquake and tornado damage, the north end of the house has remained relatively unchanged since 1958. The HABS survey includes interior photos as well, including the entrance hall (Fig 14), living room mantel (Fig 15), and dining room mantel (Fig 16). The outbuilding, labeled as an “office” is also pictured (Fig 17). Other than the deterioration of these spaces, these spaces appear relatively unchanged since 1958.

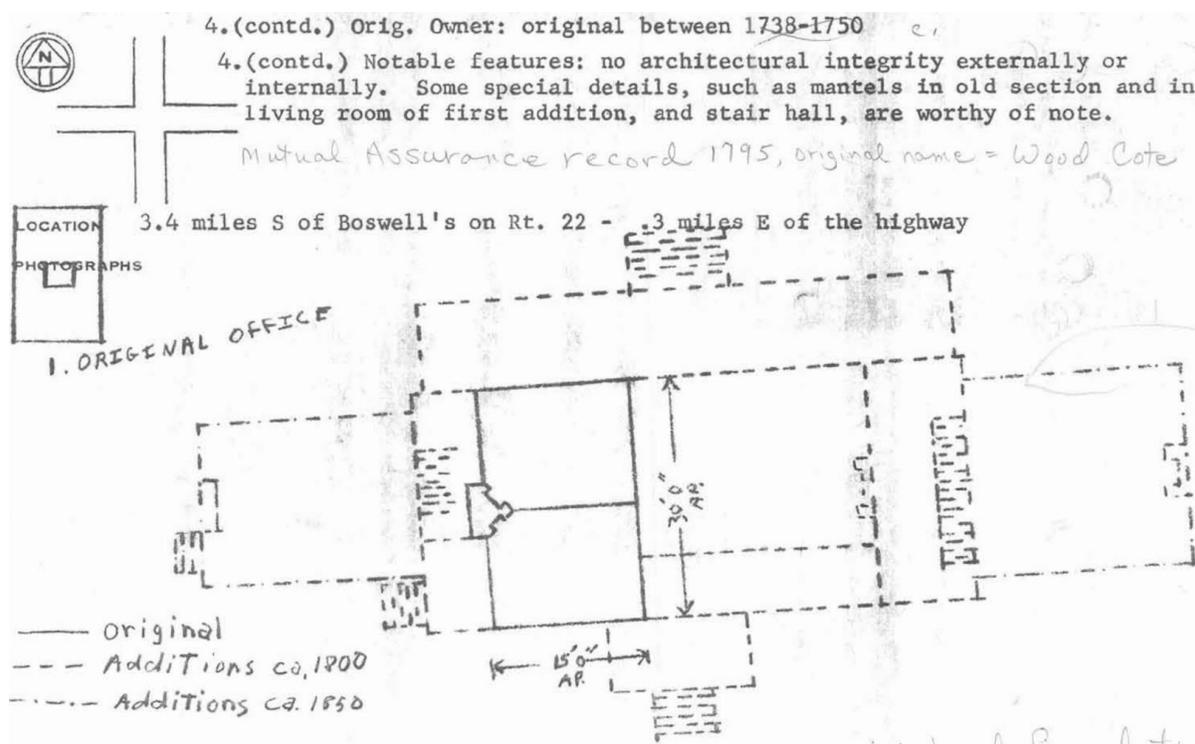


Figure 12: First floor plan of Sylvania in 1958 with HABS' theory for the sequence of its additions denoted by line types. HABS survey, February 7, 1958, Louisa County Historical Society.



Figure 13: Photograph of the north elevation of Sylvania in 1958 with the northern porch and hipped roof visible. Taken by HABS, recorded February 7, 1958, and kept at the Louisa County Historical Society.



Figure 14: View from the entrance hall looking east at the arch and grand staircase. Taken by HABS, recorded February 7, 1958, Louisa County Historical Society.

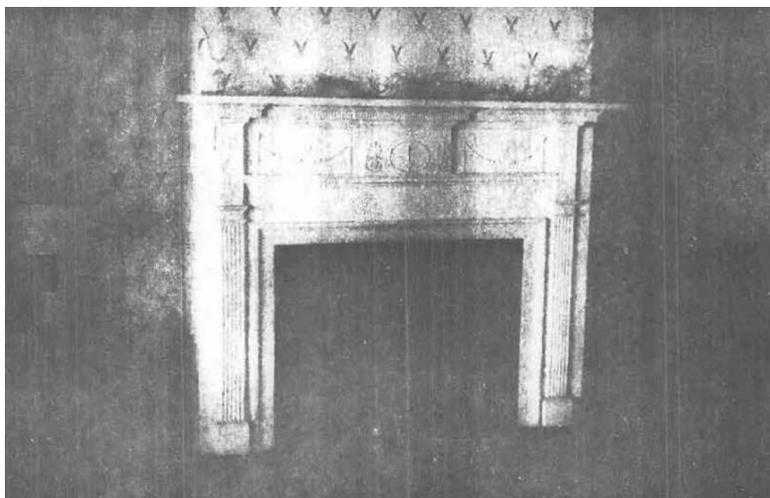


Figure 15: Photo of the living room mantel. Taken by HABS, recorded February 7, 1958, Louisa County Historical Society.

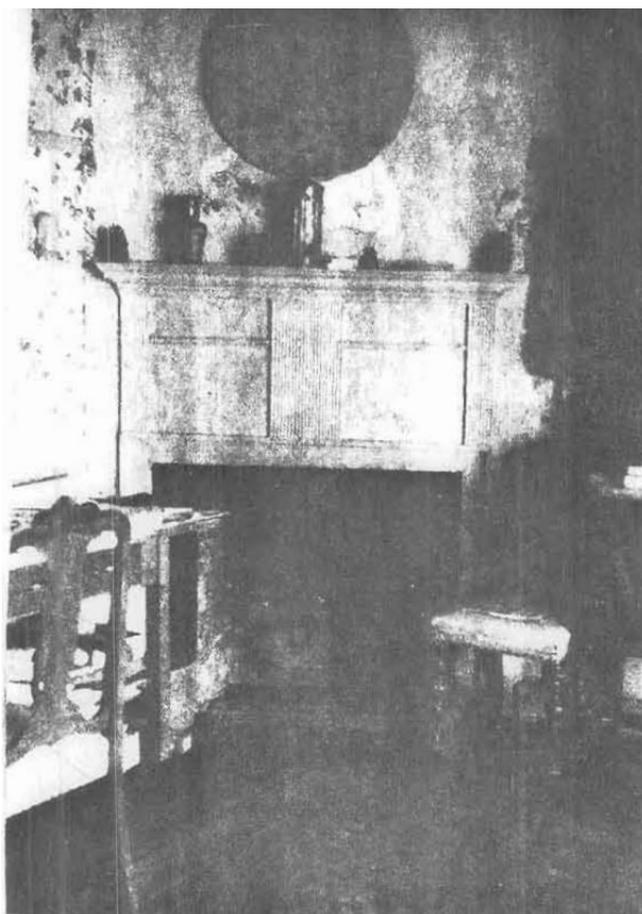


Figure 16: Photo of the dining room mantel. Taken by HABS, recorded February 7, 1958, Louisa County Historical Society.



Figure 17: Photo of the south elevation of the surviving outbuilding. Taken by HABS, recorded February 7, 1958, Louisa County Historical Society.

In 1991, a set of photographs were taken of the interior and exterior of Sylvania by Nancy McEntee, the granddaughter of Harriette Morris. These photos document the porch and bay window additions that Richard Allen made to Sylvania after the 1958 HABS survey (Figs 18-26). The interior photos document the majority of Sylvania's interior, and they include the first documented photos of many of its spaces. (Figs 27-43). Compared to the 1958 photos of the grand staircase and first floor mantels, those two elements appear unchanged in 1991. Unfortunately, there are no other photographic references to assess if or how the interior of Sylvania changed between 1958 and 1991. The exterior of Sylvania was photographed again in 1997, documenting no change since 1991 (Fig 44). In 2005, another photo was taken of the southern elevation, with the only change being the removal of the house's shutters (Fig 45).

Today, the layout of the house generally matches the description of the house during Richard Allen's ownership (Fig 46). Upon entry, the house has an L-shaped hall with a grand staircase. To the left is the office, and behind the hall there is the dining room and living room. Between

the dining room and the west wing, there is a small hallway with another staircase. Attached to the hallway is the west wing which is now empty and another room resembling a pantry. There is no bathroom or bedroom in the west wing. At the rear of the L-shaped hall there is a bathroom, and the east wing steps down into a large room with two closets. Upstairs, there are four bedrooms, three of which have a fireplace and walk-in dressing rooms, and two bathrooms. The hipped roof that was destroyed by the 2011 tornado has been replaced by a gabled roof, and the north and south facing porches that were added by Richard Allen and destroyed by the tornado have not been replaced.



Figure 18: The southern elevation of Sylvania in 1991. Alterations made by Richard Allen shown in this photo include a new porch attached to the main block of the house and a bay window added to the western wing. The grade of the landscaping has also been changed to slope up to the porch addition. Taken by Nancy McEntee in 1991.



Figure 19: A closer view of the bay window addition made to the west wing by Richard Allen. In the background, the outbuilding is visible to the left, and a garage, which no longer stands, is visible to the right. Taken by Nancy McEntee in 1991.



Figure 20: A closer view of the southern porch addition made by Richard Allen. Taken in 1991 by Nancy McEntee.



Figure 21: Another view of Sylvania's southern elevation and the porch and bay window additions. Taken by Nancy McEntee in 1991.



Figure 22: View of the southern elevation and west wing of Sylvania in 1991. Taken by Nancy McEntee.



Figure 23: View of Sylvania's southern elevation and eastern wing with the orangery. Taken by Nancy McEntee in 1991.



Figure 24: Photo taken from the southern porch addition looking east. Taken by Nancy McEntee in 1991.



Figure 25: Photo of Sylvania's northern elevation with the northern porch addition made by Richard Allen after 1958. Taken by Nancy McEntee in 1991.



Figure 26: View of Sylvania looking south, looking at the western wing. Taken by Nancy McEntee in 1991.



Figure 27: Photo taken in the southern entrance hall, looking toward the southern entrance.
Taken by Nancy McEntee in 1991.



Figure 28: Photo taken in the southern entrance hall, facing the eastern grand staircase in the eastern stair hall. Taken by Nancy McEntee in 1991.



Figure 29: Photo taken in the southern entrance hall facing the eastern stair hall and the grand staircase, featuring the arch and tripartite window in the southern entrance hall. Taken by Nancy McEntee in 1991.



Figure 30: Photo taken in the eastern stair hall looking north at the grand staircase and the first-floor bathroom in the background. Taken by Nancy McEntee in 1991.



Figure 31: Photo taken in the eastern stair hall looking north at the grand staircase and the first-floor bathroom. Taken by Nancy McEntee in 1991.



Figure 32: Photo taken on the landing of the grand staircase. The eastern stair hall and southern entrance hall are visible below, and the second-floor landing and southeast bedroom are visible above. Taken by Nancy McEntee in 1991.



Figure 33: Photo taken from the bottom of the grand staircase looking at the eastern stair hall and the tripartite window in the southern entrance hall. Taken by Nancy McEntee in 1991.



Figure 34: Photo taken in the northern parlor with the two northern tripartite windows and the opening to the northern dining room visible. Taken by Nancy McEntee in 1991.



Figure 35: Photo taken in the northern parlor featuring its tripartite window. Taken by Nancy McEntee in 1991.



Figure 36: Photo taken in the northern dining room, looking into the northern parlor. The eastern fireplace is visible in the background. Taken by Nancy McEntee in 1991.



Figure 37: Photo taken in the southern office, looking at its southern tripartite window. Taken by Nancy McEntee in 1991.



Figure 38: Photo taken in the western stair hall, facing the western staircase and the entrance to the western wing on the right. Taken by Nancy McEntee in 1991.



Figure 39: Photo taken in the western wing, which was being used as a kitchen, looking at the bay window addition. Taken by Nancy McEntee in 1991.



Figure 40: Photo taken in the second-floor hallway, looking east toward the northeastern bedroom and the grand staircase. Taken by Nancy McEntee in 1991.



Figure 41: Photo taken in the northeast bedroom, looking at the eastern fireplace. Taken by Nancy McEntee in 1991.



Figure 41: Photo taken in the dressing room in the northeast bedroom. Taken by Nancy McEntee in 1991.



Figure 42: Photo taken in the southwest bedroom, looking east toward the second-floor hallway.
Taken by Nancy McEntee in 1991.



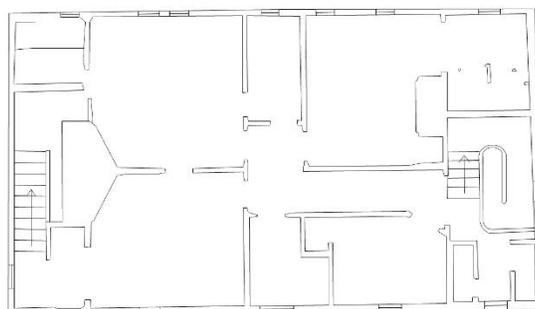
Figure 43: Photo taken in the northwest bedroom, looking toward the western corner fireplace.
Taken by Nancy McEntee in 1991.



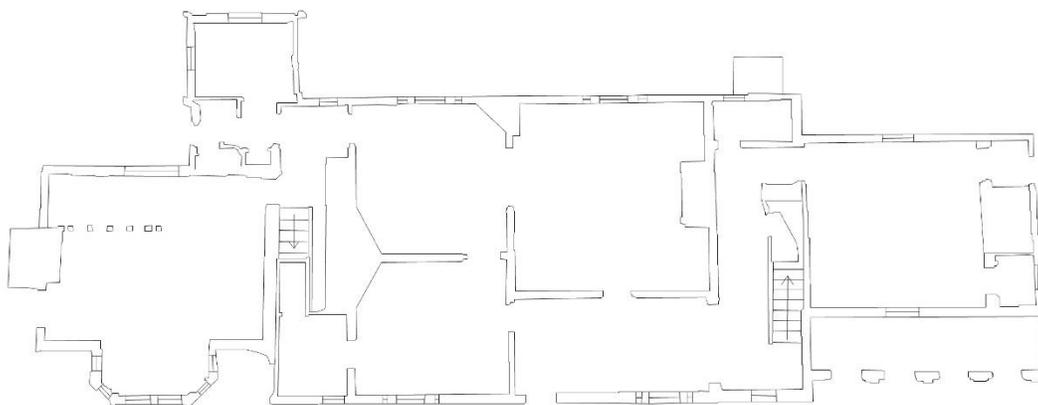
Figure 44: Sylvania during Richard Allen's ownership. Photographed on April 6, 1997, and held at the Louisa County Historical Society, 2018.12.059.



Figure 45: Morris descendants Nancy McEntee, granddaughter of Harriette Elizabeth Morris Conlin, and Elizabeth Wayne, great granddaughter of Harriette Morris Conlin, standing in front of the south elevation of Sylvania in 2005. Shared by Nancy McEntee.



Second Floor



First Floor



Figure 46: The current first and second floor plans of Sylvania, drawn from 3D scan data collected in 2025.

Chapter Two: Deciphering the Physical Evidence at Sylvania

In 1958, a HABS survey concluded that Sylvania had “no architectural integrity externally or internally” except for its mantels and large stair.⁷³ From the perspective of this survey, integrity would have been defined by whether Sylvania retained its original 1790s appearance. Since Sylvania has undergone many renovations, it has not maintained its original architectural form. However, Sylvania’s structure and ornament hold many clues to its history of construction. Evidence including trim, nails, foundation walls, floors, windows, and exposed structural members can be considered to piece together a better picture of how Sylvania developed over time. Although the original house is not intact, Sylvania’s evidence for its architectural development over time allows for an analysis of how the house developed over time as a plantation house. This chapter will assess the architectural evidence present in the house to determine a better understanding of how Sylvania changed architecturally over time and what these changes might reveal about how Sylvania was used and perceived.

In this analysis, the discussion of the house will be divided into different “campaigns” (Fig 47). The word “campaign” is used to describe a portion of the house that is speculated to have been designed and built at the same time. In this discussion, Sylvania is divided into six campaigns to simplify the analysis of its physical evidence. The division of these campaigns is based on the initial theories of construction that were suggested by the 1958 HABS survey and a 2005 National Park Service survey. The campaigns are numbered based on their speculated age, with Campaign One being the oldest according to HABS and Campaign Six being the newest

⁷³ Magruder, “Sylvania,” 1.



Figure 47: A map of the locations of the campaigns including both the first and second floor. The floor plan was drawn from 3D data collected at Sylvania to an accurate scale. The different campaigns that are assessed in this chapter are denoted by color and are arranged on the key in chronological order.

addition. Despite the labeling of campaigns, these labels do not mean that two campaigns are separate from one another, as physical evidence will suggest that some of the proposals made by HABS about Sylvania's campaigns of construction are incorrect. For example, Campaign One and Campaign Two are separated into two campaigns in this analysis based on information in the HABS survey, but the physical evidence discussed in this analysis proposes that the two may have been designed and built at the same time.

The analysis of physical evidence aims to answer a series of questions about the architectural development of Sylvania that are left unanswered by archival evidence. The first question that will be investigated is: what did the original Wood Cote look like? Without documentation of the house before 1802, the appearance of the house in 1790 can only be told by physical evidence. Furthermore, what is documented of the house in 1802, 1805, and 1815 does not indicate details such as doors, windows, and plans of the interior. The lack of detailed information about the house before its first known photo in 1911 leaves much of its story to be told by its remaining physical evidence. One theory, offered by HABS, is that Campaign One existed before Campaign Two. However, HABS incorrectly assumes that Campaign One was built between 1738 and 1750. Beyond this inaccuracy, the survey's assumptions about other areas of the house, such as the east stair addition, can be proven incorrect by an overwhelming amount of physical evidence.⁷⁴ Therefore, the theories that HABS proposed must be questioned. Did Campaign One ever exist before Campaign Two, or were the two built at the same time? Following HABS' theory that Campaign One existed without Campaign Two, there are a few questions to consider. Firstly, there is no evidence for stairs existing in Campaign One to connect the first and second

⁷⁴ Magruder, "Sylvania," 1.

levels.⁷⁵ If Campaign One existed before Campaign Two, where were the stairs? Could they have been removed, or was Campaign One originally 1 ½ stories, as HABS suggested?⁷⁶ If Campaign One was initially 1 ½ stories, that evidence is not visible.⁷⁷ Additionally, where was the original entrance? If Campaign One predates Campaign Two, its entrance could have been erased by the addition of Campaign Two, as well as its original windows.

Another more recent theory offered by architect Doug Gilpin, who assessed Sylvania in 2006, is that Campaign One and Campaign Two were built at the same time. Gilpin proposed that the original core of the house consisted of both Campaign One and Campaign Two. He proposed evidence that the original house had a stair in the south entrance hall in Campaign Two (Fig 48). Another piece of evidence, which may have previously led HABS to assume that Campaign Two postdated Campaign One, is that the chimney in Campaign Two appears to have been reconstructed, likely when the eastern stair hall was added and the original stairs were removed (Fig 49).⁷⁸ Regardless of whether or not Campaign One existed with or before Campaign Two, it is certain that this theory describes the appearance of Wood Cote in the 1802 Mutual Assurance Policy.

Unfortunately, a large amount of evidence that would prove or disprove these two theories has been destroyed or is inaccessible. The roof, which may have offered valuable information about the two campaigns, was destroyed in the tornado. While the cellar survives, it is only accessible

⁷⁵ Kutney, site visit, July 25, 2024.

⁷⁶ Magruder, "Sylvania," 1.

⁷⁷ Kutney, site visit, January 2, 2025.

⁷⁸ W. Douglas Gilpin, Jr, FAIA. Former Principal at Dalgliesh Gilpin Paxton Architects, interview, January 14, 2025; Gilpin, "Sylvania." Letter. February 22, 2007.



Figure 48: The location of the original staircase in the southeast corner of Campaign Two. In his theory, Doug Gilpin proposes that the original staircase was in the southeast corner of Campaign Two. Physical evidence for this staircase has been found in this location in the cellar and on the second floor.



Figure 49: The location of the rebuilt chimney on the eastern end of Campaign Two. Doug Gilpin proposes that the original chimney on the east end of the house was replaced by the current chimney when Campaign Four was added. He speculates that the reasoning for this was to move the chimney into the interior of Campaign Two to make room for the hallway in Campaign Four. The evidence for its reconstruction is present in the cellar, where the brick pattern differs from the rest of the cellar.

under Campaign Two, and there is no access to the cellar under Campaign One. While structural members exist between the walls, there are only a few moments where they are visible.

Therefore, both campaigns will be assessed individually, and then evidence for their order of construction will be considered.

The next question is when was Campaign Three converted from an end shed to a livable space? In the HABS survey, the construction date of Campaign Three is assumed to be around 1800.⁷⁹ However, in 1802, Campaign Three was documented as a one-story shed.⁸⁰ In 1805, the shed is recorded as being two-stories.⁸¹ By 1815, Campaign Three is still described as a shed.⁸² Contrary to HABS' prediction, Gilpin proposed that the shed was converted into the western stair as a Greek Revival renovation to the house alongside the addition of other Greek features.⁸³ However, this addition may have been enclosed prior to the Greek Revival renovations and later modified.

Another question about the house is whether the side wings were added at the same time or not (Fig 50). Since there is a large gap in documentation of the house between 1815 and 1911, the two wings and their order of construction are undocumented. HABS assumes that the two were built at the same time around 1850.⁸⁴ Again, Gilpin has a different theory. Gilpin speculates that the eastern wing was added at the same time as the eastern stair hall in the second half of the 19th century. This assumption is based on circular sawn framing in the roof and its more Italianate style. For the western wing, Gilpin theorizes that it was added to the house in the 20th

⁷⁹ Magruder, "Sylvania," 1.

⁸⁰ Mutual Assurance Society of Virginia. "Policy no. 960," 1902.

⁸¹ Mutual Assurance Society of Virginia. "Policy no. 452," 1805.

⁸² Mutual Assurance Society of Virginia. "Policy no. 452," 1815.

⁸³ Gilpin, "Sylvania." Letter.

⁸⁴ Magruder, "Sylvania," 1.



Figure 50: The location of the side wing additions, with the wing attached to Campaign Four on the right, and the wing defined as Campaign Five on the left.

century, before 1911, but that it may have been an older recycled structure. Gilpin notes that the cornice and exterior details differ between the two wings, prompting the assumption that they were added at different dates.⁸⁵ With these questions in mind, the physical evidence at Sylvania can be analyzed and compared to bring more clarity to the differing theories for its sequence of construction.

Campaign One: HABS' Original Wood Cote

According to the 1958 HABS survey, Sylvania's original portion consisted of the two western rooms in the main block on the house that share a corner fireplace (Fig 51). This portion of the house measures 15 feet by 30 feet. The survey speculates that this portion was built between 1738 and 1750 and was one and a half stories, but no evidence for these claims is included in the survey.⁸⁶ Other than the HABS survey, there is no documented evidence for what the original house looked like. On the contrary, there is another theory that Campaign One and Campaign Two were constructed at the same time.⁸⁷ Since Sylvania is not documented without Campaign Two, it is uncertain whether Campaign One ever existed on its own, or if the original Wood Cote was both Campaign One and Campaign Two. However, there is physical evidence at the site that offers clues to what the original house might have been.

Structural Evidence

One area that offers clues about this campaign is the attic. Although the roof structure was destroyed by the tornado, the joists and flooring in the attic still exist over Campaign One and

⁸⁵ Gilpin, "Sylvania." Letter.

⁸⁶ Magruder, "Sylvania," 1.

⁸⁷ W. Douglas Gilpin, Jr, FAIA. Former Principal at Dalgliesh Gilpin Paxton Architects, interview, January 14, 2025.

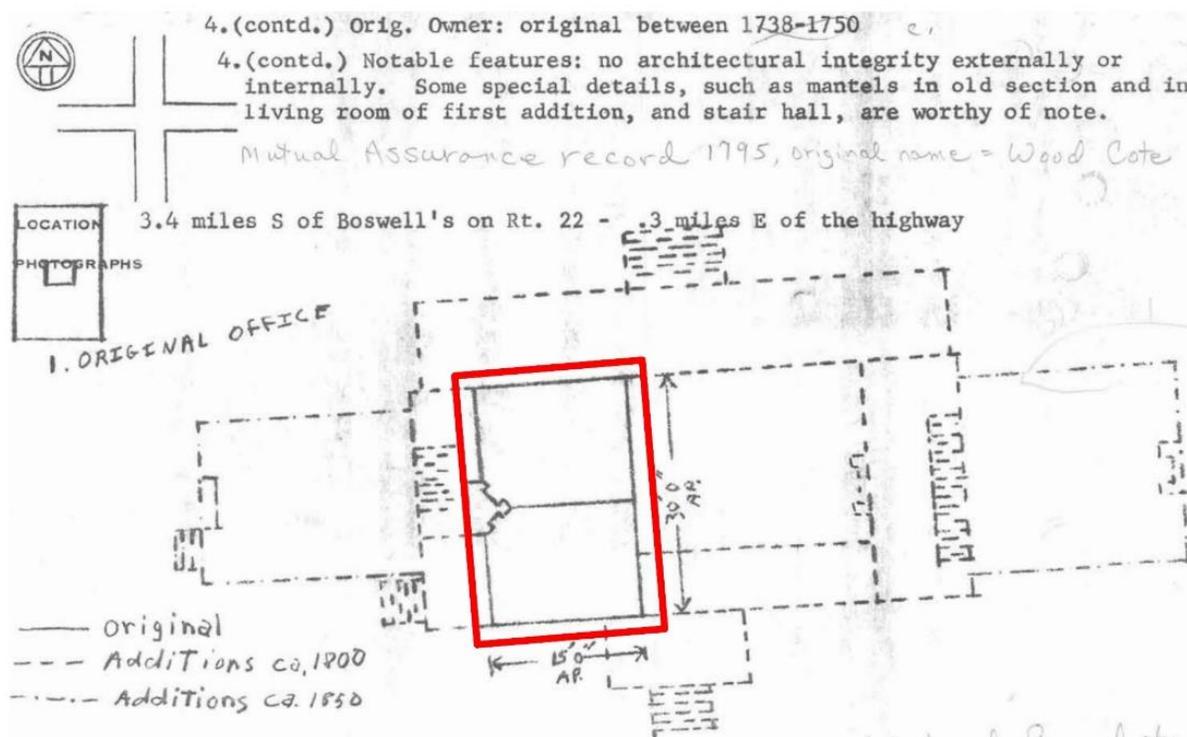


Figure 51: Campaign One's location according to the 1958 HABS survey. HABS proposed that the two western rooms in the main block of the house and the corner fireplace were the original rooms in the house. In this theory, HABS theorized that the rest of the main block of the house was added later around 1800. HABS attributed this portion of the house to being built between 1738 and 1750.

Campaign Two. In the attic, there is a defined break in the flooring that separates Campaign One from Campaign Two. Over Campaign One, the flooring is consistent over both rooms, suggesting that both existed at the time the floor was laid. The floors are hand-planed and have no tongue and groove, implying it existed in the early history of the house and that the attic might have been a habitable space. However, it is possible that the flooring could have been laid after the initial construction.⁸⁸

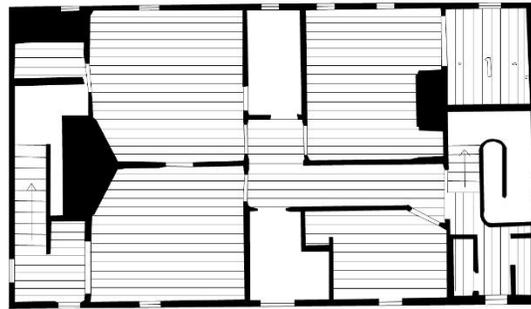
The treatment of the floors on the first and second level of Campaign One are consistent on the first floor, as both the north and south rooms have floors running in the same direction with few visible nails. This is significant because it differs from the treatment of the floors in future campaigns. The floors on the first floor of Campaign One visibly end at the edges of the campaign (Fig 52). Upstairs, the flooring is similar, but there are irregularly placed nails in the floors in both rooms. However, these inconsistencies exist across the majority of the second floor (Fig 53).

On the second floor, a wall shared by the north bathroom in Campaign Two and the northwest bedroom in Campaign One is exposed and reveals the interior structure of the wall (Figs 54-55). Here, there is evidence of mortise and tenon construction, indicating a date near 1790 for this wall. The framing is consistent with an exterior corner of a structure, suggesting that this wall was could have been an exterior wall.⁸⁹ The physical evidence here is consistent with the HABS survey's guess for where the original eastern exterior wall was.⁹⁰ On the first floor, a similar framing structure is exposed in the wall between the northern room and southern room in

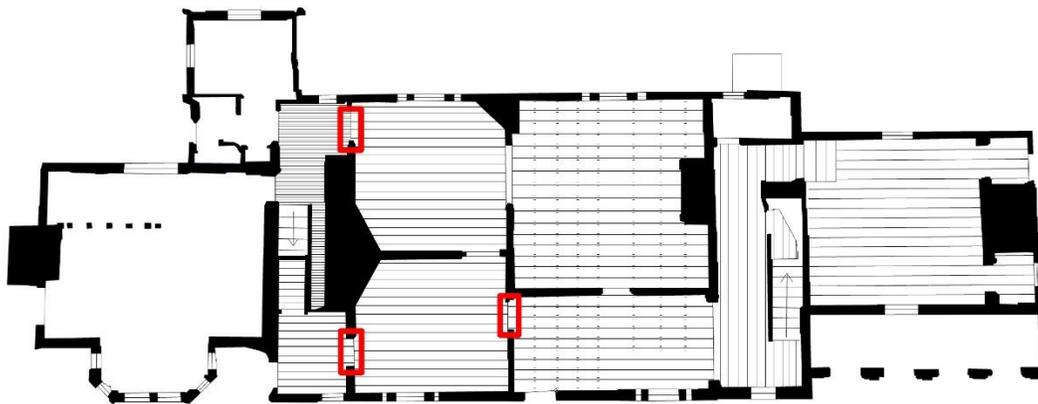
⁸⁸ Kutney, Site Visit, July 25, 2024.

⁸⁹ Kutney, Site Visit, July 25, 2024.

⁹⁰ Magruder, "Sylvania," 1.



Second Floor



First Floor



Figure 52: The locations where Campaign One's flooring visibly ends are highlighted in red. In these locations, all in doorways leading to other campaigns, there is a defined break in the flooring between the two campaigns, and those floors do not align.

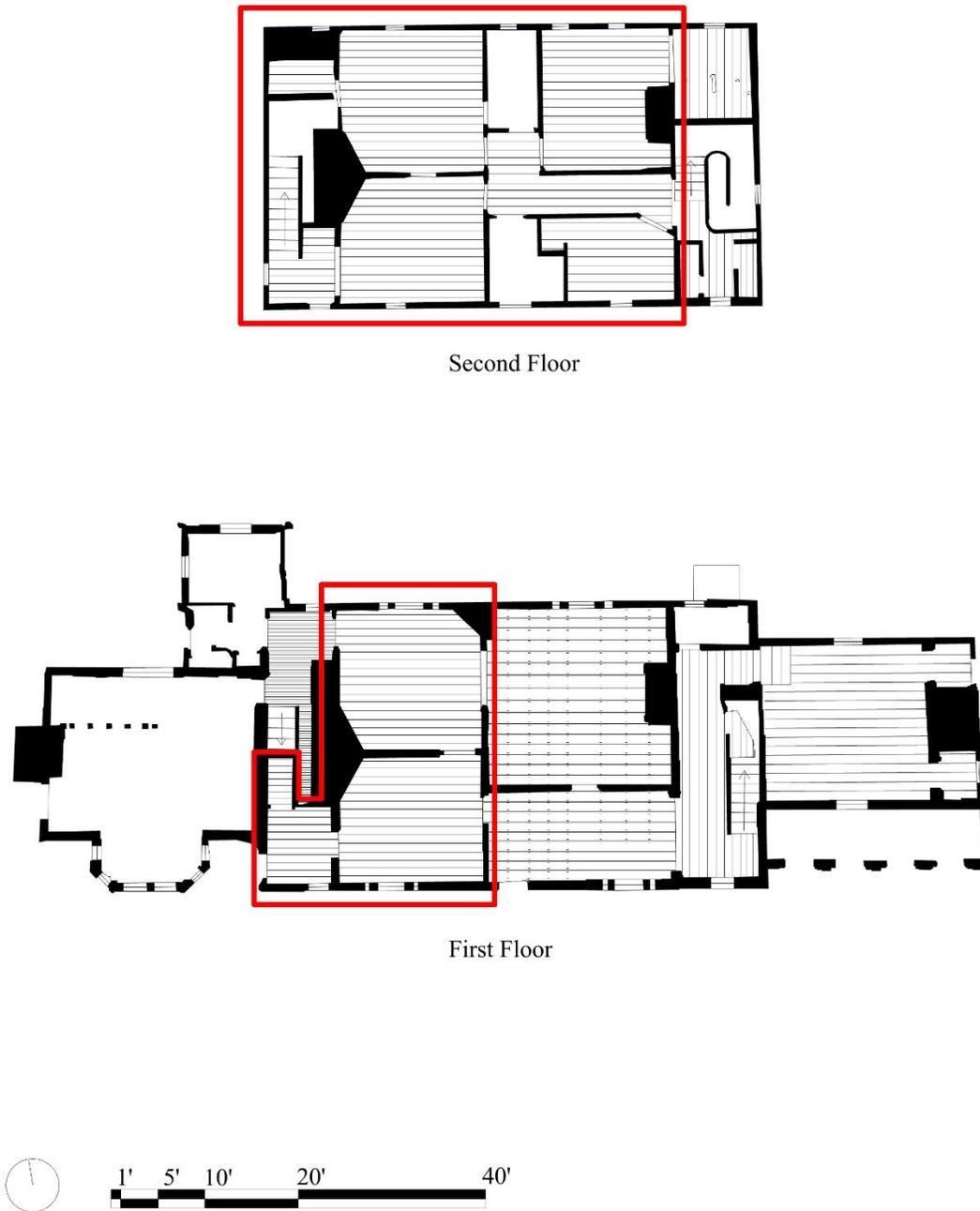


Figure 53: The locations where the floor treatment matches between Campaign One, Campaign Two, and Campaign Three. In these areas, there are a few, seemingly random visible nails. Unlike the first floor of Campaign Two, these nails are not arranged in regular parallel lines across the floor. The original floors in the bathrooms are not visible because they have been covered with more modern materials.



Figure 54: The location of the second-floor wall dividing Campaign One and Campaign Two with mortise and tenon construction is highlighted in red. This wall is the only exposed wall upstairs.



Figure 55: Photo of structural members on the second floor dividing Campaign One and Campaign Two. According to Mark Kutney, there is evidence for mortise and tenon construction joining the cross brace.

Campaign One (Figs 56-57). This structure also exhibits evidence of mortise and tenon construction and a diagonal member framing the corner of the room.⁹¹ However, this is peculiar since HABS suggested that this was an interior wall.⁹² Although it is possible that these walls were exterior walls, it is also possible that they were always interior walls, and the builder of the house overcompensated for the structure. Therefore, it cannot be determined from this evidence alone whether these walls were interior or exterior walls.⁹³ If they were initially exterior walls, that would suggest that Campaign One was only one room, not two. While this appears strange with the fireplace in the corner of the room, this layout is employed at a Morris home that predates Sylvania, Taylor's Creek, in Hanover County. Taylor's Creek was built around 1732 by William Morris I. After his death, his grandson William Morris II inherited the house and is buried on the property. His son William Morris III, the builder of Sylvania, grew up at Taylor's Creek. At Taylor's Creek, the original house was one room, 1 ½ stories with a loft. The fireplace here is in the corner of that room. The reasoning for this choice may be attributed to a family legend that the Morrises were fearful of fire. This fear is embodied by the lack of fireplaces on the second-floor bedrooms in Taylor's Creek. When the house was expanded by 1738, another corner fireplace was added like the one in Sylvania.⁹⁴ With this arrangement being present at Taylor's Creek, it is possible that the Morrises may have replicated this layout in Campaign One of Wood Cote.

On the exterior, the nails present offer more insight. On the south elevation, wrought nails are used consistently on Campaign One, Campaign Two, and Campaign Three. However, the area

⁹¹ Kutney, Site Visit, July 25, 2024.

⁹² Magruder, "Sylvania," 1.

⁹³ Kutney, Site Visit, January 2, 2025.

⁹⁴ Anne Nelson, interview, August 5, 2024; Anne Nelson, interview, January 8, 2025.



Figure 56: The location of the first-floor wall with mortise and tenon construction dividing the two rooms in Campaign One.



Figure 57: A photo of the visible structural members on the first-floor wall of Campaign One that divides its two rooms. The cross brace is the diagonal wood member in the photo.

around the tripartite windows on Campaign One and Two have cut nails, likely from the time the tripartite windows were added. Wrought nails were commonly used through the middle of the nineteenth century in the Chesapeake region, making their presence in the first three campaigns consistent with the dating of around 1790 for Campaign One. The cut nails, commonly used in the Chesapeake region after 1810, indicate that the tripartite windows were added after Campaign Three.⁹⁵

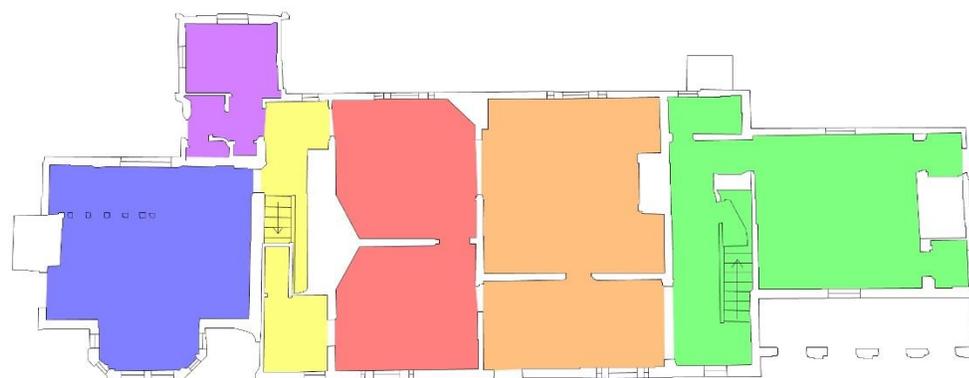
In the cellar under Campaign Two, a brick wall separates Campaign One from Campaign Two (Fig 58). The brick bond on this wall is an English bond and is consistent along the entirety of the wall (Fig 59).⁹⁶ Between 1660 and 1750, English bond was the most common decorative bond for exterior brick walls in the Chesapeake region. During the 1750-1840 period, English bond was still common, but not as fashionable for English bond was the most common decorative bond for exterior brick walls in the Chesapeake region. During the 1750-1840 period, English bond was still common, but not as fashionable for exterior walls.⁹⁷ Although Campaign One of Wood Cote is estimated to have been built around 1790, the presence of English bond does not disqualify this date. If Campaign One predates Campaign Two, the presence of English bond on an exterior wall could be explained by Sylvania being located west of the Chesapeake region. Sylvania's location, being farther west in Louisa County, means that trends generally traveled slowly from eastern Virginia toward western Virginia.⁹⁸ This is important to keep in mind when considering dates. Furthermore, it is possible that Wood Cote's Campaign One was

⁹⁵ Carson and Lounsbury, *Chesapeake*, 245.

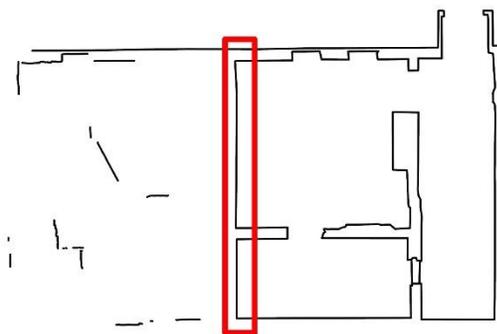
⁹⁶ Carson and Lounsbury, *Chesapeake*, 245.

⁹⁷ Carson and Lounsbury, *Chesapeake*, 245, 251.

⁹⁸ Kutney, Mark. Site visit, January 2, 2025.



First Floor



Cellar

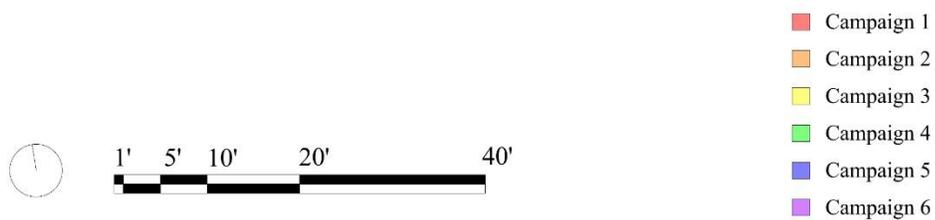


Figure 58: The location of the western wall in the cellar that divides the cellar under Campaign Two from the inaccessible cellar under Campaign One. This wall lies directly below the wall dividing the two campaigns upstairs.



Figure 59: The English bond present on the cellar wall separating Campaign One from Campaign Two with a pattern of alternating headers and stretchers.

not a “fashionable” house, but rather a simpler house that had less desire to follow popular trends. However, it is also possible that this wall has English bond, just as its counterparts in Campaign Two have, because it was always an interior wall just as the walls in Campaign Two are (Figs 60-62). If this is the case, this wall simply matches the rest of the walls in Campaign Two.

Trim Evidence

Due to the later addition of the large tripartite windows on the first floor, there is no existing window evidence on the first floor of Campaign One. However, the second level of Campaign One has a window on the south side that has trim on the exterior and interior matching the trim seen in Campaign Two (Fig 63). On the exterior window trim present on Campaign One and Campaign Two, the window trims are pegged and Federal in style (Fig 64).⁹⁹ However, the northern window the second floor of Campaign One was likely modified, as it is the only double window in this portion of the house (Figs 65-66). Since both the interior and exterior trim on the windows on the second floor of Campaign One match the windows in Campaign Two, this indicates that the trims were introduced at similar times or at the same time. This evidence lends to the theory that Campaign One and Campaign Two were constructed at the same time.

Looking at the baseboards, both rooms on the first floor of Campaign One have matching baseboards and chair rails (Fig 67). This type is only seen here, indicating the two had baseboards and chair rails placed at the same time. If these are original to the construction of the house, this would disprove the one room theory for Campaign One. Upstairs, the baseboards are

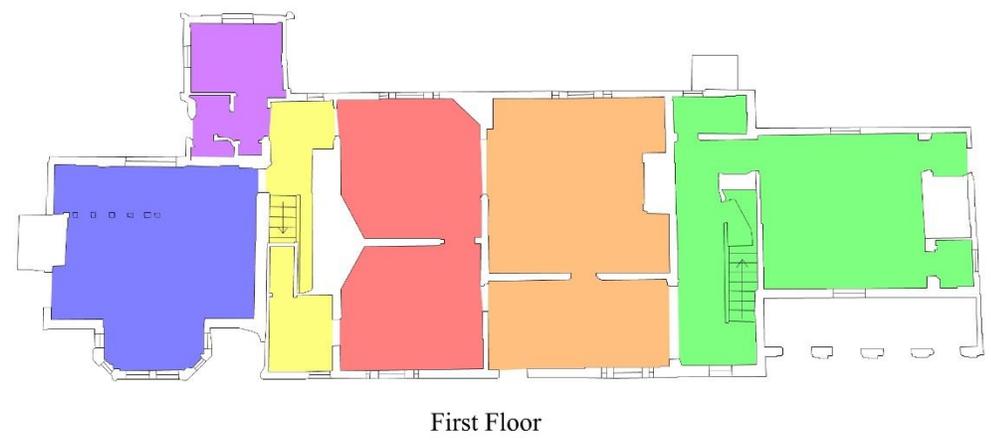
⁹⁹ Gilpin, site visit, February 3, 2025.



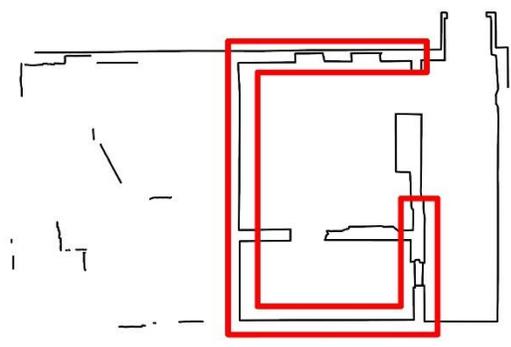
Figure 60: English bond on the southern cellar wall under Campaign Two.



Figure 61: English bond on the eastern cellar wall under Campaign Two.



First Floor



Cellar

- Campaign 1
- Campaign 2
- Campaign 3
- Campaign 4
- Campaign 5
- Campaign 6

1' 5' 10' 20' 40'

Figure 62: The location of walls with English bond in the cellar under Campaign Two. In Campaign Two, all the walls have matching English bond except for the wall that divides the two rooms and the wall where the rebuilt chimney is.



Figure 63: The location of the windows with matching trim that are in Campaign One and Campaign Two. The tripartite windows on the first floor are excluded since they are later additions. The double window on the north side of the second floor is also excluded. The southern window on the second floor of Campaign One matches the windows found on the second floor of Campaign Two, implying that those windows were added at the same time.



Figure 64: An example of a federal style exterior window trim found on the South elevation, according to Doug Gilpin. This window is in Campaign Three and matches those seen on the second floor of Campaign One and Campaign Two that were highlighted in Figure 63.



Figure 65: The location of double window in Campaign One that does not match any other window found in Campaign One and Campaign Two. This window is thought to be a later modification, as the only other double window found in the house is in Campaign Five.



Figure 66: A photo of the double window on the northern end of the second floor of Campaign One. The trim surrounding this window is simpler than the other trims on the second floor.



Figure 67: The location of matching baseboard and chair rails on the first floor of Campaign One. These baseboards and chair rails are not found anywhere else in the house.

different than those seen on the first floor, and they are consistent across the campaigns on the second level. Therefore, they were added later, and they offer no insight into Campaign One. While these baseboards being isolated to the first floor of Campaign One may indicate that those two rooms do predate Campaign Two, it is also possible that the baseboards in either or both Campaigns were added later.

A look at the door trims in Campaign One offers interesting information about the campaign as well. On the first floor of Campaign One, there are two main door trims used. One of them matches the trim used in Campaign Three, making it likely that those were altered or added during Campaign Three's renovation. There is another door trim profile that only appears once on the first floor, but four times on the second floor of Campaign One and Campaign Two (Fig 68). On the first floor of Campaign One, this trim appears on the door connecting its two rooms. On the second floor, the trim is present on the doors connecting Campaign One to the hallway in Campaign Two and the door connecting Campaign One to Campaign Three. This trim also appears on a door connecting the northeast bedroom in Campaign Two to the hallway. The occurrence of these trims in both campaigns supports the theory that Campaign One and Campaign Two always existed together. The use of this trim on the first-floor door connecting the two rooms in Campaign One is interesting because if it did exist apart from Campaign Two, that would have been the only connection between those two rooms, making that door an original door. However, this trim appearing on the doors linking Campaign One and Campaign Two imply that that trim was used when the two Campaigns existed together. Since the openings on the first floor between Campaign One and Campaign Two are known to be more modern, the original trim evidence in that area has been removed.



Figure 68: The location of the matching door trims shared between Campaign One and Campaign Two located on the first and second floors.

Conclusion

Based on evidence from Campaign One alone, whether Campaign One existed without Campaign Two at its initial construction is unclear. Due to the amount of change that has been made to the house, there is contradictory evidence between the two theories. Evidence in favor of Campaign One predating Campaign Two might include the break in the attic flooring where Campaign One ends and the wall in the cellar dividing Campaign One from Campaign Two. While the break in the attic flooring cannot be explained, an alternative explanation for the cellar wall could be that it was just a supporting wall, as its brick bond matches the other brick walls in Campaign Two. While the floor treatment differs between the first floor of Campaign One and Campaign Two, it is consistent between both campaigns on the second floor. This also disqualifies the first-floor flooring as evidence for Campaign One existing without Campaign Two. The matching door and window trims between both Campaign One and Campaign Two offer evidence that the two campaigns were built together. Although the baseboards on the first floor of Campaign One are unique to that area, it is obvious that the baseboards on the first floor of Campaign Two were added after its original construction. This makes it possible that Campaign Two originally had matching baseboards that were replaced when Campaign Four was added. While the structural members seem to replicate that of an exterior wall, the fact that this is also present on an interior wall in Campaign One invalidates the use of this as evidence for Campaign One predating Campaign Two.

Altogether, the evidence in Campaign One does not make a strong case for it predating Campaign Two. While it is easy to see how HABS may have attributed some of the evidence to an earlier campaign, most of the possible evidence that would suggest that Campaign One predates Campaign Two can be disqualified as valid evidence. In addition, the amount of

evidence suggesting that the two campaigns were built together outweighs the evidence suggesting that they were not built at the same time. While the evidence in Campaign One in comparison to Campaign Two suggests that the two were built together, a further look at Campaign Two is necessary to validate this theory.

Campaign Two: The Origin of Wood Cote as a Middle Virginia House, 1790-1802

Campaign Two appears in Wood Cote's 1802 Mutual Assurance policy and is drawn as being two stories high. At this point, it is known that Campaign One was also two stories high.¹⁰⁰ While HABS estimates that Campaign Two was built at the same time as Campaign Three and the stair hall in Campaign Four, a large amount of physical evidence discounts this assumption.¹⁰¹

Structural Evidence

On the exterior foundation, the brick bond on Campaign Two differs from the adjacent grand stair hall in Campaign Four. On Campaign Two, the bond is Flemish, but on Campaign Four the bond is a One-to-seven bond.¹⁰² The choice of Flemish bond for the exterior finish is consistent with Virginia brickwork trends for exterior walls between 1750 and 1840, further supporting the dating of Campaign Two to around 1790-1800 as HABS suggests.¹⁰³ In the cellar, the brick walls supporting Campaign Two are visible. The exterior of the southern wall is Flemish and follows the customs for Campaign Two's period, but the interior wall has English bond (Fig 69-70). This pattern stops where a wall divides Campaign Two and Campaign Four (Fig 71). On the north

¹⁰⁰ Mutual Assurance Society of Virginia, "Policy no. 960."

¹⁰¹ Magruder, "Sylvania," 1; Kutney, Site Visit, July 25, 2024.

¹⁰² Cary Carson and Carl L. Lounsbury, *The Chesapeake House* (The Colonial Williamsburg Foundation, Chapel Hill: University of North Carolina Press, 2013), 245.

¹⁰³ Carson and Lounsbury, *Chesapeake*, 251.

wall in the cellar under Campaign Two, the brick pattern is disrupted by the presence of bricked in windows, but the wall below the windows is consistent with the same English bond pattern.

On the eastern brick wall in the cellar of Campaign Two, the wall has a clear break between the wall supporting the east wall of the southern entrance hall and the east wall of the large northern room (Fig 72-73). The wall under the entrance hall is English Bond and has a barred window (Fig 74-75). The window is joined with pegs, giving it an older date.¹⁰⁴ The English bond is consistent with Campaign One's wall, again indicating that the two campaigns are close in age or the same age. The eastern wall under the northern room in Campaign Two does not have an English bond. Instead, it has an irregular pattern of 1 header course, 4 stretcher courses, 1 header course, 6 stretcher courses, 1 header course, 2 stretcher courses, 1 header course, and 3 stretcher courses (Fig 76). This portion of the wall has been altered to allow room for piping, indicating the entire wall had been tampered with. Furthermore, since it is adjacent to the rebuilt chimney, it is possible that this wall was altered when the chimney was rebuilt.¹⁰⁵

The wall dividing the northern and southern end of Campaign Two's cellar seems to sit directly under the wall on the first floor that divides Campaign Two (Fig 77-78). This wall is interesting because unlike the other walls in Campaign Two, it does not have English bond. Instead, it has a One-to-three bond. This is a significant different because the One-to-three bond is a brick bond that is prevalent in a later period than English bond, with its range of popularity being after the 1840s. This may indicate that this wall was added later.¹⁰⁶

¹⁰⁴ Kutney, site visit, January 2, 2025.

¹⁰⁵ Gilpin, "Silvania," Letter, February 22, 2007.

¹⁰⁶ Carson and Lounsbury, *Chesapeake*, 245, 251.

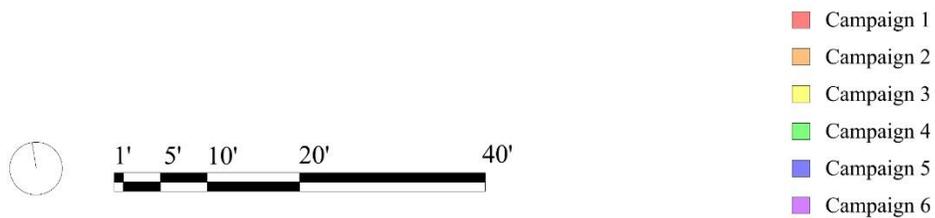
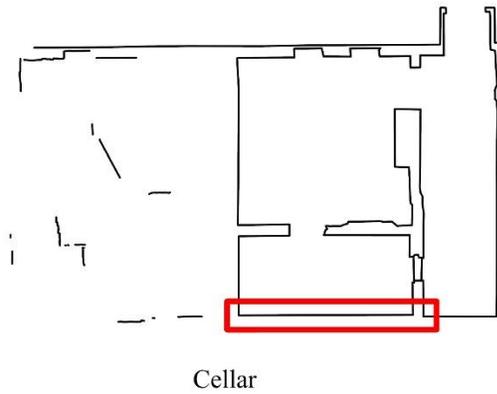
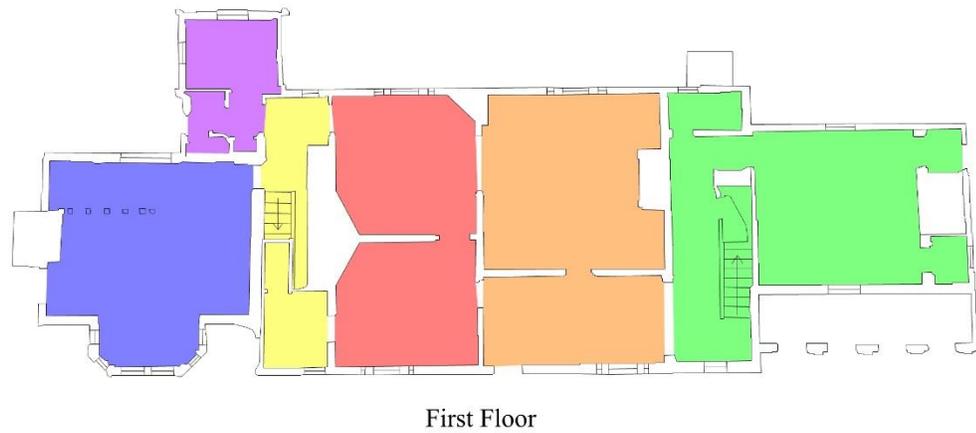


Figure 69: The location of the southern cellar wall under Campaign Two with Flemish bond on its exterior face and English bond on its interior face. This wall is consistent with most of the walls found in the cellar under Campaign Two.



Figure 70: English bond on the southern cellar wall under Campaign Two.

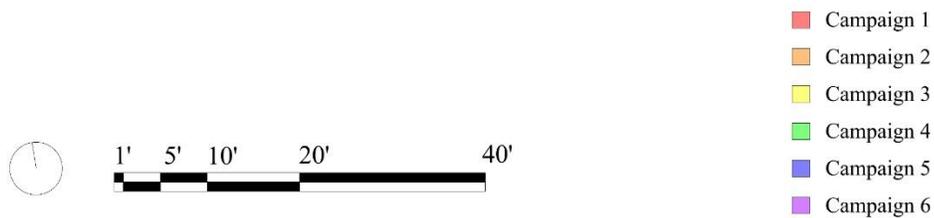
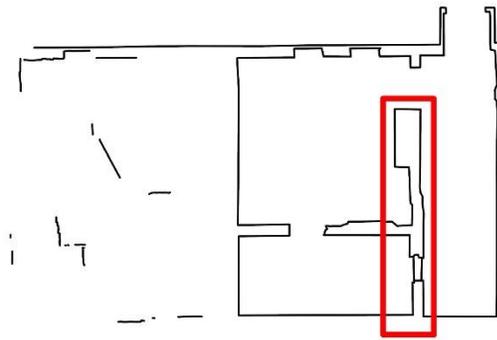
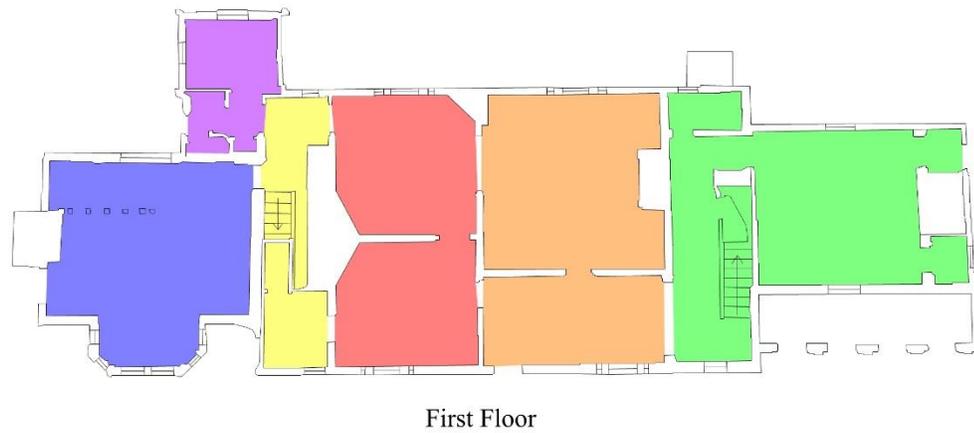


Figure 71: The location of the cellar wall dividing Campaign Two and Campaign Four. This wall is where the break in the wall shown in Figures 72 and 73 is located. The brick bond on this wall changes where the break occurs.



Figure 72: The break in cellar wall between Campaign Two and Campaign Four.

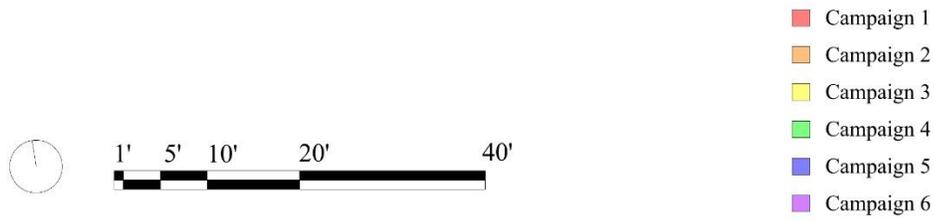
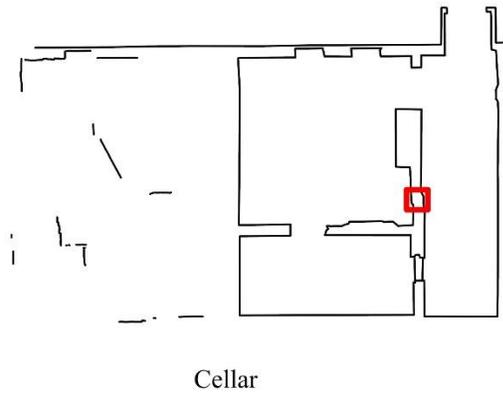
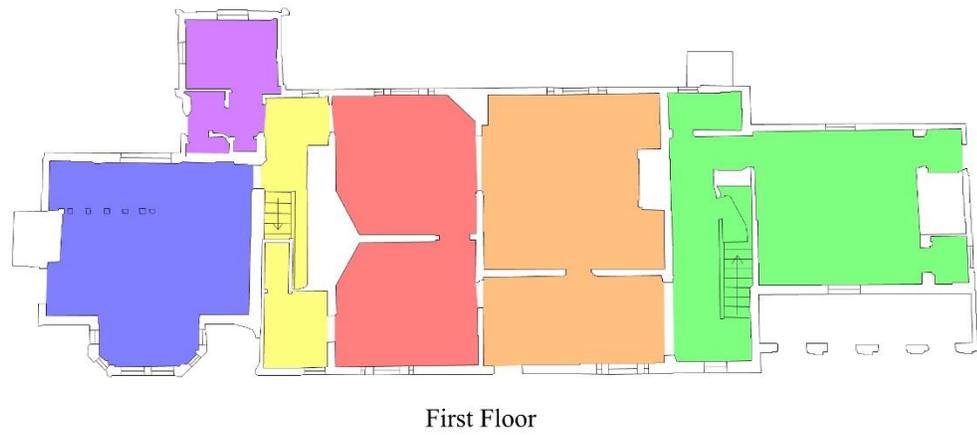
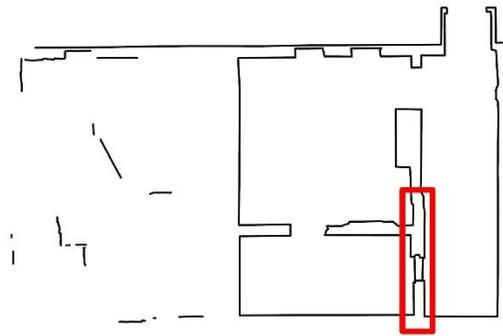
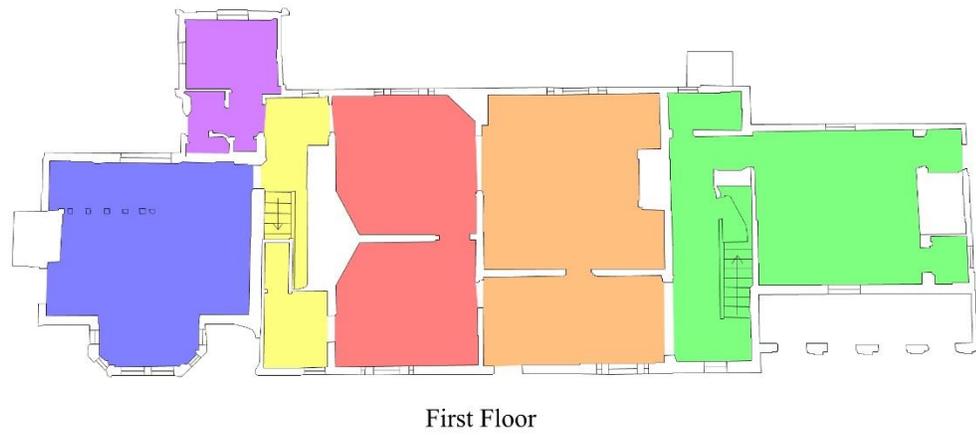


Figure 73: The location of the break in the cellar wall that divides Campaign Two from Campaign Four.



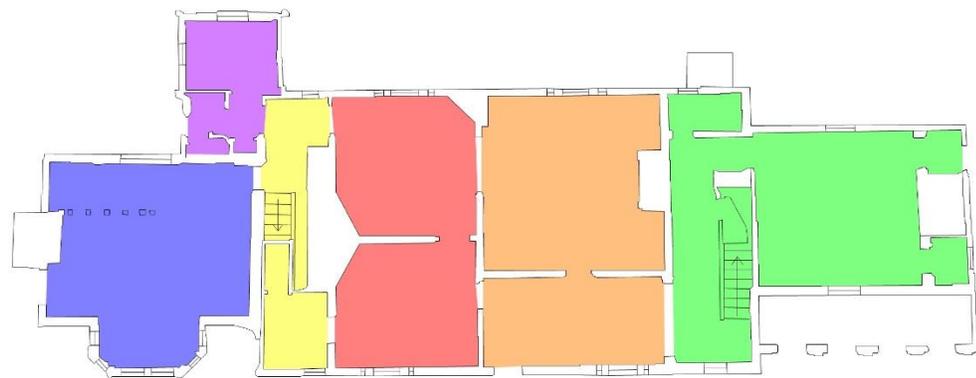
Figure 74: The barred window in the eastern wall of Campaign Two that now divides Campaign Two from Campaign Four. The barred side faces out into Campaign Four's cellar.



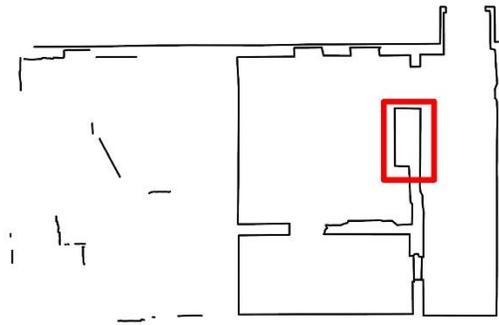
- Campaign 1
- Campaign 2
- Campaign 3
- Campaign 4
- Campaign 5
- Campaign 6



Figure 75: The location of the wall with English bond between Campaign Two and Campaign Four. This wall is where the barred window is located.



First Floor



Cellar

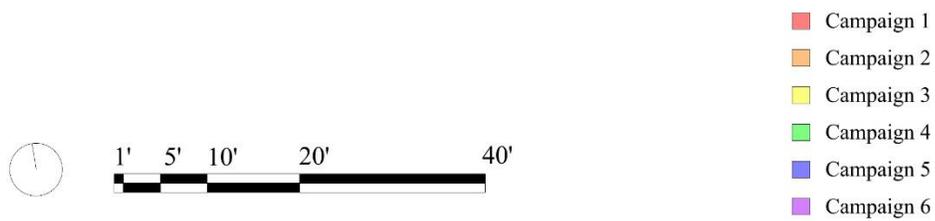


Figure 76: The location of the wall between Campaign Two and Campaign Four with the irregular brick bond. This wall treatment is not seen anywhere else in the cellar. This wall is part of the rebuilt chimney, dating back to Campaign Four's construction. Since pipes run through this wall, it may have been altered later.



Figure 77: One-to-three bond on the wall dividing the north and south ends of Campaign Two's cellar. This is the only location with One-to-three bond in Campaign Two. It is also seen on the diagonal wall under Campaign One, shown in Figure 114.

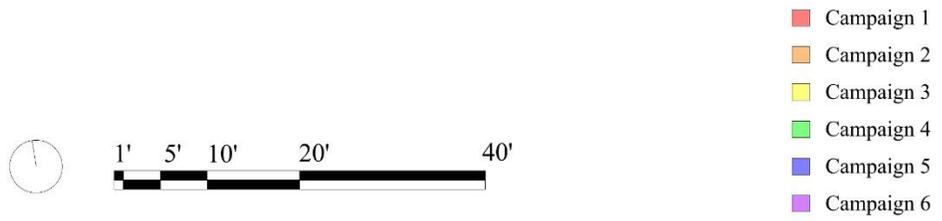
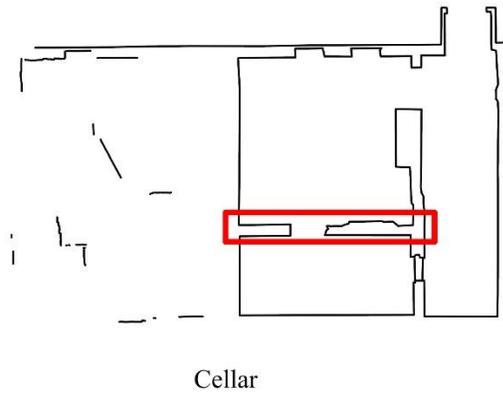
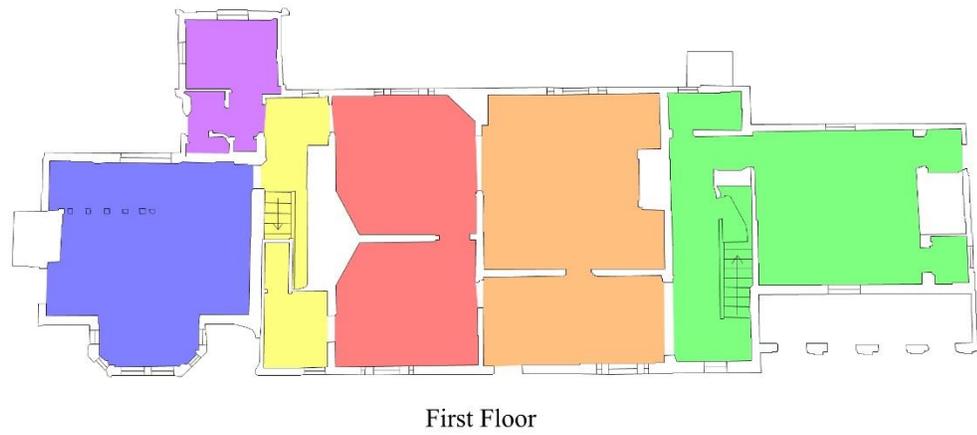


Figure 78: The location of the cellar wall dividing the two rooms in the cellar under Campaign Two that has a One-to-three brick bond.

The joists under Campaign Two are hand hewn with pit saw marks. The underside of the first-floor flooring is visible, and the underside of the floor is not finished. These observations indicate an earlier date of construction for Campaign Two that is close to the time Campaign One was constructed.¹⁰⁷ Under the southern entrance hall, there is an anomaly in the joist pattern. On the southern end of the room, there is cross bracing that resembles an opening for a stair (Fig 79-80).¹⁰⁸ On the second floor, there is also evidence of a staircase in the southeast corner of Campaign Two. In the southeast bedroom, there are ghost marks for wall members forming a line around a foot away from the western wall of the bedroom. There is a chair rail on the southern wall of the bedroom that stops where these ghost marks are. This might indicate that there used to be an opening in this corner for the stairs.¹⁰⁹ In the entrance hall on the first floor, the pattern of nails running in north-south lines in the flooring ceases in the area of the floor adjacent to where the joist anomaly is located in the basement and the upstairs southeast bedroom anomalies (Fig 81-84). This theory for the original stair location is reinforced by architectural assessments done by the Shenandoah National Park in 2005 and Dalglish Gilpin Paxton Architects in 2006. The National Park Service survey noted evidence of the original staircase being in the southeast corner. Although the survey mistakes the cardinal directions of the house multiple times, this is likely due to not having access to the 1815 Mutual Assurance Policy that includes cardinal directions.¹¹⁰ However, the location of the evidence in the southeast corner is verified by Gilpin's 2006 architectural survey.¹¹¹ In the 2005 National Park survey, the evidence for the original stairs

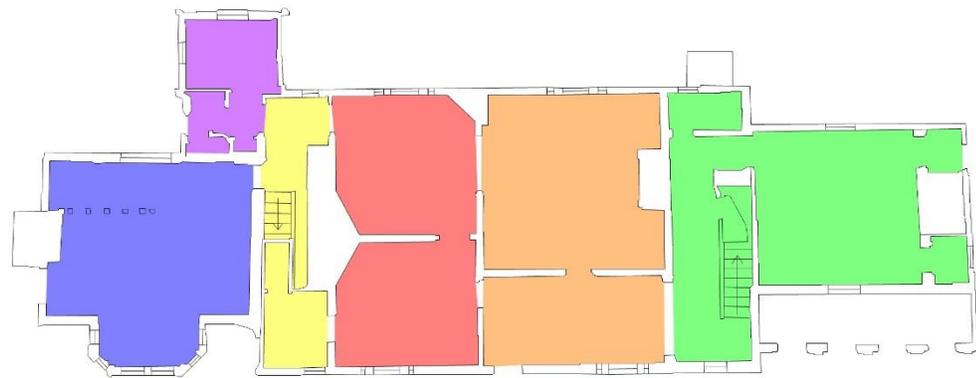
¹⁰⁷ Kutney, site visit, January 2, 2025.

¹⁰⁸ Jody Lahendro, site visit, January 2, 2025; Kutney, site visit, January 2, 2025.

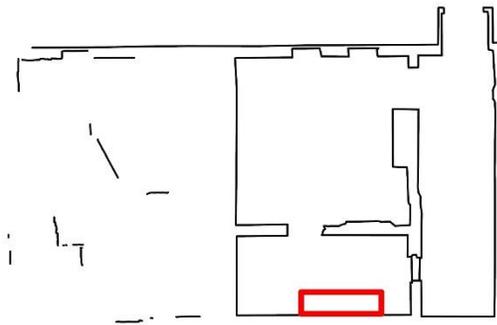
¹⁰⁹ Will Rourk, site visit, July 25, 2024; Kutney, site visit, July 25, 2024.

¹¹⁰ Reed L. Engle, "Research and Field Investigation: 'Sylvania', GSHD, Louisa County, Virginia," Shenandoah National Park, April 2005; Mutual Assurance Society of Virginia. "Policy no. 452," 1815.

¹¹¹ W. Douglas Gilpin, Jr, FAIA. Former Principal at Dalglish Gilpin Paxton Architects, "Existing Second Floor Plan," in "Sylvania, Louisa County, Virginia", Schematic Design Set. March 19, 2006.



First Floor



Cellar

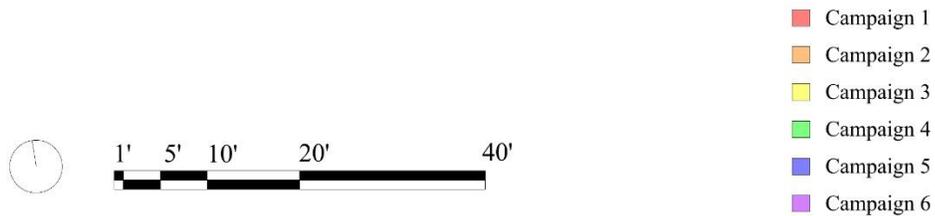


Figure 79: The location of the joist evidence for the original stair location in the southeast corner of the cellar under Campaign Two.



Figure 80: The arrow points to the cross bracing indicating where an original stair was in southeast corner of the cellar in Campaign Two. This bracing is perpendicular to the floor joists, and it is not present in any other location in the cellar. Its location corresponds to the evidence for stairs seen on the second floor. The National Park Service survey also proposed evidence for the outline of the stairs on the brick wall to the right of the bracing, but this evidence is not visible today.



Figure 81: The location of evidence in the cellar and in the second-floor southeast bedroom for the original staircase in the southeast corner of the first and second floor of Campaign Two. In the cellar, the evidence for the staircase is the cross bracing seen on the ceiling in Figure 80. On the second floor, the evidence for the staircase in this location are the ghost marks and the missing chair rail seen in Figures 82-84.



Figure 82: The ghost marks of an old wall are visible where a distinct line in the flooring runs across the floor. The ghost mark of a wall member, seen in Figure 83, is located along this line. This photo was taken in the southeast bedroom in Campaign Two. The ghost marks are adjacent to the evidence for the original stair in the cellar.



Figure 83: One of the ghost marks of a wall member in the southeast bedroom in Campaign Two that corresponds to the evidence for the original staircase in the cellar.



Figure 84: The area where the chair rail stops in the southeast bedroom in Campaign Two that coincides with the ghost marks of an older wall shown in Figures 82 and 83.

is described as being against the south elevation and adjacent to the south entrance. The evidence is described as:

The first floor frame viewed from the basement shows that the original hewn log members were headed in this location and that the flooring now covering the opening does not match the adjacent original floorboards. Traces on the brick cellar masonry wall also indicate that there once was an interior cellar staircase in this location, directly below the main staircase above.¹¹²

These stairs are presumed to have been winding or u-shaped stairs that started at the southern entrance door and had a landing against the eastern wall of Campaign Two, where an arch is now located.¹¹³ This location indicates that the southeast bedroom was originally the location of the stairs. While the anomalies on the bedroom floor indicate the location of the stair opening, information about where the stair landing was located was likely eradicated with the addition of the arch between Campaign Two and Campaign Four and the tripartite window on the southern wall of Campaign Two.

Another interesting discovery about Campaign Two in the 2005 survey is evidence of an exterior door and porch on the northern elevation. The survey discovered two peg marks on the north elevation sill plate that mark the location of the tenon of a previous doorjamb (Figs 85-86). A narrow horizontal member below the exterior siding is a remnant of the previous northern door opening. This door would have been located between the two tripartite windows on the north elevation and would have opened into the northern room in Campaign Two. The original doorsill, still in place behind the siding, was approximately 50 inches wide, indicating that the northern door was a double door. Evidence of a small porch on the north elevation of Campaign Two exists where there are ghost marks of brick piers that were attached to the foundation wall. This

¹¹² Engle, "Research."

¹¹³ W. Douglas Gilpin, Jr, FAIA. Former Principal at Dalgliesh Gilpin Paxton Architects, interview, January 14, 2025.

porch would have been like the porch seen in the 1802 Mutual Assurance Policy and in earlier photos of Sylvania's south elevation.¹¹⁴ Interestingly, the 2005 survey also notes the likely removal of a window that would have existed on the second-floor south elevation of Campaign Two, where the bathtub is now located in the southern bathroom (Fig 87). This window placement would have made the arrangement of the second-floor windows on the south side of Campaign Two identical to that on the north side of Campaign Two.¹¹⁵ However, there is no accessible physical evidence of this window.

In the attic, the flooring over Campaign Two is consistent and stops at the east end of the campaign. On the west end, a visible line separates the flooring in Campaign One from Campaign Two. Although there is a distinct separation between the two, the treatment of the floors does not differ much, indicating they were constructed at the same time or within a close time frame of each other.¹¹⁶ Furthermore, the line in the flooring does not continue across the entire width of the house. While it does span most of the width, it stops near the attic access where the floors begin to span slightly farther, just inches into Campaign Two. This discredits the break in the flooring being evidence for Campaign One predating Campaign Two.

Another fascinating discovery in the attic over Campaign One and Campaign Two are the structural framing members of the house. Here, the original corners can be seen with mortise and tenon construction on the western corners of Campaign One and the eastern corners of Campaign Two (Fig 88). However, these corners do not exist where Campaign One meets Campaign Two. Upon closer inspection of the framing that runs the length of the northern edge of Campaign One

¹¹⁴ Engle, "Research."

¹¹⁵ Gilpin, "Existing Second Floor Plan," in Schematic Design Set.

¹¹⁶ Kutney, site visit, July 25, 2024.



Figure 85: The location of door sill evidence for an exterior door on the northern elevation.



Figure 86: The door sill and pegs visible on north elevation sill plate that indicate the location of the original northern exterior door.



Figure 87: The location of the removed window on the second floor that was proposed by Doug Gilpin. Gilpin proposed that a window might have been in this location, matching the adjacent window on the north side. This window would have been removed when the bathroom wall was moved.



Figure 88: The locations of the mortise and tenon corners of the original house framing found in the attic.

and Campaign Two, roman numerals are visible. Roman numerals can be a helpful discovery because they were used to mark different structural members before construction to signify where that member should be located. At the northeastern corner of Campaign Two, the roman numeral “I” is visible (Fig 89). Moving west toward Campaign One, the numerals continue in chronological order. Where Campaign One and Two meet, the numerals “IIX” and “IX” are found (Figs 90-91). Moving farther west into Campaign One, the numerals continue in chronological order until they reach “XIX” at the northwest corner of Campaign One (Fig 92). The continuity of roman numeral markings in chronological order from Campaign Two to Campaign One is significant because it clearly indicates that the two campaigns were constructed at the same time. If the two were constructed at separate dates, there would not be a chronological continuity between the two campaigns. Furthermore, the original corners of the house are still intact in the attic, clearly marking that Campaign One and Campaign Two were constructed together.

Trim Evidence

The baseboards on the first level of Campaign Two match the baseboards on the first level of Campaign Four. These baseboards were likely added when Campaign Four was constructed, as there is no other evidence to indicate that Campaign Two and Campaign Four were constructed at the same time. Since these baseboards were added later, they will not reveal evidence about the original Campaign Two. Similarly, the baseboards all match upstairs, indicating that they were added later, likely when the stairs were removed. As mentioned previously, the upstairs interior and exterior window trims in Campaign Two match Campaign One, indicating that they were added or altered around the same time. Downstairs, the only windows in Campaign Two are the later tripartite windows.



Figure 89: The original northeast corner of the attic above Campaign Two with roman numeral "I".



Figure 90: The northern end of the attic where Campaign One and Campaign Two meet with roman numeral “IIX”.



Figure 91: The northern end of the attic where Campaign One and Campaign Two meet with roman numeral "IX".



Figure 92: The original northwest corner of the attic in Campaign One with roman numeral “XIX”.

3D Scan Data Analysis

The analysis of 3D LiDAR scan data collected at Sylvania provides another perspective to looking at Campaign One and Campaign Two. With the assistance of Will Rourk and students, we scanned the interior and exterior of Sylvania using FARO Focus 3D scanners. The 3D scanners collect a series of data points that store both dimensional and color information. After data collection, the data was registered and processed to create a digital 3D model of Sylvania. Using this model, plans, sections, and perspectives of the house can be generated. This model provides accurate data to allow for the measurement of spaces, as well as a new perspective for assessing the structure in views, such as plan and section views, that cannot be replicated during an in-person analysis of the house. With these new perspectives, one can begin to analyze aspects of the house's design such as spatial arrangements and relationships, as well as accurate measured information, that is difficult to analyze in person.

Assessing the 3D data from Campaign One and Campaign Two provides fascinating information about their spatial relationships. A comparison of the spatial layout of the first and second floors of these campaigns alludes to potential changes made to the first-floor layout (Figs 93-95). Looking at the second-floor plan, the layout seems to replicate a central passage plan. The central passage plan is a common domestic floor plan used in late 18th century Virginia houses, with its popularity growing in the second and third quarters of the 18th century. The reasoning for the addition of a central passage dividing the rooms in a home is attributed to a desire of social separation, especially between the planter and the enslaved and between private and more public spaces in the home. The passage introduced a sense of control and separation of the social spaces in a plantation house, providing a physical barrier between the entrance to a home and its more intimate spaces that allowed the planter to filter where guests went in the



Figure 93: The first-floor plan of Sylvania, with north facing up, generated by 3D data. There is no central passage present in the current plan.

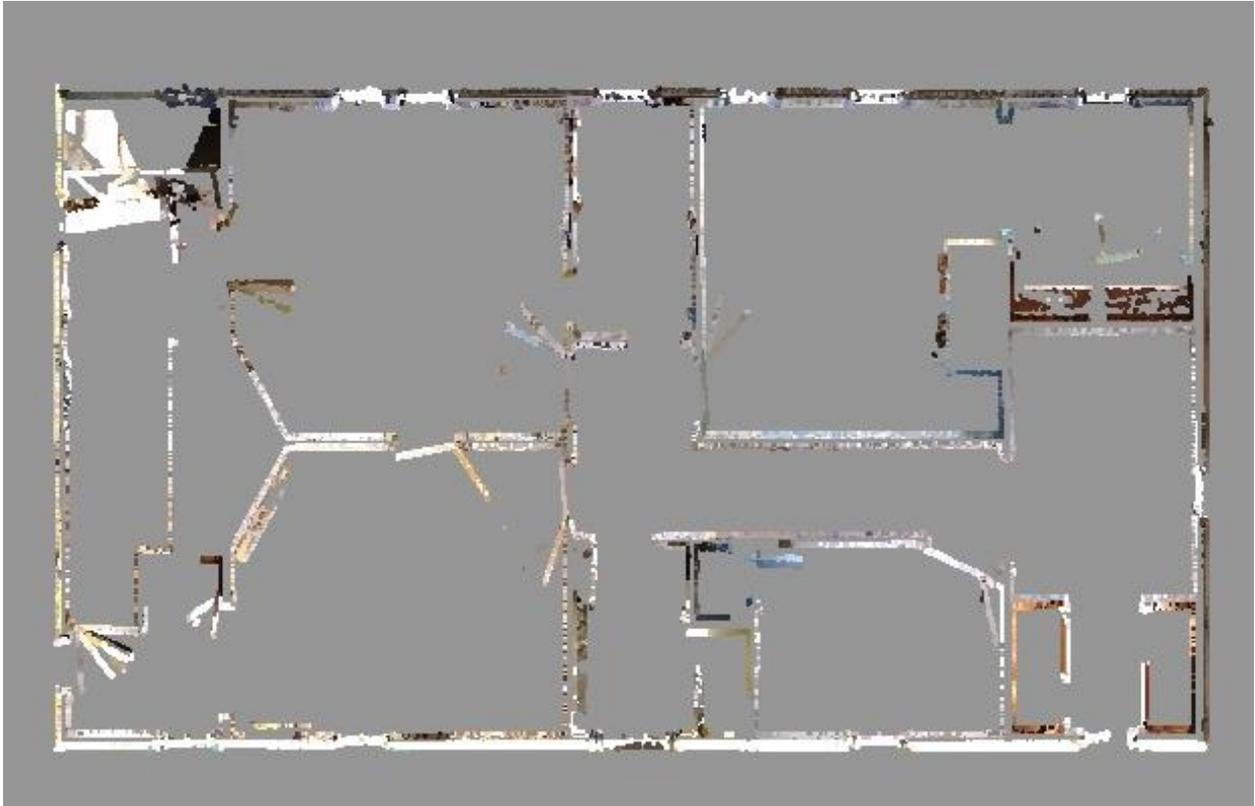


Figure 94: The second-floor plan of Sylvania, with north facing up, generated by 3D data. A central passage, which has since been divided into bathrooms, is visible running north-south in the center of the plan.

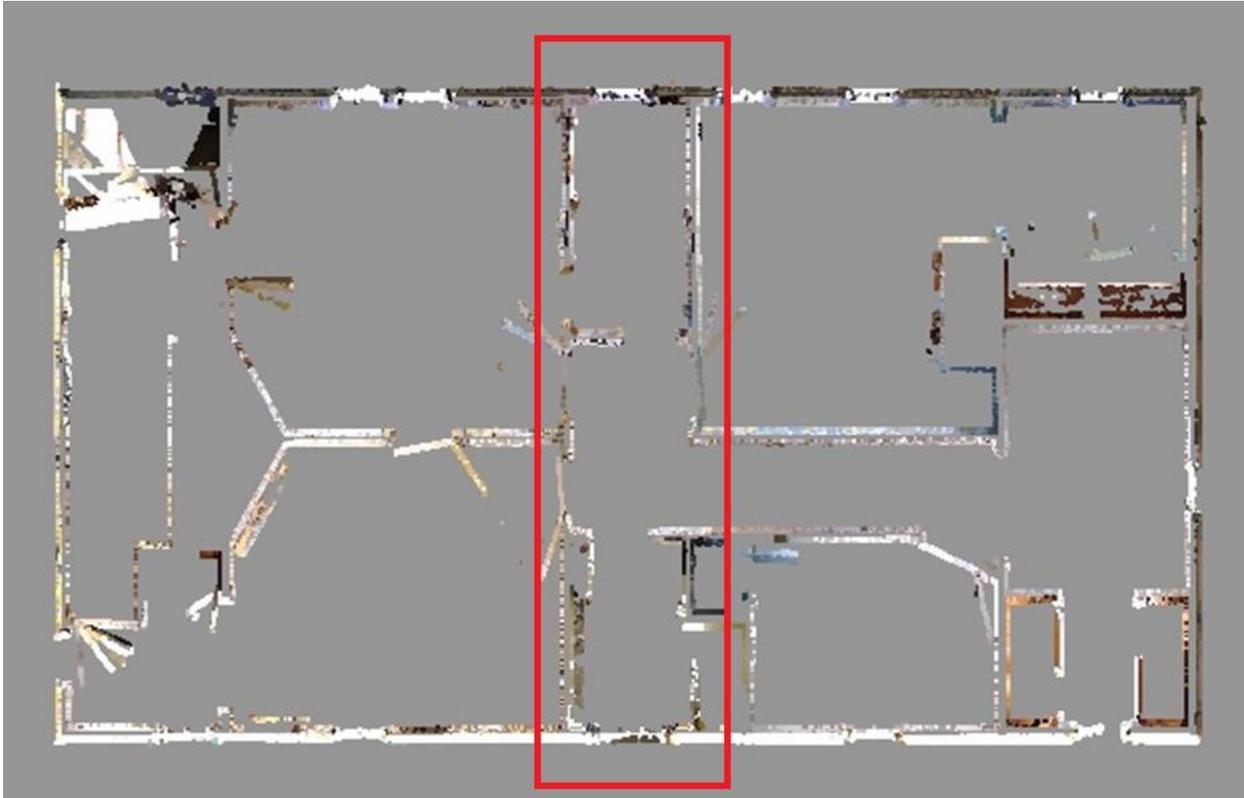


Figure 95: The location of a central passage on the second floor, which was later enclosed on both ends to create smaller rooms. Shown on the second-floor plan generated by 3D data.

home and what spaces they could see. This sense of filtration provided more privacy for the family, as guests would enter the enclosed passage rather than directly into the family's living space. Furthermore, the passage provided a barrier that shielded both the family and guests visually from spaces of work and enslavement. Even though the passage assisted in concealing spaces of slavery, it also added more efficient circulation between workspaces and living spaces.¹¹⁷ In the case of Sylvania, the presence of a central passage in the house between 1790 and 1802 would make sense for the period of the house. Being that the house was part of an operating plantation, the passage would have provided the separation between the Morris family and the enslaved that was common in this period. Furthermore, the passage would have functioned as a space to filter different guests.

Although both ends of the passage on the second floor have been enclosed as bathrooms, the passage's form is evident in the plan. However, the implication of a central passage does not appear on the first-floor plan of Campaign One and Campaign Two. Although there is no existing central passage on the first floor, the discovery of a former door location on the northern end of the house, directly across from the existing south door, may imply that a central passage might have once existed on the first floor as well. Unfortunately, if this passage did exist on the first floor, physical evidence of it was likely eradicated when the first-floor plan was altered.

Analysis of sectional views of Campaign One and Campaign Two introduce further confusion about the original layout of the first floor of Campaign Two. Looking at Campaign One, the spatial arrangement of the rooms on the first and second floor have direct relationships with each other (Fig 96). However, in Campaign Two, the arrangement of spaces appears more

¹¹⁷ Dell Upton, "Vernacular Domestic Architecture in Eighteenth-Century Virginia," in *Winterthur Portfolio*, Vol. 17, No. 2/3 (Summer-Autumn, 1982): 102-104.

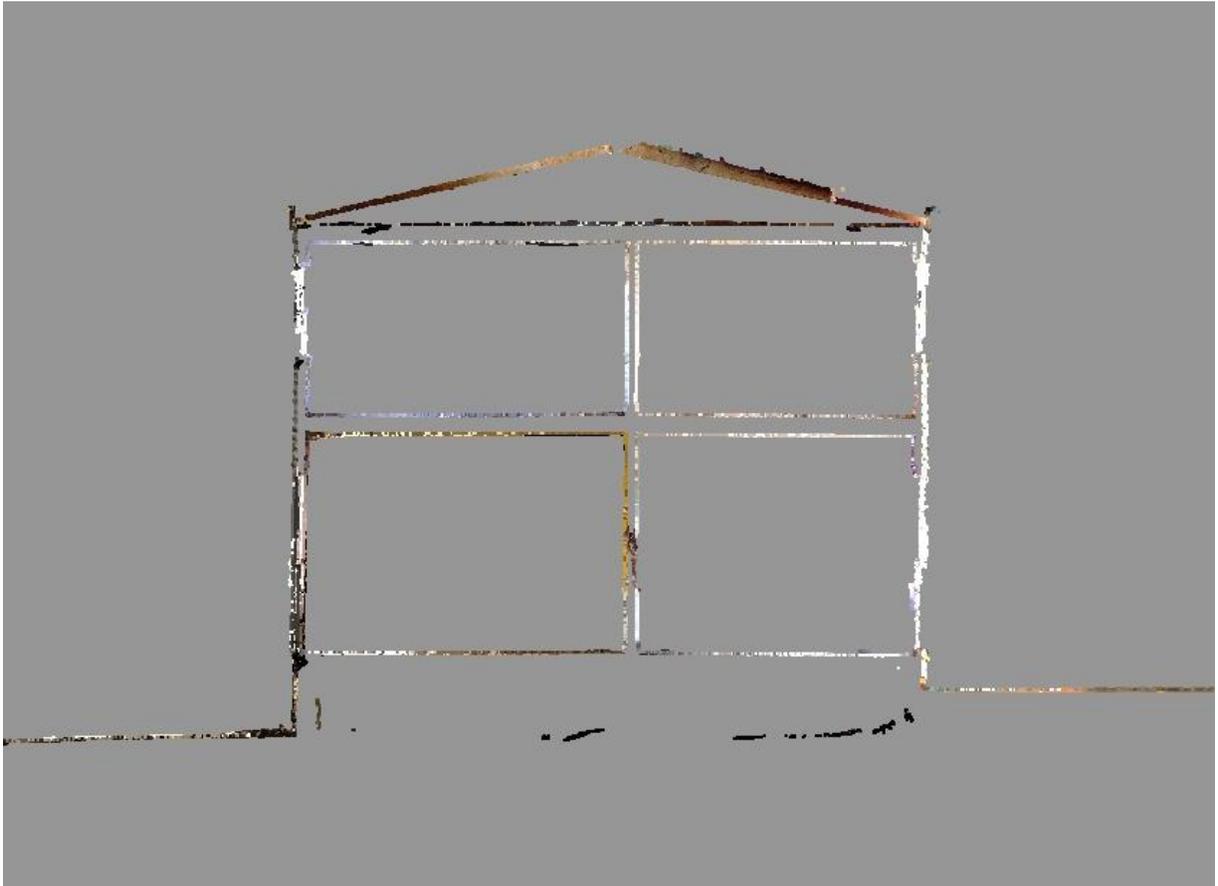


Figure 96: Section view of Campaign One, facing East. In Campaign One the layout of the rooms corresponds to each other between the first and second floor with the rooms being identical in size on the first and second floor.

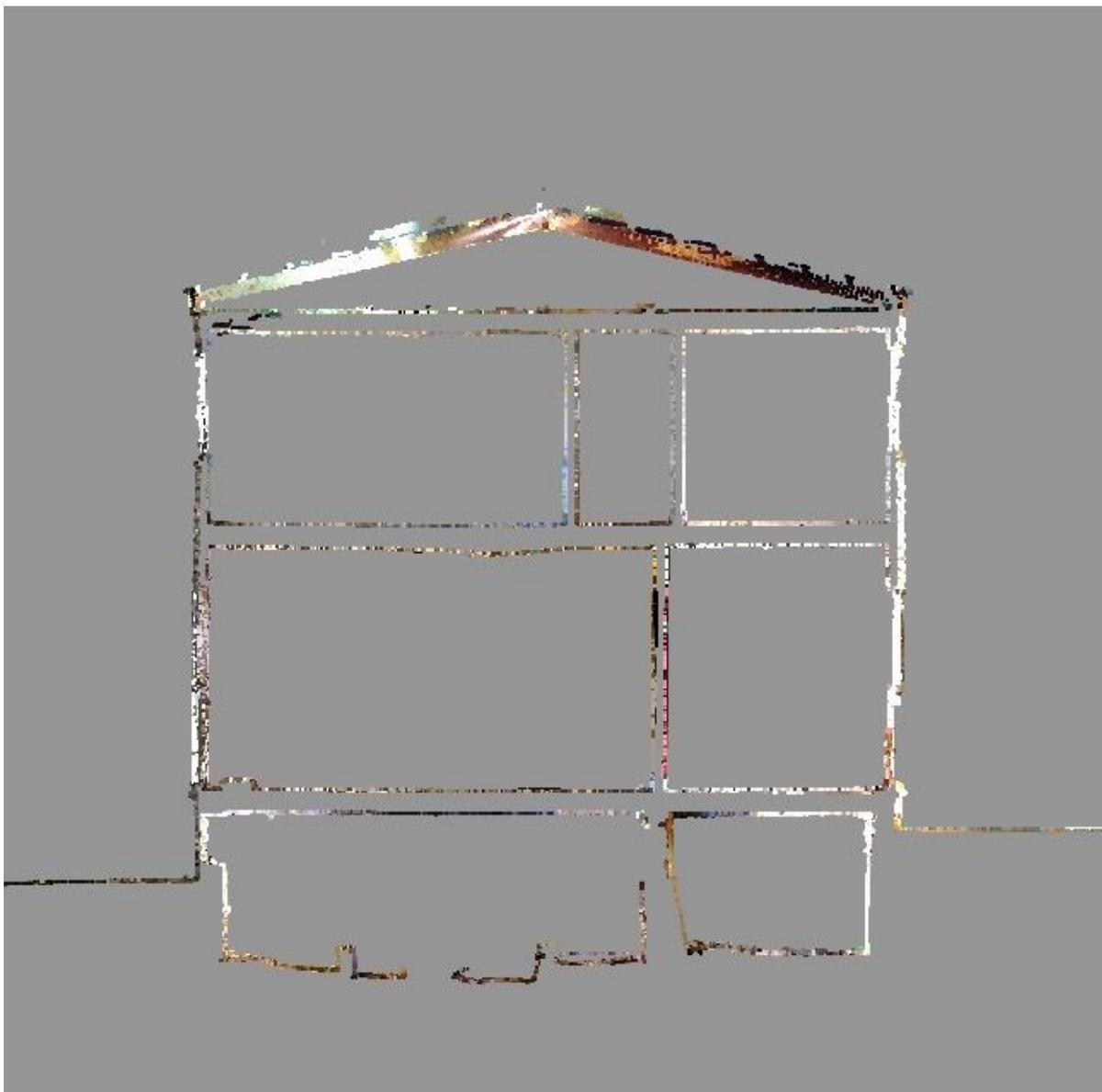


Figure 97: Section view of Campaign Two, facing East. In Campaign Two the layouts of the first and second floors do not share any relationship with each other, and the dividing walls on the second floor do not align with the wall on the first floor.

sporadic (Fig 97). Upon closer inspection of both the plans and sections, it appears that the northeastern bedroom on the second floor of Campaign Two retains a spatial relationship with the layout of Campaign One. However, there is no clear explanation for the strange arrangement of spaces in Campaign Two. This spatial confusion may be attributed to a later rearrangement of spaces in Campaign Two.

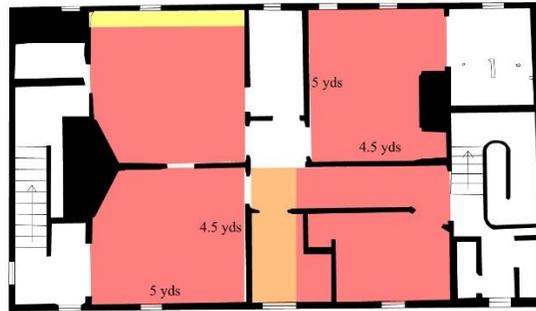
While the spatial relationship between Campaign One and Campaign Two are unclear at first glance, a proportional analysis, following that suggested by Henry Glassie in *Folk Housing in Middle Virginia*, provides more answers. Glassie's work is relevant to the analysis of Sylvania because Sylvania belongs to Glassie's area of study in Louisa County and the adjacent Goochland County and Hanover County.¹¹⁸ With this in mind, Glassie's work on the proportional analysis of the spatial layouts of homes near Sylvania provides invaluable information that is relevant to the spatial design of Sylvania. Glassie found that the plans of many homes in the region are formed around the geometry of a square or rectangle. Instead of laying out a large square and then subdividing it to create rooms within the square, Glassie proposed that in Middle Virginia builders created a square or rectangle based on the unit of measurement of either a yard, cubit, or pace. When laying out the guiding square, the builder might play with a unit, such as a yard, and cut it in half. When the base square unit is created, the builder might create smaller or larger rooms by subtracting or adding that base unit or a multiple of that unit. For example, a builder might lay out a square room 15x15 feet (3x3 yards) and then subtract a yard or a half of a yard to create a different sized room. Importantly, Glassie suggests that there is usually one base number used for additions and subtractions. For example, if the builder is using yards, they might

¹¹⁸ Henry Glassie, *Folk Housing in Middle Virginia* (Knoxville: The University of Tennessee Press, 1975), 3-5.

choose a half yard as their standard unit and use multiples of a half yard when making additions to the base square to create smaller and larger rooms.¹¹⁹

Upon inspection of Campaign One and Campaign Two of Sylvania, their layouts, especially on the second floor, are an example of Glassie's theory (Fig 98). Using the plans generated by 3D scan data, a rectangle can be drawn overlaying the northeast bedroom in Campaign Two. This rectangle measures approximately 13.5 feet by 15 feet, or 4.5 yards by 5 yards. Therefore, Sylvania was constructed using half yards. When this rectangle is rotated ninety degrees and overlaid over the southwest bedroom in Campaign One, it is a close match for the size of the room. This shape overlaying the southwest bedroom can then be overlaid over the northwest bedroom in Campaign One. Here the rectangle is too short to fit the bedroom. However, when an extra half yard is added, the shape now fits the size of the northwest bedroom in Campaign One. Bringing this logic down to the southeast end of Campaign Two, the standard rectangle is again applied to the room. Understanding that the stairs originally came up into this room, the current southeast bedroom and southern bathroom are ignored as later additions. With this ignorance, the standard rectangle is not long enough to fill the space, but it is wide enough. However, when 2 yards are added (the standard unit of a half yard multiplied by four) it creates the perfect spatial proportion for the original stair space. By applying Glassie's proportional method of analysis to Sylvania's second floor, it is apparent that there is a proportional relationship between the second floors of Campaign One and Campaign Two, making it more likely that the two campaigns were laid out at the same time as a central passage plan.

¹¹⁹ Glassie, *Folk Housing*, 21-25.



Second Floor



First Floor



- 5 yd x 4.5 yd
- 2 yds (4 x .5 yd) added
- .5 yd added

Figure 98: Proportional relationships in the floor plan layout of Campaign One and Campaign Two.

On the first floor of Campaign One, these proportional relationships are an exact replica of that seen on the second floor of Campaign One. However, these proportions are lost on the first floor of Campaign Two. Assessing the northwest room in Campaign Two, the 4.5 yard by 5 yard rectangle is overlaid over the room. From here, half yard units can be multiplied on both sides of the rectangle to test the proportional layout of the room. While the length of the room is consistent with adding 4.5 yards to the west end of the standard rectangle, this falls short on the south end of the rectangle. When an additional half yard unit is added onto the south end of the room, the rectangle becomes too big to fit the room. Therefore, this room does not follow the proportional logic using the half yard unit seen in the rest of Campaign One and Two. As a result, the entry hall does not follow this logic either. Looking at Campaign Two sectionally, it is interesting that there is no evident spatial relationship between the arrangement of spaces on the first and second floors, unlike those seen between the first and second floors of Campaign One. The expression of the central passage on Campaign Two is lost sectionally on its first floor, and the second-floor bedrooms have no sectional relationships with the first floor of Campaign Two. Again, considering both the clear spatial relationships seen in Campaign One's two floors and the shared proportions on the second-floor plan between Campaign One and Campaign Two, it is peculiar that these relationships disappear when comparing the first and second floors of Campaign Two.

The proportional relationships used in Campaign One and Campaign Two are also evident in the cellar. Although the wall dividing Campaign Two's northern and southern ends in the cellar aligns with the wall dividing Campaign Two on the first floor, the break in the brick wall dividing Campaign Two and Campaign Four aligns with the bedroom wall in Campaign Two that is in proportional relationship with Campaign One (Fig 99). Therefore, these proportional

relationships are carried sectionally to the cellar. Despite this break in the wall not aligning with the dividing brick wall in Campaign Two's cellar, it is important to remember that this wall was an outlier as the only cellar wall with a One-to-three brick bond and is likely a later wall.

Therefore, it is likely that this brick wall was constructed later when the first-floor plan was modified and the proportional relationships in the cellar were lost. However, the fact that this relationship also carries through the house sectionally might suggest that at one time this relationship also existed in the first-floor layout of Campaign Two.

If a central passage did originally exist on the first floor as well, as proportional analysis and 3D scan data suggests, this floorplan would match one of Glassie's proposed subtypes for folk housing floor plans, subtype XY₃X.¹²⁰ Glassie's subtype XY₃X consists of a central passage with two rooms on each side of the passage, and it is defined as "two stories; two rooms deep; four end chimneys (central hallway)."¹²¹ Although Sylvania does not have four end chimneys, Campaign One compensates for this with one corner chimney instead of two separate chimneys. Therefore, while this breaks the definition of this subtype slightly, there is still a fireplace provided to both rooms in Campaign One with the corner chimney. While there is only one chimney with one fireplace provided to each floor in Campaign Two, since this chimney was rebuilt, it does not provide evidence of the original chimney at that end of the house.

Disregarding the chimneys, Sylvania's original floor plan would have matched Glassie's XY₃X subtype. Based on Glassie's list of subtypes, the XY₃X subtype was the most elaborate plan for folk housing in Middle Virginia, meaning that Sylvania's original design was already a high-end

¹²⁰ Glassie, *Folk Housing*, 35-37.

¹²¹ Glassie, *Folk Housing*, 35.

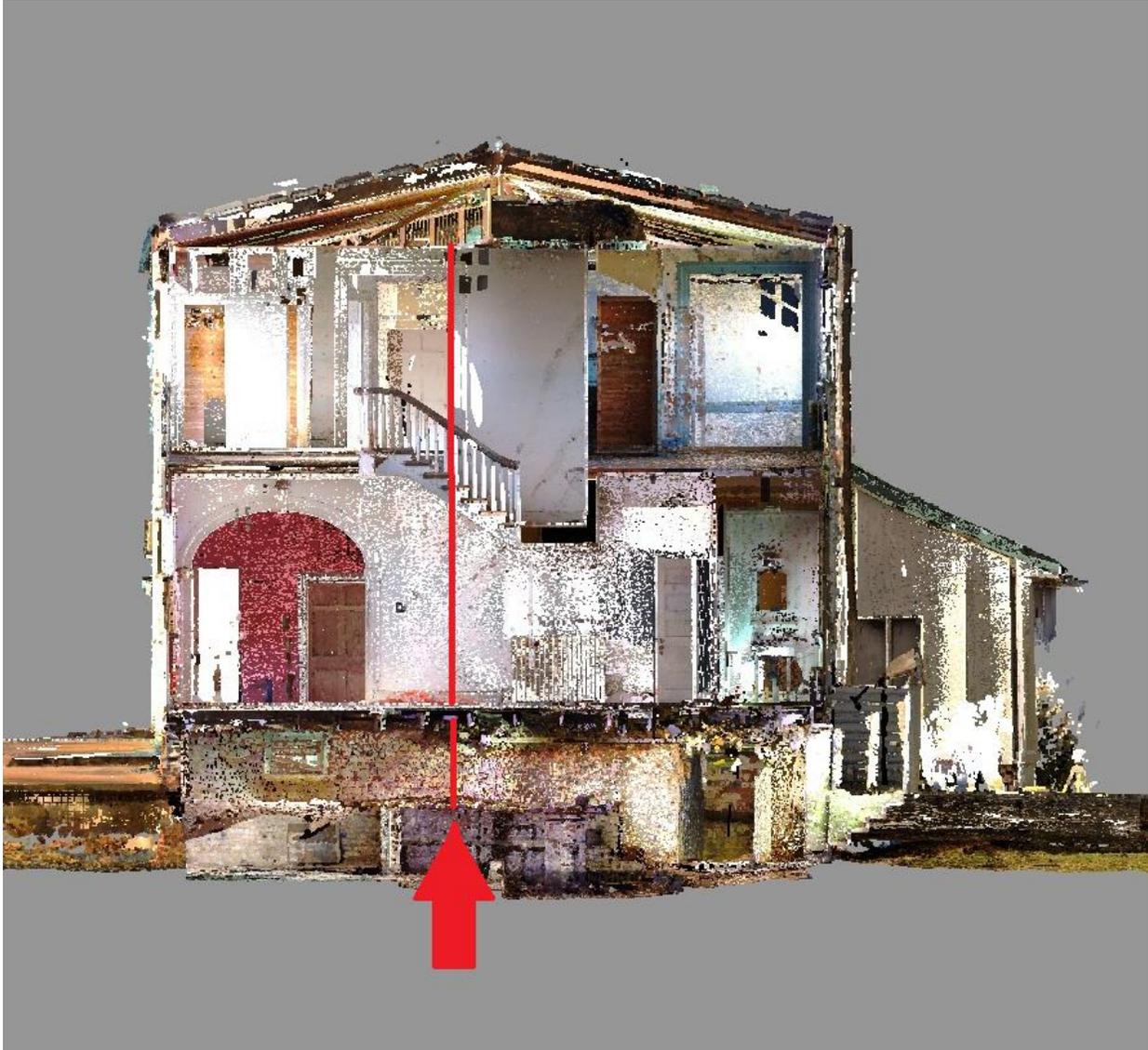


Figure 99: Sectional view of Campaign Four facing west, generated by 3D data. The arrow points at the break in the cellar wall, highlighted in red, that divides Campaign Two and Campaign Four. This break aligns with the northeast bedroom wall, highlighted in red, which retains its original proportional relationship with Campaign One. From this view, it appears that the break in the cellar wall corresponds to Sylvania's original proportional relationships. Although this relationship was lost on the first floor of Campaign Two, this 3D view reveals that the original proportional relationships are also present in the cellar.

design for its region at the time of its construction.¹²² However, this subtype was lost when Sylvania was later renovated with the removal of the central passage on the first floor.

To pinpoint when this change happened, trim analysis comes in handy. On the first floor of Campaign Two, the baseboards match those seen on the first floor of Campaign Four. However, upstairs they match the baseboards seen in Campaign Three. Similarly, the treatment of the floors on the first floor of Campaign Two differs from its second floor. While the floors on the second floor of Campaign Two are consistent with those on Campaign One, those on the first floor of Campaign Two are different in that they display visible nails. This treatment of flooring is not seen anywhere else in the house. The mantel on the first floor of Campaign Two is also interesting because it appears to be newer and more ornate in style than the mantels in Campaign One.¹²³ These differences suggest that the layout of the first floor of Campaign Two may have been altered around the time of the construction of Campaign Four. Since the tripartite windows and the large opening connecting Campaign One to Campaign Two have trim matching the windows and doors present in Campaign Four, these were also introduced at the same time. Therefore, if there was originally a central passage on the first level as well, it can be theorized that at the time of Campaign Four's construction the central passage and northern door were removed, the northeast parlor was enlarged, tripartite windows were added, the large opening connecting Campaign Two's parlor to Campaign One was added, and the arch between Campaign Two and Campaign Four was added. As these changes only affected the first floor of Campaign Two, the older spatial arrangement remained on the northern end of the second floor. As the renovated Campaign Two was a more public and formal space than its upstairs bedrooms,

¹²² Glassie, *Folk Housing*, 37.

¹²³ Frederick H. Ecker, II, site visit, February 3, 2025.

it makes sense that the first floor would have received an upgrade while the second floor did not. Even if there was never a central passage on the first floor of Campaign Two, it is evident that the first floor experienced a later renovation that its upper floor did not receive.

3D data from the cellar also provides insight into the original Wood Cote. Data was collected from the accessible cellar under Campaign Two. In addition, three holes viewing a second, inaccessible cellar were large enough for the 3D scanner to collect some dimensional data from the inaccessible cellar. Under Campaign One, there is a blocked off cellar that is visible, but not accessible, from four areas of the house: from a hole in the brick wall in the cellar dividing Campaign One from Campaign Two, a hole in the exterior northern wall of the cellar under Campaign One, the hole in the west wing, and in a hole in the floor of the hearth of the northern corner chimney (Figs 100-112). Looking into these four holes, some of the cellar's basic features can be detected. There is a diagonal wall, parallel to the corner chimney, and a brick column in the center of the cellar, seemingly under the wall dividing the northern and southern rooms in Campaign One. There is a visible impression on the northern wall where a door or window was closed off, and the northwest corner of the cellar is visible. Looking from the west wing, it appears that the inaccessible cellar is one large space that spans under both Campaign One and Campaign Three that is divided by the base of the corner chimney and the brick column supporting the dividing wall in Campaign One. However, since this space is physically inaccessible, it cannot be fully explored.

3D scan data, however, provides a few important dimensional clues to the nature of this cellar. The first clue provided by 3D data is where the northwest corner of the cellar is. By overlaying the plan of the cellar generated by 3D data over the first-floor plan of the house, it is revealed that the northwest corner of the cellar aligns with the northwest corner of Campaign Three,

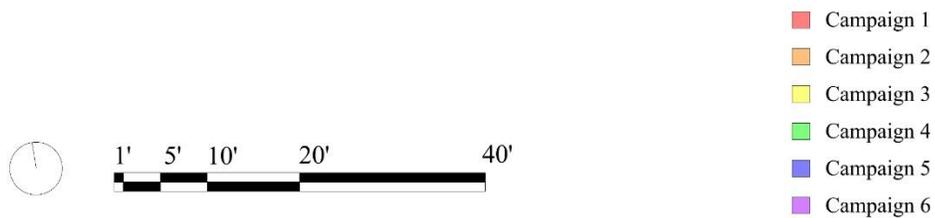
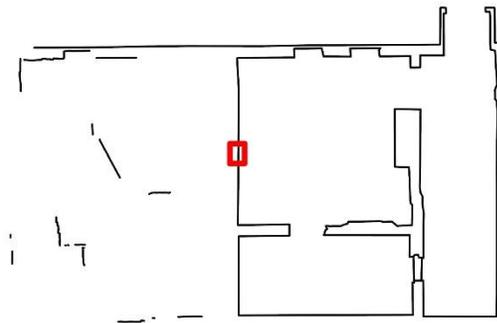
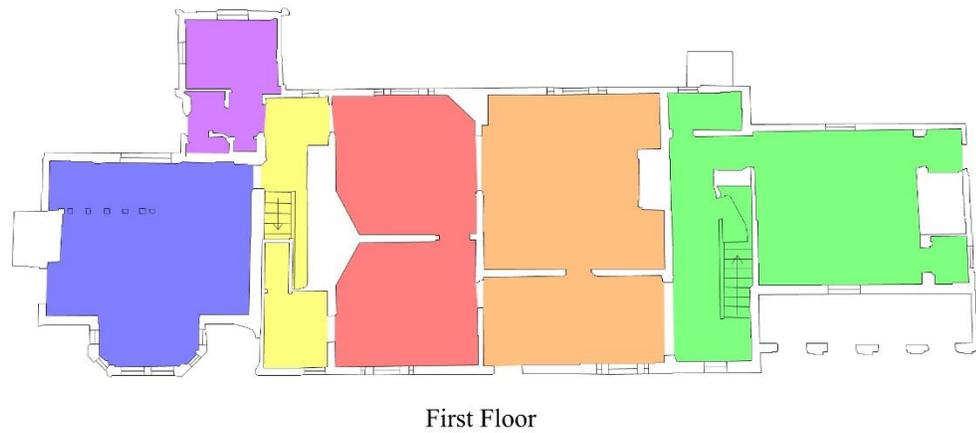


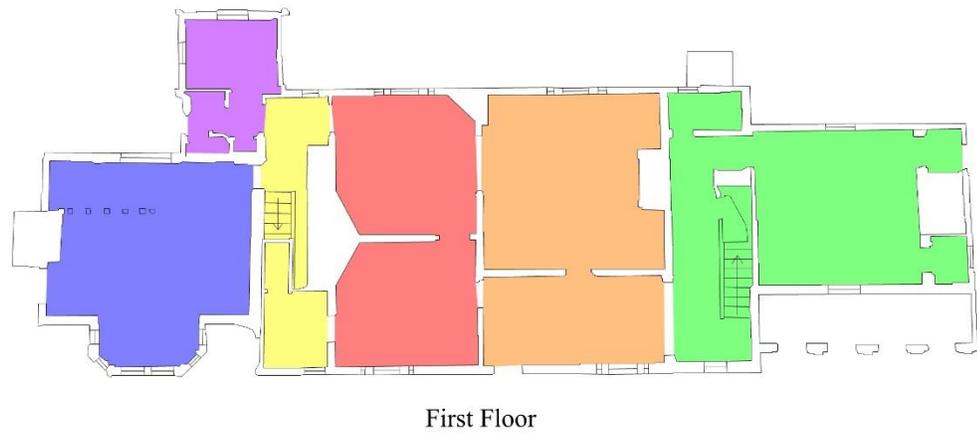
Figure 100: The location of the hole in the western wall of the cellar under Campaign Two that views the inaccessible cellar under Campaign One. A 3D scan was taken from this hole to capture the dimensions of the cellar used for the cellar plan.



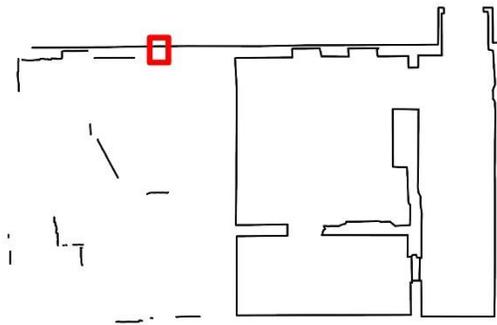
Figure 101: Photo taken of the hole in the cellar wall dividing Campaign One from Campaign Two, looking into the cellar under Campaign One. The diagonal wall with One-to-three bond is visible in the background, and the FARO Focus scanner is in the foreground. Photo taken by Will Rourk on March 3, 2025.



Figure 102: Photo taken from the hole in the cellar wall dividing the cellar under Campaign One from Campaign Two, looking into the inaccessible cellar under Campaign One. The brick column, diagonal brick wall with a One-to-three bond, and the northern wall to the right are visible. Photographed by Will Rourk on March 3, 2025.



First Floor



Cellar

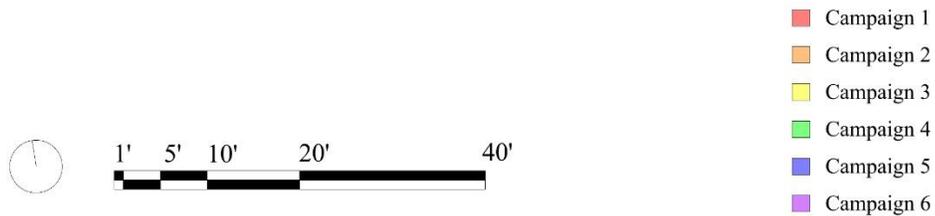


Figure 103: The location of the hole in the northern brick wall under Campaign One that views the inaccessible cellar under Campaign One.



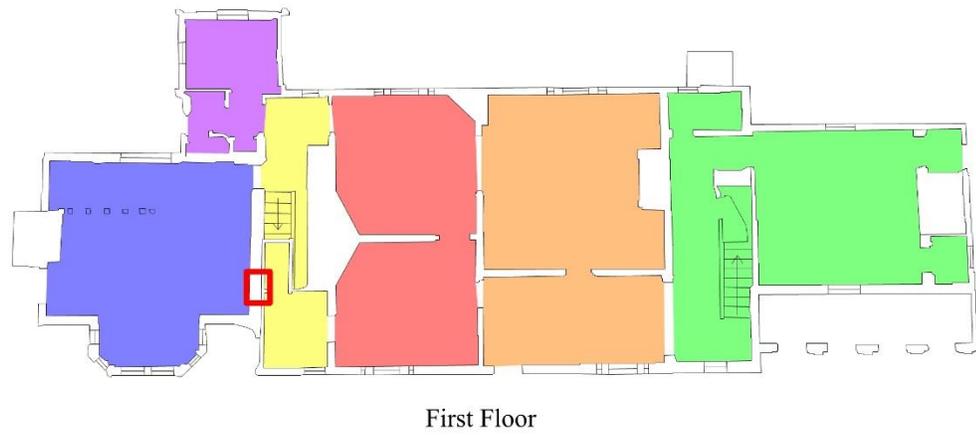
Figure 104: Image of the brick column in the cellar under Campaign One pictured in the center, taken from the hole in the northern exterior brick wall under Campaign One. Behind the column, the back southern wall of the cellar is visible. To the right of the column, the edge of the diagonal wall with one-to-three bond is visible. Photographed by Will Rourk on March 3, 2025.



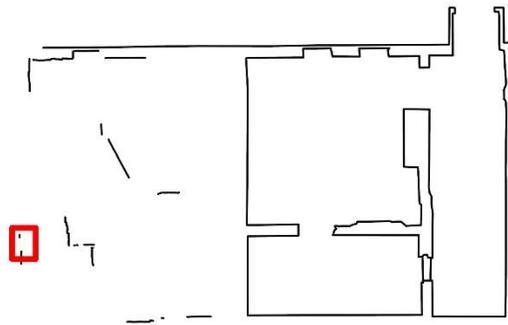
Figure 105: Photo taken from the hole in the northern exterior brick wall under Campaign One, looking into the inaccessible cellar under Campaign One. The brick column and the edge of the diagonal wall in the cellar are visible in the background. Photographed by Will Rourk on March 3, 2025.



Figure 106: Photo of the hole in the northern foundation wall that views the inaccessible cellar. A 3D scan was taken from this location to capture the dimensions of the brick column seen in Figures 104 and 105. Photographed by Will Rourk on March 28, 2025.



First Floor



Cellar

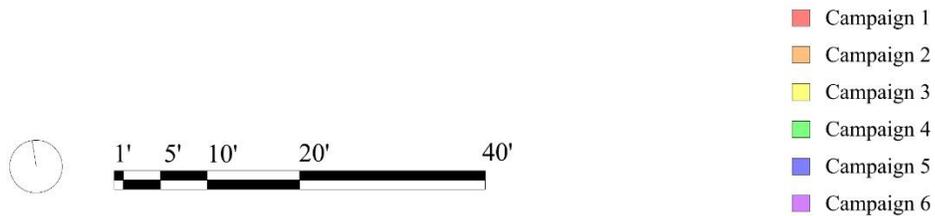


Figure 107: The location of the hole in the west wing that views the cellar under Campaign One and Campaign Three.



Figure 108: Photo taken from the hole in the west wing, looking into the cellar under Campaign One and Campaign Three. Campaign One's chimney is visible in the background with English bond. Photographed by Will Rourk on March 3, 2025.



Figure 109: Photo of the hole in the west wing that views the inaccessible cellar under Campaign Three. Two 3D scans were taken from this location to capture the dimensions and location of the chimney base. Photographed by Will Rourk on March 29, 2025.

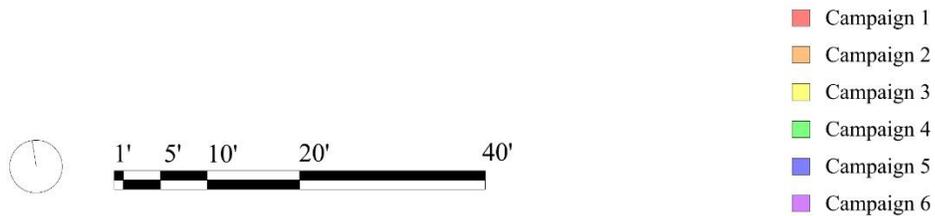
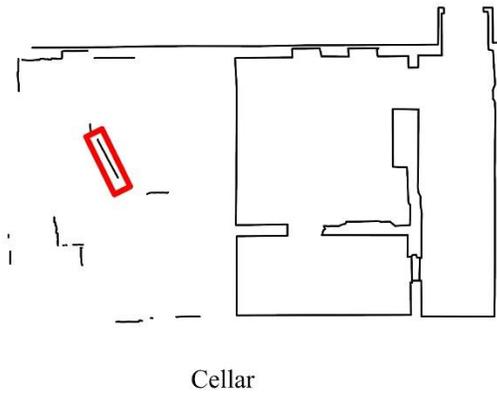
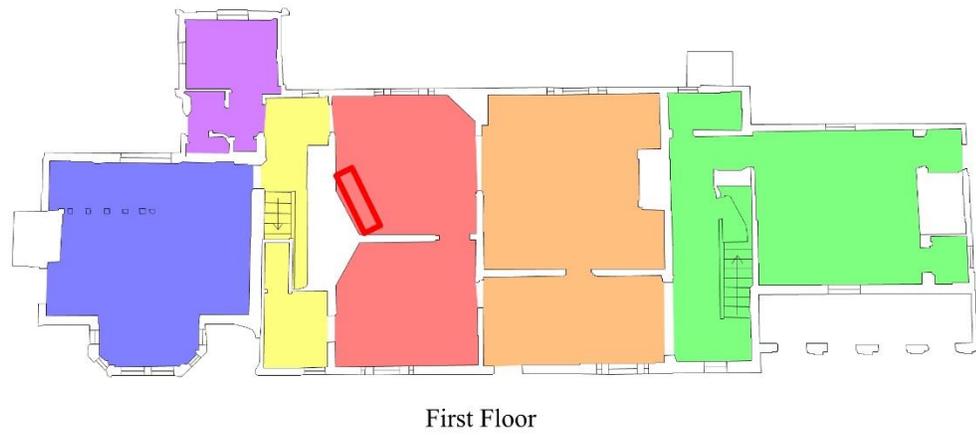


Figure 110: The location of the One-to-three diagonal wall in the cellar under Campaign One that divides the cellar from the cavity under the hearth in the first-floor northern corner fireplace in Campaign One.



Figure 111: The location of cavity under the hearth in the first-floor northern room of Campaign One.



Figure 112: Photo taken inside the cavity under the hearth in Campaign One. The diagonal wall with One-to-three bond that is seen in the 3D scan data is to the right, and to the left is the wall supporting the corner chimney.

meaning that this cellar does in fact extend under both Campaign One and Campaign Three (Figs 113-114). The data also pinpointed the location of the closed off door or window to the cellar, which falls on the northern wall right in between Campaign One and Campaign Three (Fig 115). The diagonal wall is in fact parallel with the corner fireplace (Fig 116). While it does not fall exactly under the corner fireplace, this can be explained by the existence of a hollow cavity under the hearth of the northern corner fireplace. The column visible from the hole in the northern wall was captured by 3D data. By overlaying its location over the first-floor plan, it appears that this column supports the wall that divides the two rooms in Campaign One (Figs 117-118). Another column seen from the hole in the west wing is also captured by 3D data, and when its location is overlaid over the first-floor plan it appears to be supporting the wall dividing Campaign One and Campaign Three (Figs 119-120). The western wall of the corner chimney's base is also captured by 3D data, and it appears right below the back wall of the corner chimney on the first-floor plan (Figs 121-122).

A look at the brick bonds that are visible from the four holes viewing the cellar also provides more information about these elements. Looking in the hole in the west wing, the chimney in Campaign One is visible, and it appears to have English bond. However, looking from the hole in the Campaign Two cellar wall, the diagonal wall that closes off the cavity under the fireplace hearth has a One-to-three bond matching that seen on the brick wall in the cellar of Campaign Two that divides the space into two rooms. Since this brick bond is a later bond style, it is probable that this cavity was enclosed after the chimney's initial construction. The presence of English bond on the chimney matches the English bond seen in most of Campaign Two, suggesting the two campaigns were built around a similar time.

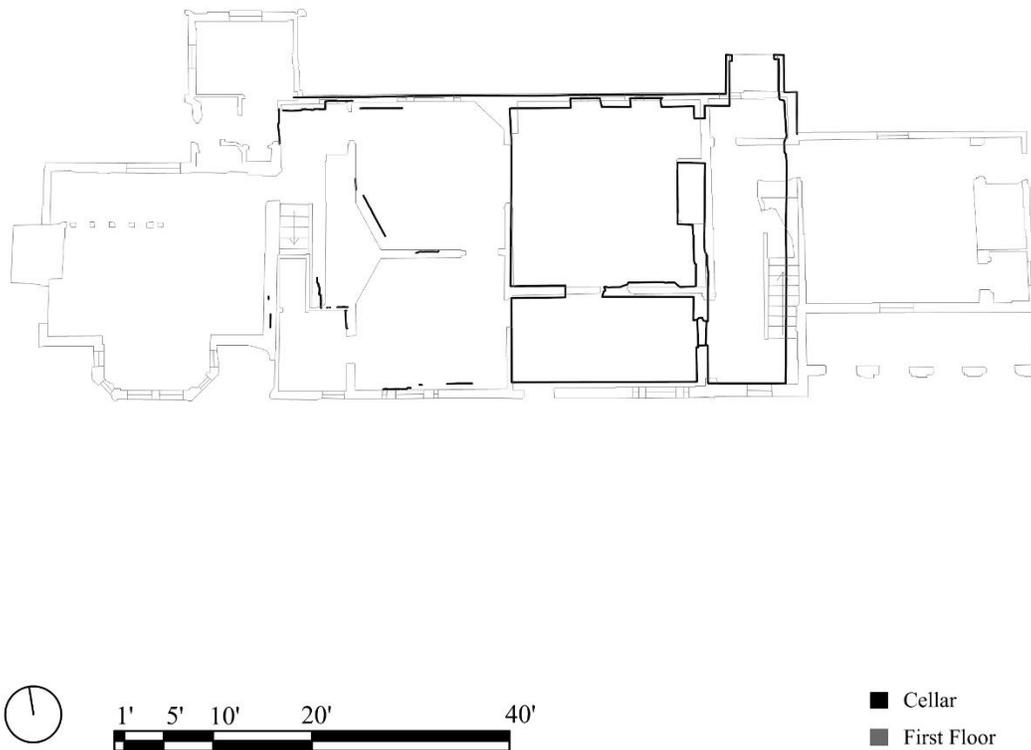


Figure 113: The floorplan of the cellar under Campaign Two and data collected from the cellar under Campaign One and Campaign Three were generated from 3D data and drawn in black. Since the space was inaccessible, data could only be gathered from three holes, resulting in an incomplete plan. However, the plan provides some of the cellar's basic dimensions. This plan is overlaid over the first-floor plan, also generated by 3D data. The overlaying of the plans shows how the spaces in the cellar align with the arrangement of the first floor. The inaccessible cellar spans under Campaign One and Campaign Three, and the two cellars are divided where Campaign One meets Campaign Two.

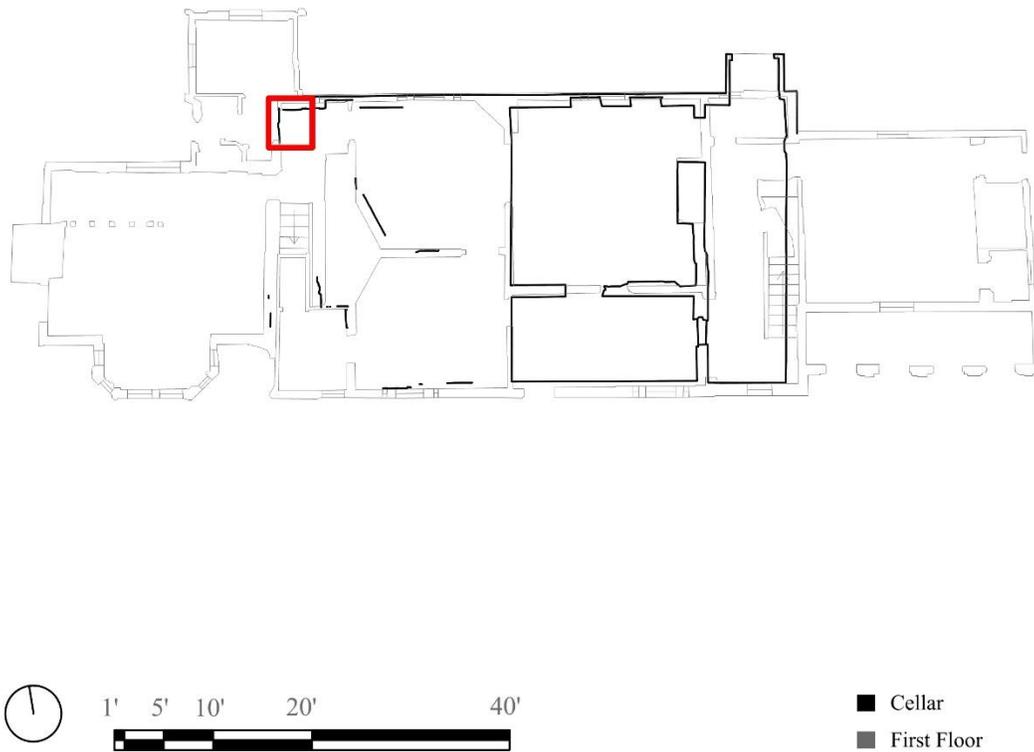


Figure 114: The area where 3D data pinpointed the northwest corner of the cellar under Campaign One and Three. The cellar data overlaid over the first-floor plan reveals that this corner lines up with the northwest corner of Campaign Three, confirming that the inaccessible cellar spans under both Campaign One and Campaign Three.

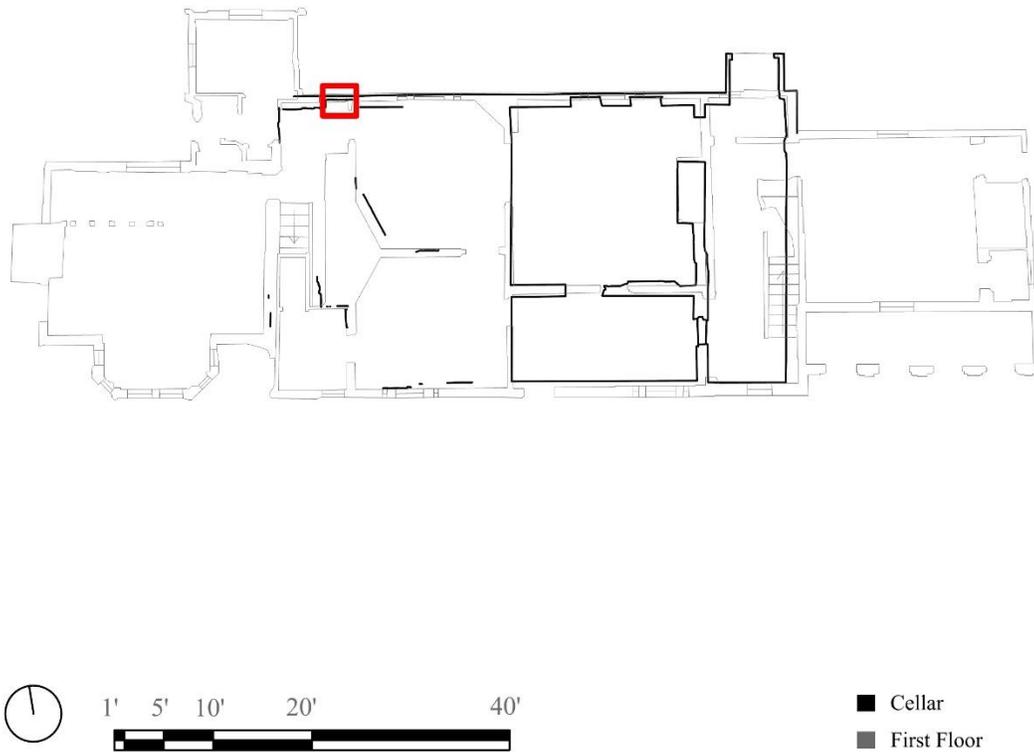


Figure 115: The location of the closed off door or window that was detected by 3D scan data. When overlaid over the floor plan of the first floor, it falls in between Campaign One and Campaign Three.

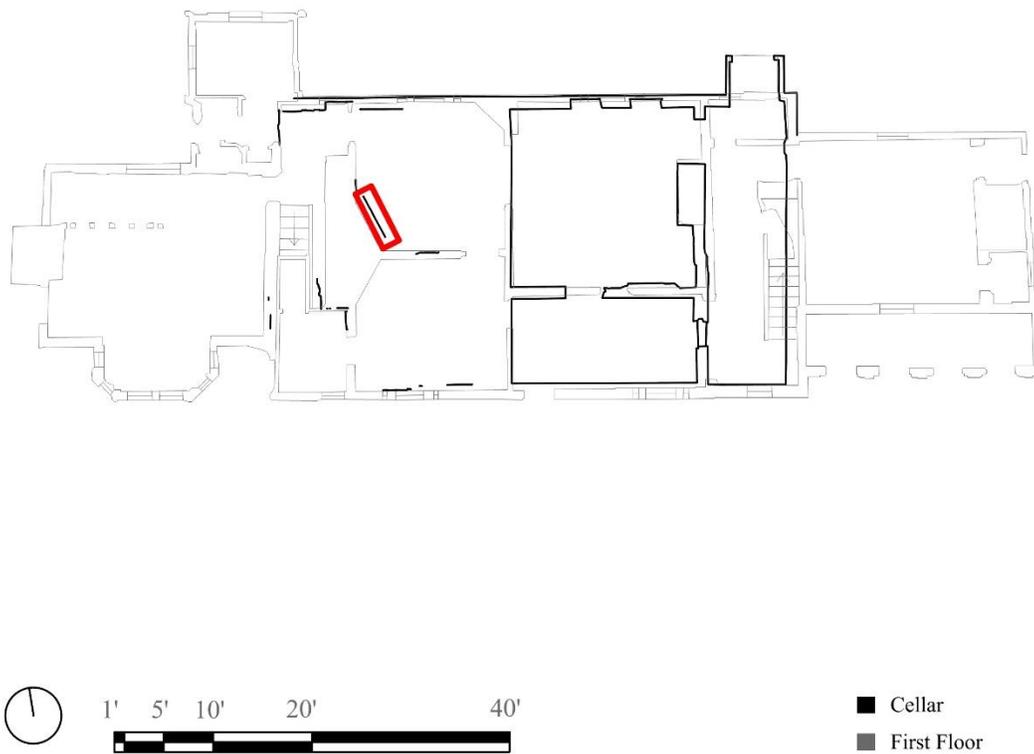


Figure 116: The location of the diagonal wall in the inaccessible cellar, parallel to the corner chimney. This diagonal wall is the One-to-three bond wall that can be seen from the hole in the cellar wall dividing the inaccessible cellar wall from the cellar under Campaign Two.

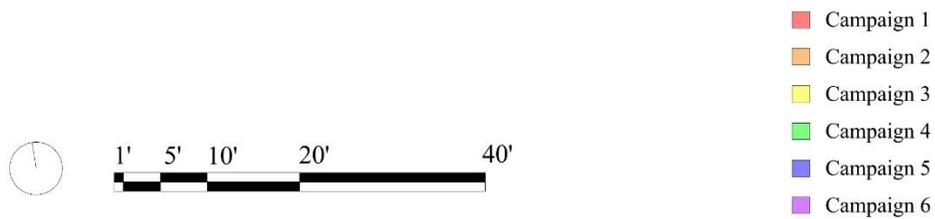
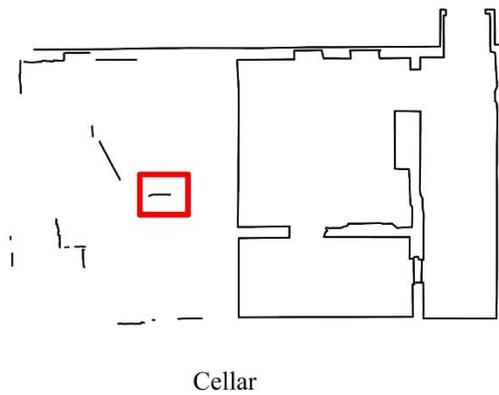
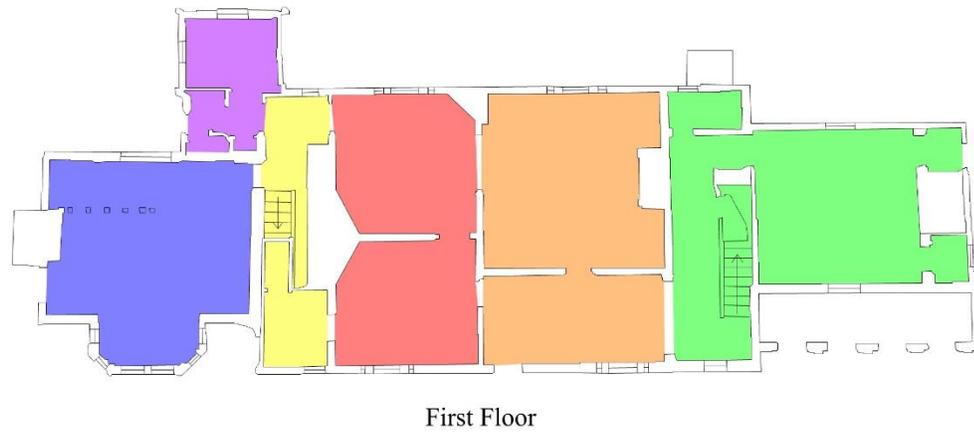


Figure 117: The location of the column seen in Figures 104 and 105 looking from the hole in the northern brick wall. The northern face of the column was captured by 3D data and is pictured in the cellar floor plan.

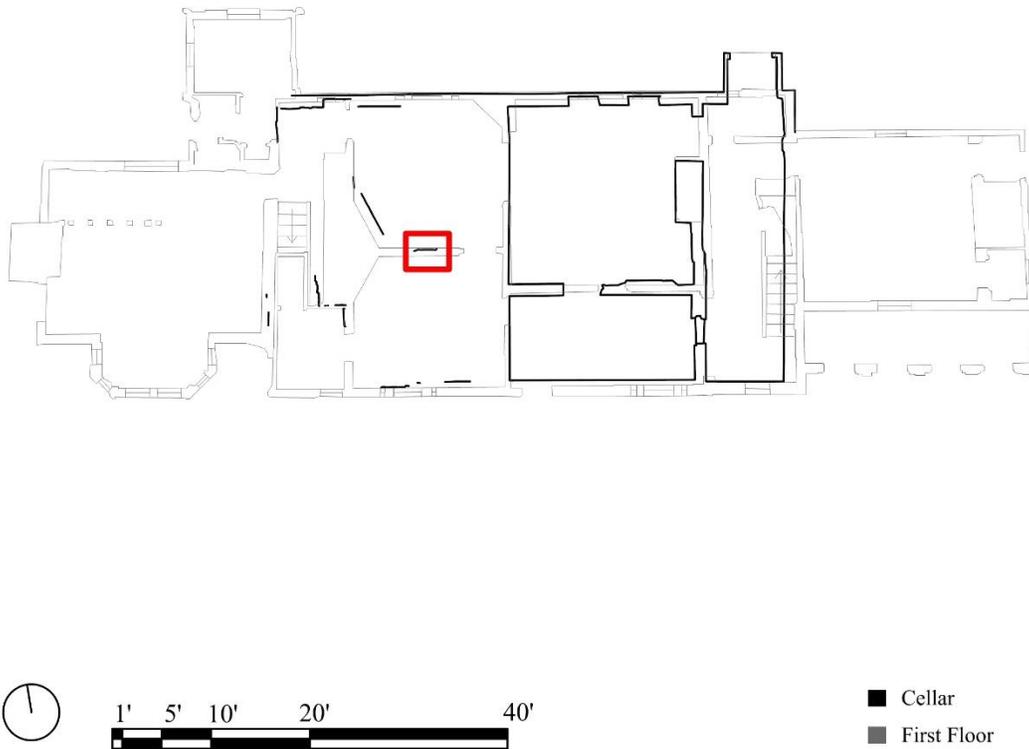


Figure 118: The cellar floor plan is overlaid over the first-floor plan. This reveals that the column seen from the northern brick wall is positioned under the interior wall dividing the two rooms in Campaign One.

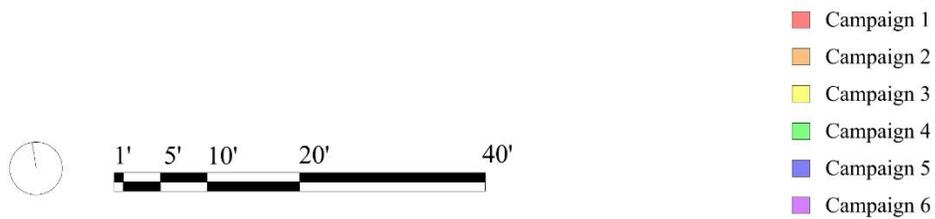
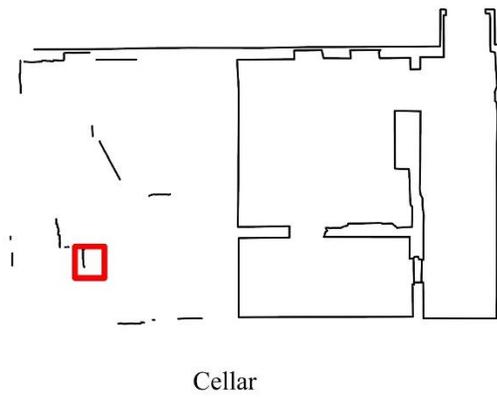
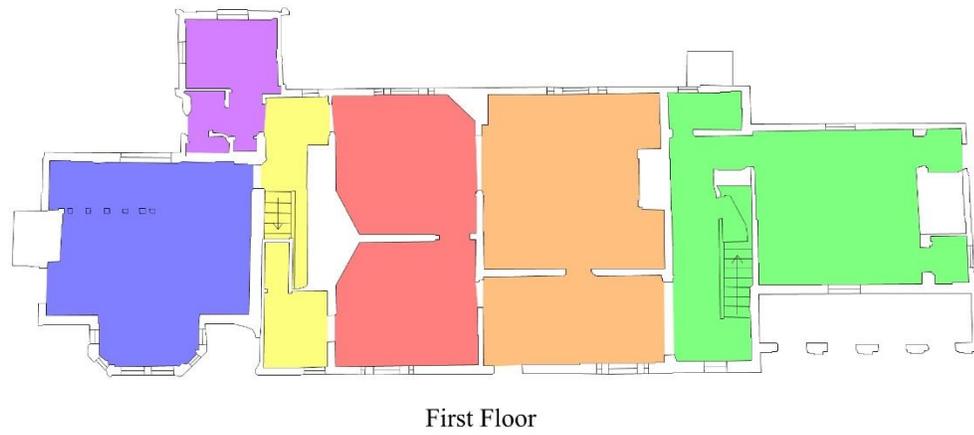


Figure 119: The location of the second column visible from the hole in the west wing wall is marked on the cellar floor plan. The location of the column's western face was captured by 3D data.

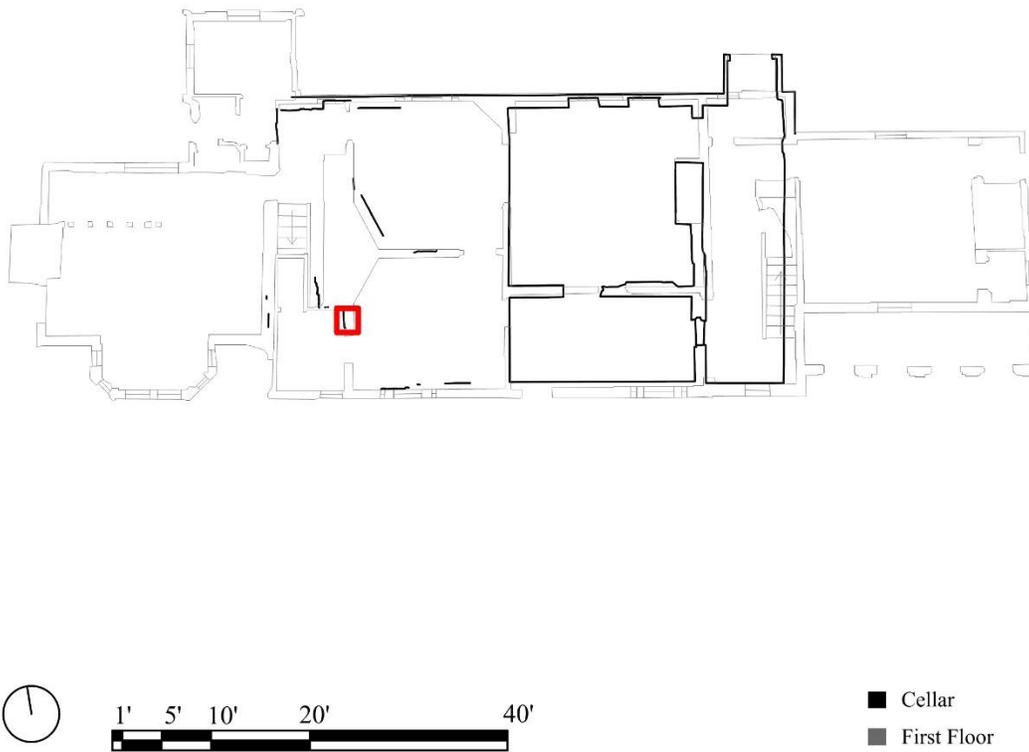
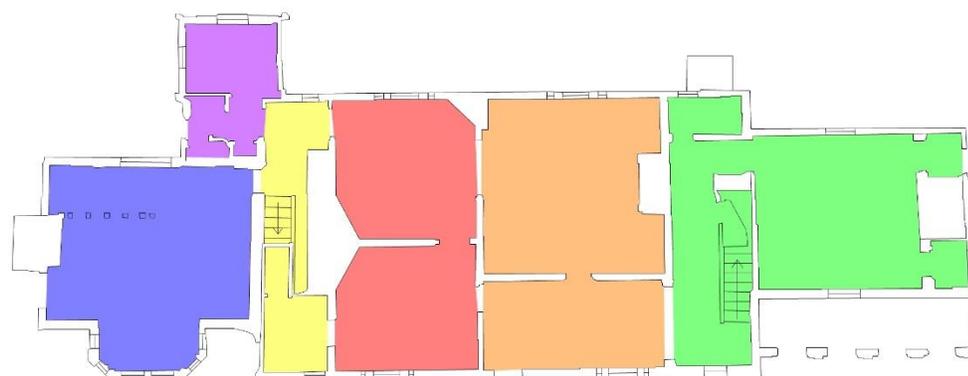


Figure 120: The cellar floor plan overlaid with the first-floor plan reveals that the column visible from the hole in the western wing is situated under the wall that divides Campaign One from Campaign Three.



First Floor



Cellar

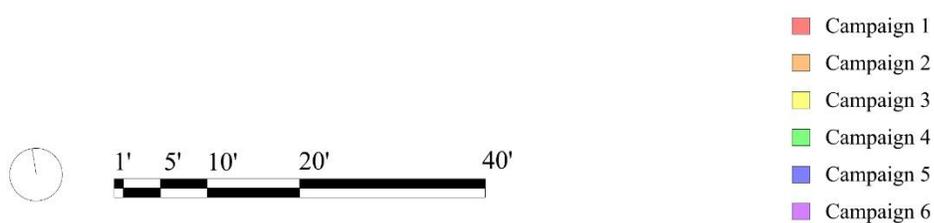


Figure 121: The location of the corner chimney base's western wall, which is visible from the hole in the western wing. The location of the chimney base's western wall was captured by 3D data. Due to the small size of the hole, the scan taken at that location only captured the southern portion of the western chimney wall.

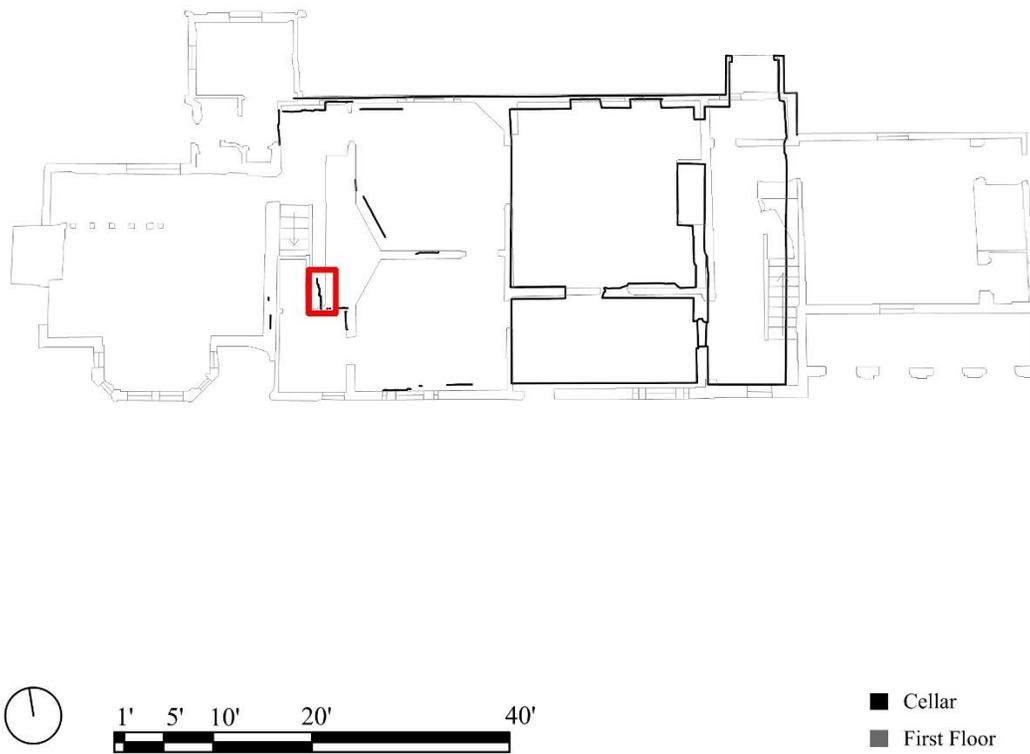


Figure 122: The cellar floor plan is overlaid over the first-floor plan. By comparing the chimney base in the cellar to the back wall of the chimney on the first floor, it is confirmed that the wall seen from the hole in the western wing with English bond is in fact the western wall of the chimney base.

Comparing the two cellars to each other, the cellar under Campaign One is treated differently than the one under Campaign Two. While the cellar under Campaign Two has been divided into two rooms, the cellar under Campaign One is not. However, since the brick wall that divides the cellar under Campaign Two is a later One-to-three bond, it is possible that the cellar under Campaign Two once resembled the cellar under Campaign One more closely, possibly with brick columns instead of a dividing brick wall. Whether the cellar under Campaign One might have been an occupied space in its history is unknown. In the 1802 Mutual Assurance policy, the cellar is described as a “brick cellar underneath better than half the house.”¹²⁴ This statement makes it clear that only one of the two cellars were accessible in 1802. However, which cellar that was is unclear in this statement. Since the cellar under Campaign One also extends under Campaign Three, this cellar would be slightly larger than the cellar under Campaign Two by a few feet. However, since Campaign Three was a shed at the time, the cellar might not have extended under the shed in 1802. If this was the case, the cellar may have been modified later. Meanwhile, the cellar under Campaign Two is an accessible space with evidence of the original stairs having access to this cellar, making it likely that this cellar was the cellar referred to by the 1802 Mutual Assurance policy, not the cellar under Campaign One.

Looking at the data from the cellar under Campaign Two, it is confirmed that the cellar under Campaign Two aligns with the first-floor plan of Campaign Two (Fig 123). An interesting piece of information provided by the data is the location of the two closed off windows in the cellar. When the plan of the cellar is overlaid over the second-floor plan, these two windows are in the

¹²⁴ Mutual Assurance Society of Virginia, “Policy no. 960.”

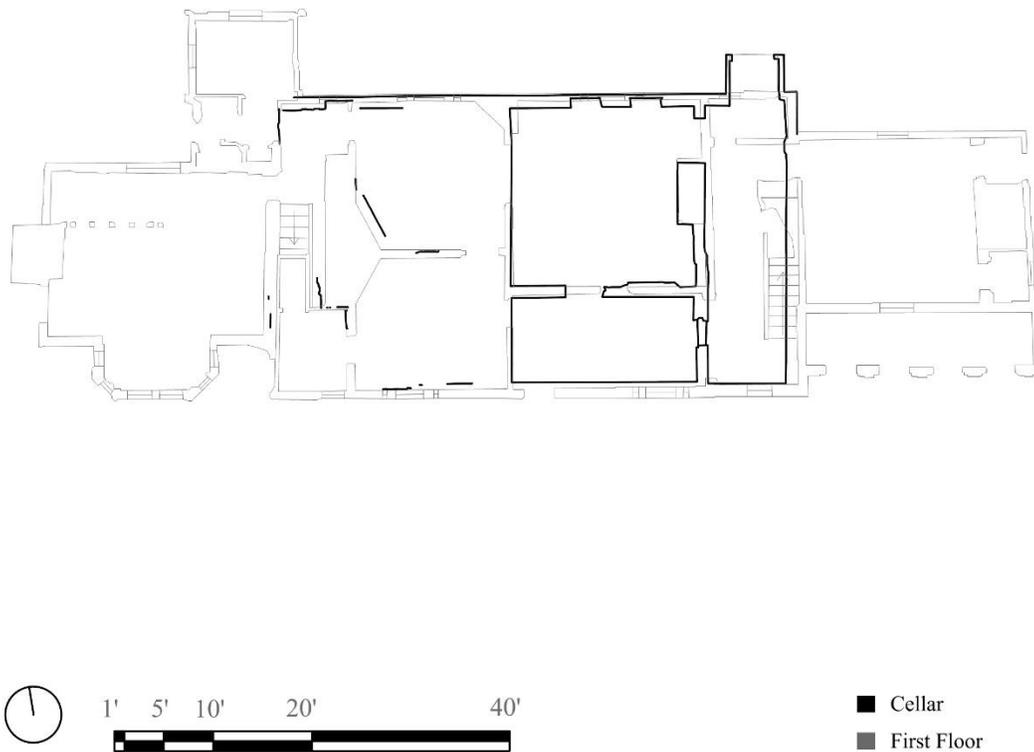


Figure 123: The cellar floor plan overlaid over the first-floor plan shows that the cellar under Campaign Two and Campaign Four align with the layout of the first floor of Campaign Two and Campaign Four. Since the cellar wall that falls under the wall dividing the two rooms in Campaign Two is a One-to-three bond wall, not an English bond wall, it is probable that this wall was added later.

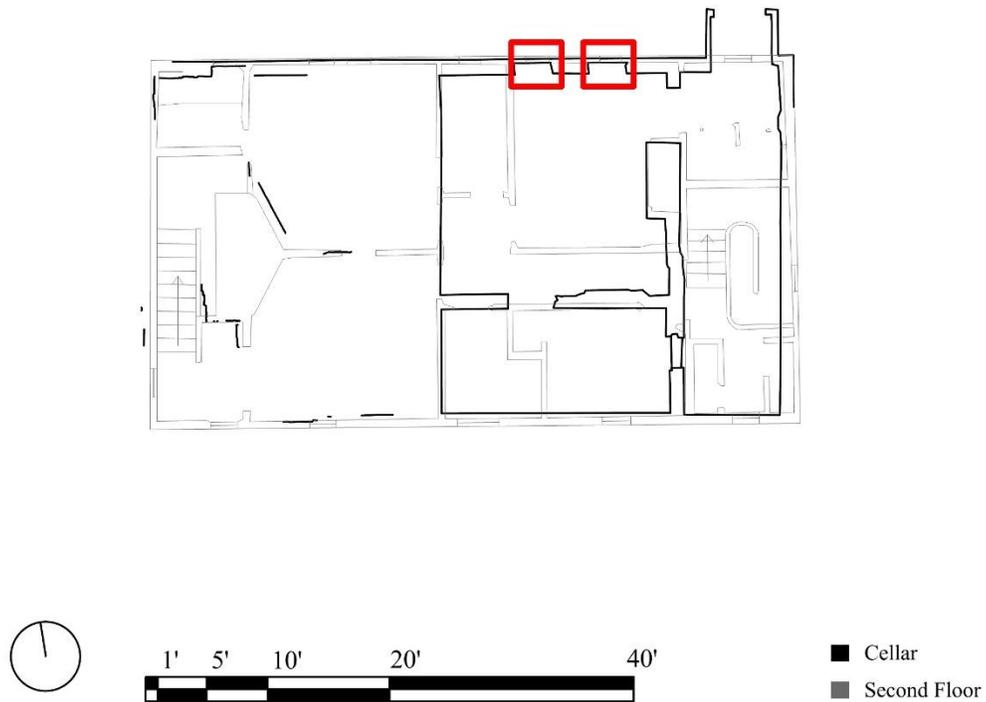


Figure 124: The location of the closed off windows on the northern wall of the cellar under Campaign Two. These windows align with the second-floor windows on the northern wall of Campaign Two. Since these windows share a direct relationship, it is possible that this relationship once existed on the first floor as well.

same location on the northern wall as the second-floor windows (Fig 124). Since the windows on the first floor of Campaign Two were replaced by the tripartite windows, there is no evidence for where these windows were originally. However, since there is a clear relationship between the cellar windows and the second-floor windows, this relationship may have existed on the first floor as well.

Conclusion

Considering whether Campaign One existed without Campaign Two, there is abundant material and 3D evidence that overrules HABS' theory that Campaign One predated Campaign Two. Instead, the evidence suggests that the two campaigns were constructed at the same time. Although HABS proposed that Campaign One predated Campaign Two, it is likely that the HABS evaluation was misled by the large-scale rearrangement of the layout in Campaign Two and the reconstruction of its chimney. While the presence of corner bracing in both the eastern and dividing wall in Campaign One may be misleading, they can be attributed to the theory of the builder overcompensating structurally. Regarding the dividing line in the attic flooring and brick wall dividing the cellars of Campaign One and Campaign Two, their reasoning is unclear. Despite the division in the attic flooring, the floors are treated in the same manner, indicating a close or identical age. The fact that the line in the flooring spans most, but not all, of the attic disqualifies it as a piece of evidence to support HABS' theory. Furthermore, the spacing between the ceiling joists visible in the attic is consistent across Campaign One and Campaign Two, suggesting a similar construction date. Finally, the presence of continuous roman numerals in chronological order across both Campaign One and Campaign Two is a substantial piece of structural evidence in opposition of HABS' theory. Added to this, the survival of the house's original corners in Campaign One and Campaign Two, but not between the two, further opposes

HABS' theory. With all the evidence being considered, there is a lack of substantial evidence to prove Campaign One was built before Campaign Two. Instead, there is a wealth of structural evidence, especially in the attic, that proves that Campaign One and Campaign Two were constructed together. Although the first floor of Campaign Two has been greatly altered over time, the analysis of the spatial relationships on the second floor using 3D data and the analysis of interior and exterior trim in the house make a compelling argument that Campaign One and Campaign Two were constructed at the same time and offers insight into how the original house might have been arranged as a central passage plan aligning with Glassie's XY₃X subtype. Therefore, the original Wood Cote was the house seen on the 1802 Mutual Assurance policy.

The proportional analysis of Sylvania's current form alludes to Sylvania's original floor plan, despite the erasure of some of its evidence, that leads to the conclusion that Sylvania likely had a central passage plan that was two rooms deep and two stories high. This plan was laid out proportionally based on the half-yard unit and aligned with Glassie's XY₃X subtype for folk housing found in Middle Virginia. With its original plan aligning with trends found in its larger Middle Virginia region, the original Sylvania presented an architectural language that identified with its broader context in Middle Virginia with its value of proportional harmony and social filtration via the central passage. Sylvania's original layout replicated trends for more elaborate folk houses seen in Middle Virginia and adhered strictly to the architectural formula common in its larger region.

Campaign Three: The Refined Distinction of Privacy at Wood Cote, 1825-1849

The end shed first appeared in the 1802 Mutual Assurance policy as a one story shed attached to the western wall of Campaign One.¹²⁵ Although the cardinal direction of the elevation in this policy was previously assumed to be north in the 2005 National Park Service survey, the cardinal directions included with the plan of the house on the 1815 policy confirm that this elevation is in fact the southern elevation of the house. Furthermore, measurements of the widths of the rooms on the first floor confirm that Campaign Three, which is noted as being 8 feet wide in the 1805 and 1815 policies, is located on the west side of Campaign One. By 1805, the shed had been enlarged from one story to two. However, it is still described as an “end shed”. Similarly, in 1815 Campaign Three is described as “a shed”.¹²⁶ Therefore, the date of Campaign Three’s transition from a shed to an interior space in the house is unknown from archival evidence.

Structural Evidence

A hole in the eastern wall of the west wing addition provides visual access to the original siding of the exterior western wall of Campaign Three (Figs 125-126). The siding has wrought nails. The presence of wrought nails could indicate an earlier date of construction for Campaign Three. However, it is possible that those nails were simply what was available at the time.¹²⁷ These nails are also used on the southern exterior of Campaign One and Campaign Two, but on Campaign Four cut nails are used. This indicates that Campaign Three was built before Campaign Four. A structural member is also exposed behind the siding in the hole. On this member, pit saw marks are visible, indicating an older date for the shed, potentially in the late

¹²⁵ Mutual Assurance Society of Virginia, “Policy no. 960.”

¹²⁶ Mutual Assurance Society of Virginia, “Policy no. 452,” 1805; Mutual Assurance Society of Virginia, “Policy no. 452,” 1815.

¹²⁷ Kutney, site visit, January 2, 2025; Carson and Lounsbury, *Chesapeake*, 263-264.

18th century.¹²⁸ The presence of a pit sawn structural member places the construction of the shed either at the same time as Campaign One and Campaign Two or soon after. Since the shed seems to have been enclosed, it is possible that the shed may have been used as a utilitarian space that was attached to the house.¹²⁹ However, what the interior of the shed would have looked like is unknown.

The staircase in Campaign Three fits stylistically with an earlier 19th-century staircase. The western door in Campaign Three that leads to what is now Campaign Six was likely an exterior door and retains its lock. It is joined with pegs and is flat paneled, indicating an early 19th-century date for the door.¹³⁰ The same flat paneled door style appears again and is used to connect the south room in Campaign One to the entrance hall in Campaign Two. On the interior of Campaign Three, more structural evidence can be found in a collapsed wall on its second floor. In this wall, structural members are visible with pit saw marks and forged nails.¹³¹ This is consistent with the evidence found on the exterior wall visible in the west wing and indicates an early date of construction for the shed.

Trim Evidence

The trim on the windows in Campaign Three differ depending on the area (Fig 127). On the north end of Campaign Three, the interior window trims match those used on the second floor of Campaign One and Campaign Two. However, on the south side of the second floor of Campaign Two, a different trim is used that matches trim found in Campaign Four. The same pattern is present with the exterior trim around the windows, with the majority of Campaign Three's

¹²⁸ Ecker, site visit, February 3, 2025.

¹²⁹ Gilpin, site visit, February 3, 2025.

¹³⁰ Kutney, site visit, January 2, 2025.

¹³¹ Ecker, site visit, February 3, 2025.



Figure 125: The location of the hole in the west wing wall that is shared with Campaign Three. This hole reveals the original siding on the exterior of Campaign Three and a view into the cellar under Campaign Three.



Figure 126: Photo of the hole in the west wing that reveals Campaign Five's original wainscot preserved under the drywall and Campaign Three's exterior siding behind Campaign Five's structural members. This hole reveals how Campaign Five is built against the exterior of Campaign Three.



Figure 127: The location of windows on the second floor of Campaign Three that have matching trim.

windows matching Campaign One and Campaign Two except for the second-floor southern windows and the north facing northern window. However, there is one window on the west side of the second floor of Campaign Three that has trim matching the first-floor windows in Campaign Three. Since most of the second-floor window trims match those in Campaign Four, it is probable that those windows were added at or around the same time. Meanwhile, the first-floor windows match those used in Campaigns One and Two, indicating that the first-floor windows of Campaign Three likely existed before its second level windows. Whether the windows were added between the enlargement of the shed between 1802 and 1805 is unclear, since the trim on those windows matches the later addition of Campaign Four.

The baseboards on the first level of Campaign Three are mostly consistent on the first floor except for its eastern wall. The baseboards primarily used match those used on the entirety of the second floor, suggesting that they were installed at the same time (Fig 128). This may indicate that the upstairs trim was redone when Campaign Three's stairs were added, since the same trim also lines the stairs in Campaign Three. This trim is also used for the baseboards in the southeast bedroom where Campaign Two's stairs were, indicating that this trim was added after the removal of those stairs. Therefore, it is likely that the stairs in Campaign Three replaced the original stairs in Campaign Two. The trim does not match the trim used along the grand stairs in Campaign Four, but it does match the trim used for the landing at the top of those stairs. The Campaign Three staircase must postdate 1802, as "the shed" was not enlarged to have a second story until 1805.

One of the door trim profiles in Campaign Three is also seen in both Campaign One and Campaign Two (Fig 129). One of the interesting areas this trim is seen is around the doors to both bathrooms on the second floor that were enclosed from the passage. This may indicate that



Figure 128: The location of baseboards that match Campaign Three’s baseboards. While none of the baseboards on the first-floor match Campaign Three and its staircase, most of the baseboards on the second floor match the Campaign Three staircase.



Figure 129: The location of door trims that match Campaign Three's door trims. On the second floor, Campaign Three's door trims are found on the doors that enter the enclosed ends of the central passage, indicating that these rooms may have been enclosed during the Campaign Three renovation.

the ends of the passage were converted into small rooms when the shed was renovated, and the stairs were added. Since enclosing the southern bathroom would have blocked access to the original stairs, it is likely that those stairs were removed at the time of the Campaign Three renovation. This evidence aligns with Gilpin's theory that Campaign Three was part of a "Greek Revival Remodel" where Campaign Three was renovated during the Greek Revival period and the stairs were added in this addition to replace the original stairs.¹³² This theory suggests that the shed documented in 1802, 1805, and 1815 remained a shed, as described in the Mutual Assurance policies, and was converted post 1815 into the two-story Campaign Three addition. This proposal is consistent with the baseboard evidence as well as the general trim styles being consistently Greek in the addition.¹³³ However, it does not explain the odd variation of window trims in Campaign Three, but it is possible that the window trims in Campaign One and Campaign Two were modified to match Campaign Three, and the rest of the trims matching Campaign Four were added or modified later.

Conclusion

Overall, the theory that Campaign Three was a Greek Revival conversion of the shed noted in the Mutual Assurance policies is likely correct. The description of a shed in all three policies implies that the space was not being used as a staircase. In 1815, the shed is drawn not extending the full width of the house, contrary to how Campaign Three now aligns with both the north and south elevations.¹³⁴ This implies that the shed drawn in 1815 is not the completed Campaign Three. Due to the structural and baseboard evidence aligning with Gilpin's theory, it is plausible that Campaign Three was originally an attached shed that was later renovated as a more complete

¹³² Gilpin, "Silvania," Letter, February 22, 2007.

¹³³ Rourk, site visit, July 25, 2024; Lahendro, site visit, January 2, 2025.

¹³⁴ Mutual Assurance Society of Virginia. "Policy no. 452," 1815.

interior space. Based on the Greek Revival features seen in this addition, it is likely that it was constructed between 1825 and 1860.¹³⁵ However, since the next campaign, Campaign Four, introduced architectural elements seen in Green Springs houses constructed between 1849 and 1861, and it is known that Campaign Three predated Campaign Four, it is likely that Campaign Three was built before 1849. At the time of this renovation, the original stairs in Campaign Two were replaced by the stairs in Campaign Three, the upstairs was rearranged to accommodate a fourth bedroom where the previous stairs were, and the ends of the upstairs central passage were enclosed to create small rooms.¹³⁶

The modifications made during the Campaign Three renovation are interesting because they impact the circulation in the house. The removal of the original staircase that was likely connected to the central passage and the relocation of the stairs to the shed addition is interesting because it moves the circulation between Sylvania's floors from the passage space, which was a more central and public space, to the shed addition at the western end of the house, which is an area far removed from the public eye. The choice to relocate the staircase to a private space may reflect either a desire to limit guests from accessing the second floor, or a desire to limit guests and residents from seeing the activity taking place on those stairs. Another interesting aspect of the location of the new stairs in the shed addition is their proximity to the nearby outbuildings. In the shed addition, there is an older exterior door, which now leads into Campaign Six, that would have provided outdoor access to the shed addition. This door faces the location of the existing outbuilding. Referring to the 1802 Mutual Assurance policy, it is known that there was a kitchen,

¹³⁵ Virginia Savage McAlester, *A Field Guide to American Houses*, (United States: Alfred A. Knopf, 1984), 247; Gilpin, interview, January 14, 2025.

¹³⁶ Gilpin, interview, January 14, 2025.

smokehouse, and a dairy near the west end of the house in 1802.¹³⁷ In 1805 these structures are still listed.¹³⁸ With the yard west of the house being a workspace for the enslaved laborers at Sylvania, the placement of the exterior door on the western wall of Campaign Three would have provided the enslaved laborers direct access to circulate from those outbuildings to the new staircase. Since the shed addition was closed off from the public eye, this modification would have allowed the enslaved laborers to circulate up the stairs without traveling through the more public spaces on the first floor of the house. Furthermore, it is important to note that the conversion of the shed into the stair space removed its original utilitarian function. While it is unknown where this space was relocated to, this removal would have moved the operating spaces of the plantation farther from the public space in the house.

The circulation of the Morris family's enslaved labor force may have also been impacted by the removal of interior access to the cellar when the original stairs were removed. While there is no existing evidence that the cellar space was occupied by enslaved laborers, there is evidence that the cellar space was originally accessible from the main interior staircase. This suggests that the cellar was a functional space. If the cellar was a space that was being frequently accessed by enslaved laborers via the main staircase, the removal of interior cellar access and the relocation of the cellar access to the exterior had a similar intent of removing public access and visibility of the more private operations of the Morris family's plantation house.

Overall, the analysis of the changes made to Sylvania during the Campaign Three renovation alludes to the motivation of a more careful curation of what spaces and activities the Morrises wished to be visible to both them and their guests. When the Campaign Three renovation was

¹³⁷ Mutual Assurance Society of Virginia, "Policy no. 960."

¹³⁸ Mutual Assurance Society of Virginia. "Policy no. 452," 1805.

completed, the removal of the original staircase from the central passage space relocated the operational circulation of the house into a more private area of the house that was easily accessible from the adjacent outbuildings. The change in circulation made the more private second floor less accessible to guests, and it removed the operational circulation in the plantation house from the public eye. Although the circulation in Sylvania was dramatically altered by the relocation of the staircase and cellar access, Sylvania's identity as a Middle Virginia house remained unchanged. Despite the relocated staircase, the central passage and the original proportional relationships remained strictly intact. Therefore, although Sylvania's original plan was modified during this renovation, these modifications were limited in their impact on the original fabric of the house, which allowed Sylvania to maintain its identity as a folk plantation house in the larger Middle Virginia region while accommodating the modifications made to the circulation in the house.

Campaign Four: The Transition from Wood Cote to Sylvania, 1849-1865

Campaign Four is first documented in 1883 in an oral account of a wedding:

Mrs. J. Frank Bickers, of "Weston," tells of having attended the wedding of Carrie Morris to Mr. Furguson, in 1883. The wedding took place at "Sylvania," and the bride, dressed in a lovely white wedding gown, came down the winding stairway and was married in the living room.¹³⁹

The description of the stairs being winding in this account can be attributed to the winding stairs found in Campaign Four. While Campaign Four is documented in 1883, there is no previous mention of it. Unlike the previous three campaigns, Campaign Four is a noticeably later addition than the others with a distinct line in the siding and the foundation that separates it from the rest

¹³⁹ The Central Virginian Featuring Old Louisa County Homes, "Sylvania," *The Central Virginian*; Louisa, "Morris Family," 1.

of the main block of the house (Fig 130). Although Campaign Four is visibly different from the rest of the main block of the house, the HABS survey incorrectly estimates that Campaign Four was built at the same time as Campaign Two and Campaign Three around 1800.¹⁴⁰ However, there is a large amount of physical evidence that discredits HABS' proposal.

Structural Evidence

The cellar walls under Campaign Four offer more information about the date of the addition. On both the southern and eastern walls under Campaign Four the One-to-seven brick bond is present (Fig 131-132). This bond did not become popular in Williamsburg until the 1840s, indicating a post-1840 date for Campaign Four.¹⁴¹ On the exterior foundation walls of Campaign Four, the walls are less visible, but they appear to be following the same One-to-seven bond. The joists in the cellar change direction in Campaign Four and are thinner than the joists under Campaign Two, indicating that Campaign Four was added on to Campaign Two later. The joists have circular saw marks, contrary to the pit sawn marks found under Campaign Two and in Campaign Three, which also indicate a later date of construction.¹⁴² In the attic, the flooring covering Campaign Two ends where Campaign Two meets Campaign Four. On this edge, there is evidence of where the previous roof structure existed, likely when the roof used to be gabled (Fig 133).¹⁴³ On the exterior, the nails present on Campaign Four are cut nails. Unlike the previous campaigns, no wrought nails are found on the exterior of Campaign Four.

¹⁴⁰ Magruder, "Sylvania," 1.

¹⁴¹ Lounsbury, *Chesapeake*, 245.

¹⁴² Kutney, site visit, July 25, 2024.

¹⁴³ Kutney, site visit, July 25, 2024.



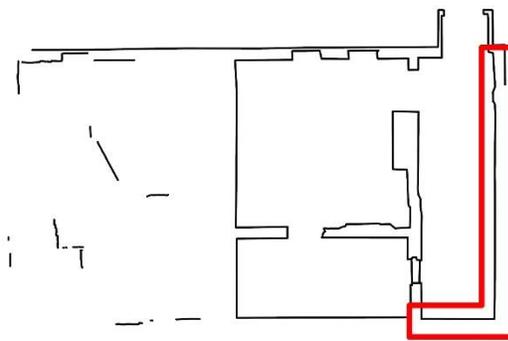
Figure 130: The southern exterior wall where Campaign Two and Campaign Four meet with a visible break in the siding. Below, the brick bond also changes at this point. Both clues indicate that the two campaigns were built at separate times.



Figure 131: One-to-seven brick bond on the east cellar wall under Campaign Four. This brick bond is consistent on the brick walls dating to Campaign Four.



First Floor



Cellar



- Campaign 1
- Campaign 2
- Campaign 3
- Campaign 4
- Campaign 5
- Campaign 6

Figure 132: The location of the brick walls in the cellar under Campaign Four that have a One-to-seven bond.



Figure 133: The ghost marks of original roof gable's structural members found on the eastern end of Campaign Two in the attic.

Trim Evidence

The baseboards on the first floor of Campaign Four match those on the first floor of Campaign Two (Fig 134). Considering the rearrangement of the first-floor plan in Campaign Two, it is likely that the current baseboards were placed in Campaign Two when Campaign Four was added. The same profile continues up the stairs in Campaign Four, but the landing in Campaign Four has trim matching the rest of the second floor. The windows in Campaign Four match the windows on the southern end of the second floor of Campaign Three (Fig 135). The molding profile used for the door trims in Campaign Four matches the trim used in the opening that joins the northern rooms of Campaign One and Two, suggesting that that opening was added at the same time as Campaign Four (Fig 136). The molding profile used for the arch connecting Campaign Two and Campaign Four matches the profile of the trim on the southern entrance door and door connecting the northern and southern rooms in Campaign Two, suggesting that both the baseboards and door trims were updated during Campaign Four. Interestingly, the molding profile used for the door and window trims in Campaign Four matches the trim used on the tripartite windows, suggesting that the tripartite windows were added at the time that Campaign Four was added. Since this window trim is also present in the southern portion of the second floor of Campaign Three, it is possible that those windows were added or altered at that time.

The 2005 survey of Sylvania examines possible sources of inspiration for the tripartite windows. Here, the survey mentions that the tripartite windows became common in the mid-nineteenth century. Nearby Hawkwood, a plantation that was also in the Morris family, was designed by A.J. Davis who is associated with an advocate for tripartite windows, Andrew

Jackson Downing.¹⁴⁴ These windows are also exhibited by the neighboring Watson plantation, Westend, which was built in 1849, and the Morris plantation Grassdale, built in 1861.¹⁴⁵ This may suggest that the windows, and possibly Campaign Four, were added around this time.

In Gilpin's work, he suggests that Campaign Four belongs to the Italianate style, and that the wave pattern on the stairs in Campaign Four match a pattern found in nearby Oakleigh, built in 1856.¹⁴⁶ Gilpin speculates that the eastern wing and orangery were added at the same time as Campaign Four, but that the western wing was not a part of this addition due to differences in both their cornices and exterior details.¹⁴⁷ Unfortunately, the trim is covered by paneling in the wing and is not visible. However, cut nails are also present on the exterior of the east wing, like the rest of Campaign Four. Although there is no cellar under the wing, the brick underpinning is laid in a similar fashion to that under the stair hall in Campaign Four.

3D Scan Data Analysis

3D scan data offers more insight into the question of whether the East wing was added with Campaign Four or at the same time as Campaign Five. Looking at the first-floor plan, there is a noticeable difference between the thickness of the wall joining the east wing to the rest of Campaign Four and the wall joining the west wing to Campaign Three (Fig 137). The east wing's wall measures about eight inches thick, while the west wing's wall measures double as thick at

¹⁴⁴ Engle, "Research."

¹⁴⁵ Claudia Anderson Chisholm and Ellen Gray Lillie, *Old Home Places of Louisa County*, Louisa County Historical Society, 1979, 221; The Virginia Department of Historic Resources, "Grassdale", updated March 28, 2024, <https://www.dhr.virginia.gov/historic-registers/054-0032/>.

¹⁴⁶ Gilpin, interview, January 14, 2025; The Daily Progress, "3 Bedroom Home in LOUISA," April 26, 2024.

¹⁴⁷ Gilpin, "Silvania," Letter, February 22, 2007.



Figure 134: The locations where baseboards match the baseboards found in Campaign Four. The only area that matches Campaign Four’s baseboards is the first floor of Campaign Two.



Figure 135: The locations of windows with trim matching Campaign Four’s window trim. All the tripartite windows match Campaign Four’s trim, suggesting that they were added at the same time as Campaign Four. Two windows on the second floor of Campaign Three also match Campaign Four.



Figure 136: The location of door trims matching Campaign Four's door trims. The arch, opening between Campaign One and Campaign Two on the first floor, and the southeast bedroom door match Campaign Four's trim, suggesting that these openings were added when Campaign Four was added.



Figure 137: The thicknesses of walls joining the side wings to the main block of the house, shown on the first-floor plan generated by 3D data. The data reveals that the wall dividing Campaign Three and the west wing(left) is much thicker than the wall dividing Campaign Four's stair hall and the east wing(right).

fifteen inches thick. Taking this into account, it is likely that the wings were not added at the same time as Gilpin and the National Park Service survey suggest.

Conclusion

Overall, the stair hall in Campaign Four was obviously a later addition to the main block of the house. This is proven by the overwhelming amount of physical evidence in its structure and trim. Based on survey evidence and 3D data, the eastern wing in Campaign Four stands apart physically and stylistically from the western wing. Therefore, it is likely that the theory that the eastern wing accompanies the stair hall in Campaign Four is correct, although the interior of the eastern wing does not retain interior trim evidence to provide further support for this theory. The trim evidence in the house indicates that the tripartite windows in Campaign One and Campaign Two, the arch connecting Campaign Two to Campaign Four, and opening between the north rooms in Campaign One and Campaign Two were added with Campaign Four. Considering the theory discussed about the alteration of Campaign Two's first floor, it is likely that these changes occurred at the time of Campaign Four's construction due to their shared trim styles and profiles. Considering that these features appear in the Green Springs district in 1849 and are utilized in new houses being built in the district through 1861, it is likely that Sylvania's Campaign Four renovation was added between 1849 and 1865 as a reaction to the new architectural trends employed by its new neighbors.

The Campaign Four renovation introduced a dramatic change to the layout of Sylvania. One of the main changes made was the opening of spaces on the first floor, especially in Campaign Two. With the removal of the central passage at this time and the introduction of the enlarged northern room in Campaign Two, a more open quality was introduced to the house's public space on the first floor. The enlarged opening connecting the northern rooms in Campaign One and

Campaign Two reflects this desire for openness and visibility in the public space of the house, as well as the large arch that connects Campaign Two to the new Campaign Four stair addition. Furthermore, the addition of the large tripartite windows introduced more light and air flow in the house. Considering these alterations, it seems that one of the motives for these changes may have been to introduce a more open, grand, spacious, airy, and well-lit feeling to the public space in the house. The motive for the tripartite windows is discussed in the 2005 National Park Service survey. Here, it is noted that the architect of nearby Hawkwood, A.J. Davis, was a close associate with Andrew Jackson Downing, an advocate for tripartite windows in his 1850 publication *The Architecture of Country Houses*, which advocates that tripartite windows introduce more light and ventilation to a house that were thought to contribute to creating a healthier living space.¹⁴⁸

Another aspect of these alterations to consider is their addition of ornament to the house. The tripartite windows, Campaign Two mantel, grand staircase, arch, and orangery that were included in the Campaign Four renovation all introduce more ornate detail to the house that would have brought a modernized touch to the public space at the time of their addition compared to the older 1790 fabric. In this regard, these additions may have been an attempt to elevate the status of the house by implementing more modern and elaborate features. Another aspect of these additions is the increased visibility of these features to the public. With the new grand staircase, the arch makes this ornate stairway visible to guests entering the southern entrance hall, making circulation in the house again visible to the public. However, the Campaign Three staircase was

¹⁴⁸ Engle, "Research."

retained and likely continued to serve as a more private staircase, distinguishing the division between public and private circulation in the house.

Considering that many of the architectural elements introduced in Campaign Four are utilized in numerous neighboring Green Springs houses from the mid to late 19th century, another motive for this renovation may have been to update Sylvania to match the more modern designs seen in nearby houses including Westend, Hawkwood, Oakleigh, and Grassdale. As all four of these houses are close neighbors to Sylvania, and three of the four are members of the Morris and Watson family. As many homes in the Green Springs district seem to share these similar features, Sylvania, being an older house in the district, may have been renovated and modernized at this time to emulate the more modern neighboring plantation houses in its family and neighborhood. When this renovation was completed, Sylvania's architectural identity transitioned from reflecting trends seen in its broader Middle Virginia region to reflecting trends seen in its localized Green Springs landscape. By making this transition, Sylvania mimicked the architectural language introduced by the more modern houses in its Green Springs plantation network to assert Sylvania as a key player in this network that identified alongside its neighbors as a prominent member of the Green Springs district.

Campaign Five: The Curious West Wing, Post 1850

Campaign Five is not documented until 1911 when it appears in a photograph of Sylvania. Here, the wing is present without the bay window that exists today. Since the wing does not have a cellar, the foundation walls are not fully visible. However, from what can be seen from the exterior, they seem to match Campaign Four's brick bond pattern with one course of headers followed by multiple courses of stretchers. The exterior has cut nails except for the western wall,

which has more modern nails attached to the siding. In the attic, circular saw marks are visible on the roof structure.

Inside the wing, a large hole in the drywall reveals the original wall, timber framing, and behind it the original exterior wall of Campaign Three. The revealed wall reveals wainscoting joined with cut nails and evidence of a chair rail on the wall. The wainscoting is made of three boards like the wainscoting present in Campaign One and resembles wainscoting used in the 19th century.¹⁴⁹ The timber framing visible is interesting because it appears that the framing for the east wall of the wing has been pushed against Campaign Three rather than joined to it. Gilpin speculates that the wing was an older recycled structure that predates the eastern wing. However, it may have been added to the house at a later date because the cornice and exterior details differ from the east wing.¹⁵⁰ Similarly, the 2005 survey concludes that Campaign Five is 19th century construction, but it does not conclude whether the building was recycled and added to the house later.¹⁵¹ The 3D evidence discussed when comparing the eastern wing to Campaign Five's western wing shows a profound difference in the thickness of the walls joining the wings to the main block of the house. The great thickness of Campaign Five's joining wall can be attributed to the nature of it being pushed up against the house rather than joined to it. This further supports the theory that Campaign Five may have been a reused structure unlike the east wing. The trim used for the baseboards, windows, and doors are all unique to Campaign Five. However, since the wainscoting is covered by drywall, it is obvious that these features are later, and therefore they are unhelpful in dating Campaign Five.

¹⁴⁹ Kutney, site visit, January 2, 2025.

¹⁵⁰ Gilpin, "Silvania," Letter, February 22, 2007.

¹⁵¹ Engle, "Research."

Conclusion

Campaign Five presents an interesting case when dating its addition to the house due to the likelihood that it was a reused structure. Its attic clearly originates in the later 19th century due to its construction. Since this roof is attached to the house, it is safe to conclude that Campaign Five was added to the house in 19th century. With the nature of the structure being pushed up against the house, it is difficult to differentiate what structural elements predate its addition to the house and what elements originate from the wing's attachment to the house. The nature of its addition, as well as the covering of interior trim evidence with drywall, make it difficult to ascertain exactly when the wing was added in comparison to the rest of the house. However, Gilpin's speculation of this wing postdating the eastern wing due to stylistic differences on the exterior places the wing's addition after Campaign Four. While the exact manner of Campaign Five's addition is unclear, it certainly stands apart from the wing in Campaign Four.

Campaign Six: The 20th Century Pantry

In the 1958 HABS survey, the pantry attached to Campaign Three is not drawn. However, it appears to be present in the photo of the north elevation included in the survey.¹⁵² Since Campaign Six is only supported by brick piers, it does not have brick foundation walls to compare to the other campaigns. On the exterior, it has neither wrought nor cut nails, but instead more modern looking nails. It is joined to Campaign Three with a door that was originally an exterior door, as shown by its lock. Its more modern construction materials and the presence of the original exterior door suggest it postdates the other campaigns. The interior has been covered with the same paneling seen in the east wing, concealing any trim evidence that might be useful

¹⁵² Magruder, "Sylvania," 1-2.

in dating the addition. Although much of the pantry's material evidence has been covered or removed, it retains Italianate style columns and cornice on its exterior.¹⁵³ It is possible that the pantry was built around the same time as that wing, or it was built later as its nails suggest and styled to mimic the style of the eastern wing. However, it is difficult to distinguish its exact date of construction due to its renovation on the interior. While the exact dating of Campaign Six is unknown, it clearly postdates the rest of the house with its more modern exterior nails. Therefore, it is safe to assume that Campaign Six postdates Campaign Four and predates 1958 when it is first photographed.

Conclusion

The wealth of structural evidence, trim evidence, and 3D evidence in Sylvania offers knowledge about the house's construction that clarifies its sequence of construction and offers insight into how the house developed and changed over time. The existing evidence in the house disproves HABS' theory that Campaign One predates Campaign Two. Instead, the evidence implies that the two were constructed together, and that the original Wood Cote, seen on the 1802 Mutual Assurance policy, was the original house. HABS was correct about Campaign Two and Campaign Three being built at the same time, as Campaign Three has been proven to have been built before 1802 as an attached shed. However, HABS dates Campaign One between 1738 and 1750, but physical evidence confirms that Campaign One accompanied Campaign Two and Campaign Three closer to the end of the 18th century. While HABS is correct that Campaign Three did accompany Campaign Two, HABS does not note that Campaign Three was initially a shed and later renovated. For Campaign Four, an abundance of evidence disproves HABS'

¹⁵³ Gilpin, site visit, February 2, 2025.

assumption that Campaign Four accompanied Campaign Two and Campaign Three in 1800. Instead, evidence suggests that Campaign Four was added in the mid-19th century. Regarding the side wings, HABS was correct in assuming a date around the mid-19th century, as they are assumed to have been added around the mid-to-late 19th century. However, it seems that the two are not alike in the manner of their addition, suggesting that the two may not have been added at the same time as HABS suggests.

The close analysis of structural evidence, trim evidence, and 3D evidence has provided valuable knowledge that asserts significant corrections to the theories previously presented about Sylvania. The evidence presents consensus that the original Wood Cote was the house depicted in the 1802 Mutual Assurance policy, rather than a smaller house as HABS claims. While questions remain about what exactly the interior layout of Wood Cote was like in 1802, 3D data analysis offers interesting allusions to Wood Cote's original central passage plan. With the proposal of an original passage plan, the original design for Wood Cote is found to align with the most elaborate subtype for folk housing in Middle Virginia proposed by Henry Glassie and therefore identifies with architectural trends seen in its larger Middle Virginia context. Regarding Campaign Three, the discovery of the conversion of the shed space into a new staircase and the removal of the original staircase proposes a shift in how the Morrises treated the visibility of circulation inside the plantation home. Although this change was made, the Morrises chose to maintain Sylvania's original proportional layout and central passage plan, therefore maintaining Sylvania's identity as a Middle Virginia house. In Campaign Four, a dramatic renovation is discovered by the analysis of interior trims and 3D data that suggests that public circulation was reintroduced to the public space in the home with the grand staircase, but that private circulation was retained by keeping the Campaign Three staircase. In addition, this renovation sought to

upgrade the status of Sylvania as an aging plantation house to match its more modern neighbors by installing numerous architectural features that are found in its more modern neighboring homes. By adopting locally popular architectural features like tripartite windows, larger rooms, a grand staircase, and an orangery, Sylvania was upgraded to match the emerging architectural language employed by the more modern plantations being built in Green Springs. At this time, Sylvania's original design that exemplified broader architectural trends in Middle Virginia was replaced with a new architectural language shared among Sylvania's neighbors that joined them architecturally as plantation houses belonging to the Green Springs plantation network. Overall, this analysis not only tells the story of the development of Sylvania's architectural design over time, but it also tells the story of how the Morrises modified the house over time to suit the changing ideals for a prominent plantation house in Green Springs and Louisa County.

Conclusion: A Proposal for the Transformation of Wood Cote to Sylvania

The analysis and synthesis of archival, physical, and 3D evidence provides an alternative narrative of Sylvania's architectural development that provides an explanation of how the plantation house developed over time and what the motivations for those changes might have been. HABS speculated that Sylvania's Campaign One was built between 1738 and 1750 by Sylvanus Morris, and that Campaign Two was not added until 1800. This proposed date range for Sylvania's initial construction is proven incorrect by both archival and physical evidence. In the archives, there is no documentation of Sylvania before 1795, when it was first insured with a Mutual Assurance policy.¹⁵⁴ Although some news articles kept by the Louisa County Historical Society attributed Sylvania as being built by Sylvanus Morris between 1738 and 1750, there is no archival evidence to support this claim.¹⁵⁵ In fact, looking at the will of William Morris I, the first Morris to own the tract of land that Sylvania sits on, it is clear that William Morris I omitted Sylvanus from his will and instead granted his land to his three grandchildren, William Morris II, Richard Morris, and John Morris.¹⁵⁶ Therefore, the land that Sylvania was built on was not in Sylvanus' possession. The 1802 Mutual Assurance policy provides more context, specifying that William Morris II owned the land that Sylvania sits on, but that William Morris III owned the house.¹⁵⁷ This implies that William Morris II inherited this tract of land from his grandfather, William Morris I, and allowed his son William Morris III to build Sylvania on that land. Beyond

¹⁵⁴ Magruder, "Sylvania," 1.

¹⁵⁵ Louisa County Historical Society, *Old Home Places*, 266; Loving, "Sylvania Farm.," "Green Springs A National Historic District Map and Guide," 1973; Dabney, "William Morris III,,"; Nelson, interview, August 5, 2024.

¹⁵⁶ William Morris I, "Last Will and Testament," 1-2; Nelson, interview, August 5, 2024.

¹⁵⁷ Mutual Assurance Society of Virginia, "Policy no. 960."

archival evidence, physical evidence also suggests a date of construction closer to 1790 for Campaign One and Campaign Two.

In 1802, it is certain that both Campaign One and Campaign Two existed in the illustration provided in the 1802 Mutual Assurance policy. However, the archives lack any previous documentation of the house, leaving its appearance in 1790 a mystery. Although HABS assumed that Campaign One predated Campaign Two, physical evidence in the house proves that Campaign One and Campaign Two were likely constructed at the same time. In the attic, framing members of the original house are still intact, with the corners of the second-floor frame joined with mortise and tenon construction. On the northern end of the attic, roman numerals are visible ascending in chronological order from I to XIX starting at the northeast corner of Campaign Two and ending at the northwest corner of Campaign One. If the two were built at separate times, it would be unlikely that they would have chronologically ascending roman numeral markings. In addition, there is no evidence of an original corner of the house where Campaign One and Campaign Two meet. Based on this evidence, it is likely that the two campaigns were constructed at the same time.

While the evidence on the interior does not provide clear evidence of the two campaigns being built at the same time, this is likely due to the modifications made to the first floor of Campaign Two. Analysis of 3D scan data from the second floor reveals the presence of proportional relationships between the rooms in Campaign One and Campaign Two with a layout based on the half yard unit, and the presence of a central passage on the second floor. However, these proportions and the central passage are lost on the first floor of Campaign Two. This combined with the trim on the first floor of Campaign Two suggests that Campaign Two's first floor was rearranged when Campaign Four was added. This explains why Campaign Two's

interior does not match that in Campaign One. Despite the changes made on Campaign Two's first floor, the second floor retains window and door trim evidence matching Campaign One, confirming that the two were built at the same time.

Another aspect of the physical evidence in favor of Campaign One and Campaign Two being built at the same time is the simple lack of valid evidence suggesting that Campaign One predated Campaign Two. The break in the attic flooring, which could indicate that the two campaigns were built separately, does not extend the full width of the attic. This disqualifies this as evidence for Campaign One predating Campaign Two. Although Campaign One has baseboards and chair rails on its first floor that are unique to that area, the fact that Campaign Two was renovated when Campaign Four was added suggests that the original trim in Campaign Two was removed during that renovation. This disqualifies the isolated trim in Campaign One as evidence for it predating Campaign Two. While the eastern chimney in Campaign Two seems more modern than Campaign One's chimney, this chimney was likely rebuilt when Campaign Four was added, also disqualifying this as evidence for Campaign Two postdating Campaign One. The presence of corner bracing in the structural members in Campaign One may suggest that Campaign One existed alone, but without any other supporting evidence that it existed alone these can be attributed simply to the builder overcompensating for structural support for the interior walls.

Considering the central passage theory, its existence on the first floor of Campaign Two is likely with evidence for a door on the northern end of the house, directly across from the southern door. The original stair, found to have been in the southeast corner of Campaign Two, would have been adjacent to this passage. Furthermore, the presence of the passage on Campaign Two, directly above the locations of the original doors on the first floor, implies that the passage

may have also existed on the first floor. Understanding that the central passage plan was popular in Virginia plantation houses in the late eighteenth century, and that the central passage plan was a common arrangement for more elaborate houses from this period in central Virginia, it is plausible that a passage might have existed on the first floor as well. Considering the proportional relationships in the house, the presence of the passage on the first floor would have produced a first-floor plan in harmony with the plan on the second floor and with the half yard unit of measurement. Furthermore, the presence of the central passage would have aligned Sylvania with Glassie's XY₃X subtype for folk housing in Middle Virginia, making the original plan for Sylvania one that was commonly found in its region.

With the evidence provided by archival, physical, and 3D data, it can be concluded that HABS was incorrect in the theory that Campaign One was built before Campaign Two. Instead, both were built at the same time around 1790. The original house likely had a central passage connecting the northern and southern entrances and access to the original stairs in the southeast corner of the house. Campaign One's rooms on the first floor likely retain their original footprint, as they are in proportional relationship with the second floor. Due to the later alterations made to the first floor of Campaign Two, the original layout of the eastern side of the first floor of the original house is unknown. Upstairs, the stairs would have led up to the central passage, where both bedrooms in Campaign One and the northeast bedroom in Campaign Two still retain their original layout. Based on the Mutual Assurance policy from 1802, the first story of Campaign Three was attached to the western side of the house and functioned as a utilitarian shed space. By 1805, the Mutual Assurance policy documents that a second story was added to the shed. The original central passage plan would have aligned with Glassie's XY₃X subtype for folk housing

in Middle Virginia with two stories, a central passage, and two rooms on each side of the passage, placing Sylvania on the upper end of the spectrum of folk housing in its region.¹⁵⁸

The next renovation of the house was a Greek Revival renovation made sometime between 1825 and 1849, which is during the period attributed to the Greek Revival style and before the introduction of the architectural features seen in Campaign Four to the Green Springs region.¹⁵⁹

This time frame would be in line with Ann “Nancy” Watson Morris’ inheritance of the house from her husband, William Morris III, after his death in 1831, or slightly before this event. It is also possible that her son, Joseph Morris, was involved with this renovation as he is recorded by a Morris relative, John Blair Dabney, in 1850 as residing with his mother at Sylvania.¹⁶⁰

Although a source at the Louisa County Historical Society claimed that James Morris, the son of William Morris III and Nancy Watson Morris, inherited and modified Sylvania, this is unlikely. Although William Morris III’s will specifies that James would inherit the house after Nancy died, Nancy and James both died in 1858, making it unlikely that James inherited the house for long, if at all.¹⁶¹ Furthermore, John Blair Dabney writes in 1850 that James lived at a separate residence in Louisa with his wife, Caroline Smith, the granddaughter of Governor James Pleasants, suggesting that James did not live at Sylvania.¹⁶² Therefore, it is likely that it was either Nancy Watson Morris, Joseph Morris, or both who are responsible for the Greek Revival renovation to the house.

¹⁵⁸ Glassie, *Folk Housing*, 34-37.

¹⁵⁹ Virginia Savage McAlester, *A Field Guide*, 247.

¹⁶⁰ Dabney, “Manuscript,” 43; William Morris III, “Will,” 1.

¹⁶¹ William Morris III, “Will,” 1; “Death registers: Louisa County 1853-1896,” 1858, Film #004225415, Family Search, <https://www.familysearch.org/ark:/61903/3:1:S3HY-631W-R6?i=47>.

¹⁶² Nelson, interview, April 10, 2025; Dabney, “Manuscript,” 43.

When this renovation was made, the two-story shed was converted into an interior space of the house. The original staircase in Campaign Two was likely removed at this time and replaced by the current staircase in Campaign Three, and the southeastern corner of the second floor of Campaign Two was enclosed as a bedroom. The removal of the original staircase at this time is suggested by most of the second-floor trim, including that seen in the southeast bedroom, matching that seen on the stairs in Campaign Three. Interestingly, this renovation removed interior access to the cellar with the removal of the original stairs. Upstairs, both ends of the central passage were likely enclosed at this time, as their door trims match those attributed to the Campaign Three renovation. Therefore, while HABS was correct in dating Campaign Three to around 1800 because the shed existed at that time, HABS does not account for the transition of Campaign Three from a shed to an interior space.¹⁶³

While Sylvania retained its central passage plan and continued to align with Glassie's XY₃X subtype for Middle Virginia houses, the Campaign Three renovation drastically altered the circulation in the house from being publicly visible with the stair being located in the central passage to being private with the stair's relocation to the enclosed shed addition. Previously, the stairs would have been accessible and visible to guests who entered the central passage, making the both the family and the enslaved laborer's circulation through the house more visible. Furthermore, the access to the cellar also being in this location would have meant that circulation from both the cellar and the upstairs would have been highly visible in the original plan. With the relocation of the stairs to the enclosed shed space, the circulation of both the family and the enslaved was removed from the public eye. With the new stairs being conveniently located next to the secondary exterior entrance that was adjacent to the nearby outbuildings, this new location

¹⁶³ Magruder, "Sylvania," 1; Gilpin, "Sylvania." Letter; Gilpin, interview, January 14, 2025.

would have allowed enslaved laborers to come in and out of the house and up and down the stairs without passing through the central passage and the public spaces on the first floor of the house. The relocation of the cellar access to the exterior further removes the visibility and circulation of the operating activities of the plantation out of the public eye. Furthermore, with the utilitarian shed space being converted to the staircase, that operating space was also removed from the house. Therefore, while the Campaign Three renovation maintains the house's identity with the large Middle Virginia region by retaining the central passage and the plan's original proportions, it removes the visibility of the operating activity of the plantation house from the formal spaces in the house and creates a more distinct separation between public and private space in the house.

For Campaign Four, HABS proposed that the grand stair hallway was added around 1800, along with Campaign Two and Campaign Three, and that the eastern wing was added later around 1850. In the archives, the grand staircase is first documented in 1883 when it is described in a news article about the wedding of Carrie Morris and a Mr. Ferguson that took place in Sylvania's living room.¹⁶⁴ While this does not provide information on when this stair was added to the house, it does confirm that these stairs existed by 1883. The eastern wing of Campaign Four is not mentioned in this article, but it appears in the first known photograph of Sylvania in 1911, confirming that it was built before 1911.

Although the archives do not provide information about when Campaign Four was built, physical evidence in this campaign proves that the grand stair hall in Campaign Four was not built in 1800 alongside Campaign Two and Campaign Three as HABS suggests. In the attic,

¹⁶⁴ The Central Virginian Featuring Old Louisa County Homes, "Sylvania," *The Central Virginian*; Louisa, "Morris Family," 1.

Campaign Four obviously extends beyond the original frame of the house. The ghost marks of the original roof gable on the eastern end of Campaign Two further support that Campaign Four was added later. In the cellar, the floor joists of the first floor are visible, and Campaign Four's joists are perpendicular to Campaign Two's, again suggesting that Campaign Four was added on later. The brick bond in the cellar of Campaign Four is a one-to-seven bond, which differs from the English bond seen in Campaign Two and was known to be popular after 1840 in Virginia.¹⁶⁵ On the exterior of the house, there is more evidence suggesting that the grand stair hallway was added later. There are no forged nails visible on the exterior of Campaign Four like there are on the exterior of Campaign One, Campaign Two, and Campaign Three. Instead, there are cut nails on the exterior. There is a visible break in the siding and brick foundation between Campaign Two and Campaign Four, making its nature as an addition clear.

Based on trim evidence, it can be deduced that several changes were made to the interior layout of Sylvania when Campaign Four was added. Trim found on the arch connecting Campaign Two and Campaign Four, the opening connecting the northern end of Campaign One and Campaign Two, the tripartite windows in Campaign One and Campaign Two, and the baseboards on the first floor of Campaign Two all match trim found in Campaign Four. Since the first floor of Campaign Two does not relate to the proportional relationships previously found in the rest of Campaign Two and Campaign One and its trim matches Campaign Four, it is likely that its layout may have been altered when Campaign Four was added.

Unfortunately, the eastern wing does not have an accessible cellar, and its original interior features have been covered or removed with a 20th century renovation. However, a stylistic

¹⁶⁵ Carson and Lounsbury, *Chesapeake*, 245, 251.

comparison between the eastern wing and the grand stair hall in Campaign Four positions them at a similar date of construction.¹⁶⁶ Looking at other nearby homes in Green Springs, the orangery that is attached to Sylvania's east wing is also present at Westend, a Watson and Morris home, that was built in 1849.¹⁶⁷ On the grand staircase, there is a decorative wave-like pattern that is also seen on the stairs in Oakleigh, built in 1856.¹⁶⁸ The tripartite windows, which can be dated to Campaign Four's addition due to their trim matching the trim seen on the other windows and doors in Campaign Four, are seen in Westend, as well as in Hawkwood and Grassdale, which are other Morris family homes, built in 1855 and 1861.¹⁶⁹ By looking at these stylistic trends used in other family and neighboring homes in Green Springs, there seems to be a date range for the features used in Campaign Four from 1849 to 1861. This suggests that Campaign Four was added to Sylvania around this time or soon after. Furthermore, these shared features between the stair hall and the eastern wing suggest that they were built at or around the same time.

When the Campaign Four renovation was made, Sylvania's floorplan underwent a dramatic change. The removal of the central passage, the enlargement of the public rooms in Campaign Two, the addition of the grand staircase, and the addition of larger windows and openings upgraded Sylvania from being a house at the top of Glassie's spectrum for folk housing in Middle Virginia to being a house that attempted to match its more modern neighbors in Green Springs. With this renovation, Sylvania implemented many of the features seen in its neighbors

¹⁶⁶ Gilpin, "Sylvania." Letter; Gilpin, interview, January 14, 2025.

¹⁶⁷ Claudia Anderson Chisholm and Ellen Gray Lillie, *Old Home Places of Louisa County*, Louisa County Historical Society, 1979, 221.

¹⁶⁸ Gilpin, "Sylvania." Letter; Gilpin, interview, January 14, 2025.

¹⁶⁹ The Virginia Department of Historic Resources, "Hawkwood," updated March 14, 2025, <https://www.dhr.virginia.gov/historic-registers/054-0036/>; The Virginia Department of Historic Resources, "Grassdale."

including the orangery, tripartite windows, and the grand staircase. With the opening of public space and the introduction of more light and air in this area of the house, the new renovation added a more modern touch to the house with better lighting and ventilation. While the grand staircase addition reintroduced the visibility of the circulation of the Morris family to the public eye, the retention of the private staircase created a distinct separation between the private operating circulation in the house and the visible public circulation in the house. With the removal of the central passage and the proportional relationships on the first floor of Campaign Two, Sylvania abandoned its previous Middle Virginia identity to transform into a modernized house that mimicked its newer, more fashionable neighbors and belonged to its local Green Springs context. By adopting the architectural identity seen in Green Springs, Sylvania's transformation asserted Sylvania as a member of this smaller, prosperous district.

Campaign Five's western wing is speculated by HABS to have been added at the same time as the eastern wing around 1850. Like the eastern wing, the western wing is not documented before the first photograph of Sylvania in 1911, so its date of construction is unknown beyond being before 1911. Since 1911, the western wing has had a bay window attached to its south end. Like the east wing, evidence inside the west wing has been concealed by the later addition of drywall. However, a large hole in the drywall reveals a glimpse into its original finishes and how the wing was attached to the side of Campaign Three. Here, the exterior siding of Campaign Three and the structural members of Campaign Five are visible, and it is revealed that Campaign Five was pushed or constructed against the side of Campaign Three but not attached to it. This makes it possible that Campaign Three might have been a pre-existing structure that was moved and attached to the house as an addition. In the attic, circular saw marks are visible dating the wing to the mid-19th century. However, it is unclear when exactly the structure was added to the

house if it was a pre-existing structure. The exterior details on Campaign Five appear later than those seen on the east wing in Campaign Four, making it possible that they were added at different times. To understand the nature of these two wings, the treatment of their attachment to the main block of the house was analyzed with 3D data. Looking at the thickness of the walls between the west wing and the main block of the house and the east wing and the main block of the house, the thickness of the wall in the west wing is much thicker than that seen in the east wing. This difference in thickness can be attributed to the west wing being a structure pushed up against the main house rather than being attached to it. Since the east wing does not have this thickness, it is likely that the east wing was not added in the same manner. While it is difficult to pinpoint an exact date of Campaign Five due to the possibility of it being a pre-existing structure, its addition to the main house was treated differently than Campaign Four's wing.

Campaign Six, the small pantry addition, is the only addition undocumented in HABS' plan. While this suggests that the pantry did not exist in 1958, inspection of HABS' photo of the northern elevation reveals that Campaign Six did exist when the survey was taken. This addition's interior is covered in 20th century materials matching the east wing, making it unknown whether there are older underlying materials. However, it is evident that Campaign Six was added on later, as the door connecting Campaign Three to Campaign Six is an exterior door with a lock. On the exterior, more modern nails are used, dating Campaign Six later than the rest of the campaigns. While an exact date is not known for this addition, it is obviously the latest addition made to Sylvania.

At the beginning of this investigation, the only known architectural documentation of Sylvania were the Mutual Assurance policies from 1802, 1805, and 1815, newspaper articles describing the layout of the house, and the 1958 HABS survey. The Mutual Assurance policies

offered the only definitive documentation on what Sylvania's southern elevation, the general size of the house, and the adjacent landscape looked like in 1802, 1805, and 1815. However, these records did not provide any information about what Sylvania's floor plan was, where windows and doors were located, or how interior spaces were treated. Although these records lack detailed information, they provide the best archival clues for what the original phase of Sylvania looked like. The next form of architectural documentation of Sylvania known was a newspaper article from 1883 describing the wedding of Carrie Morris that took place in the house. Although the article did not describe the entire house, it did describe the grand staircase, documenting its existence in 1883. The next known documentation was an undated newspaper article describing Sylvania's layout. This article describes the house's layout exactly as it appears today. The 1958 HABS survey provided a basic floor plan for the first floor. This plan, like the Mutual Assurance policies, excluded information about doors, windows, and the treatment of the interior spaces. It also excluded information about the second floor of the house. This plan provided speculations for Sylvania's sequence of construction.

At first glance at the HABS survey, there was no reason to doubt HABS' proposed sequence of construction for Sylvania. However, a further look into the archival information about the Morris family planted doubt of whether HABS was correct in dating Sylvania's construction between 1738 and 1750, or if Sylvania was constructed closer to 1790 as many other archival records on the Morris family suggested. Furthermore, upon further inspection of archival records kept at the Louisa County Historical Society, it became obvious that it was William Morris III, not Sylvanus Morris as HABS suggested, who built Sylvania. When these details in the HABS survey became questionable, it became necessary to review the rest of the information provided by HABS.

To approach a detailed investigation of Sylvania's series of construction, three methods were consulted: archival information about the Morris family and Sylvania, physical architectural evidence in the house, and the analysis of 3D LiDAR data collected on site. The three methods were consulted to cross reference and double check different modes of evidence, especially since some of the archival information kept on Sylvania and the Morris family had already been proven to be unreliable. When assessing archival research, facts that arose at the Louisa County Historical Society were carefully evaluated based on who the author was, who their source was, and whether that fact could be supported by other sources. During this assessment, the careful Morris genealogical research conducted by Anne Nelson became another crucial source for assessing the reliability of facts found in the archives.

To assess physical evidence at Sylvania, materials including nails, bricks, structural members, tool marks, floors, and trims were assessed and documented. In addition, four professionals, Mark Kutney, Jody Lahendro, Doug Gilpin, and Fred Ecker, visited the site and offered their assessment of the physical evidence present in Sylvania. Once all the evidence had been assessed, pieces of evidence were compiled together to assess which of HABS' theories were well supported, and which were not. The result was that the physical evidence did not support the majority of HABS theories and instead contradicted them.

To collect 3D data at Sylvania, FARO Focus LiDAR scanners were used to document the interior and exterior of Sylvania. This data was registered in FARO Scene and processed in Autodesk ReCap. This information allowed the analysis of spatial relationships that cannot be deduced in person, such as proportional relationships between rooms, sectional relationships between spaces, wall thicknesses, and a glimpse into the dimensions of inaccessible spaces. The result of this analysis offered further insight into areas of the house where physical evidence had

been destroyed or was inaccessible, and it offered theories about what might have changed over time. In addition, the 3D data allowed for accurate architectural drawings of Sylvania to be drawn and the 3D data to be stored for architectural documentation.

The combination of archival evidence, physical evidence, and 3D data provides a clarified picture of what Sylvania may have looked like initially and how its architectural design developed over time. Although this study has provided a wealth of new information about Sylvania, it also introduces new questions and leaves others unanswered. One of the largest challenges to this investigation was the lack of evidence in some areas of the house. The combination of damage due to the tornado and previous renovations removed important evidence from the original house. These events may have resulted in the destruction of evidence that would have provided more answers to what the original house looked like in 1790. Although a separate cellar exists under Campaign One, it has been blocked off, making the evidence it contains inaccessible except for what could be gathered from 3D scans. If this cellar becomes accessible in the future, it might yield more evidence about the original house. In areas where evidence was removed or not physically accessible, 3D data offered valuable information about these spaces. For the cellar under Campaign One, 3D scans provided dimensions that could not be collected by hand. This information provided some insight into the layout of the cellar in relationship to the rest of Campaign One and collected evidence from an otherwise inaccessible space. In Campaign Two, scan data was analyzed sectionally and with proportions and resulted in the suggestion that the first-floor layout of Campaign Two was likely altered. When analyzing the wings, 3D data provided information about the wall thicknesses joining the wings to the house that proved that the two wings were treated differently. Overall, while there is no documentation of what Sylvania looked like in 1790, the analysis of these three forms of

evidence provides a closer picture of what that house might have looked like and how it was altered over time.

Another challenge to this investigation was its time constraint. The time constraint on this project limited the ability for this study to explore additional questions and methods for research. For example, an interesting quality of Sylvania's architecture is its relationship with its neighbors. During archival research, it was discovered that members of the Morris and Watson families were closely related and built six of the plantations neighboring Sylvania. Some Morris families who grew up at Sylvania are recorded to have married and moved to these neighboring houses, and it is rumored that the Morris and Watson plantations were closely connected by cart paths and may have shared an enslaved labor force. During the analysis of Campaign Four, it was found that some of the features found in Sylvania such as its grand staircase, tripartite windows, and its orangery are found in neighboring houses including Westend, Grassdale, Hawkwood, and Oakleigh. The connections made to these houses, all of which were built within around a decade of each other, provided valuable information that helped date Campaign Four of Sylvania. By realizing Sylvania's architectural connection to its neighbors, Campaign Four can be analyzed as a reaction to Sylvania's changing context within Green Springs and the introduction of a new architectural language in the plantation network. Comparisons such as this only scratch the surface at possible information that Sylvania's neighbors, especially the other Morris and Watson family plantations, may offer about Sylvania's architecture. Another question that arises from this investigation is why Sylvania developed the way that it did. While this study answered how Sylvania developed over time, there are many peculiar changes that were made to Sylvania that would be an interesting subject for further investigation.

This study looked at Sylvania, a historic plantation house in the Green Springs National Historic Landmark District that suffered from natural disasters and is considered to lack integrity. Despite Sylvania's lack of integrity, this investigation sought to reevaluate the theory for its architectural development proposed by HABS in 1958 by consulting archival information, physical evidence in the house, and 3D data. While many questions remain about Sylvania's architectural development due to the loss of evidence over time, the result of this investigation presents evidence that proposes a revised theory for Sylvania's architectural development and what the original house might have looked like and offers a method for approaching sites like Sylvania that appear to lack historical integrity.

By synthesizing archival research, physical evidence, and 3D data, Sylvania's original form, which has been partially lost due to later renovations, is found to have likely been a central passage plan with two stories and two rooms deep in accordance with Glassie's XY₃X subtype for folk housing in Middle Virginia. Using this proposal, the original Sylvania can be analyzed as a plantation house that adhered to broader architectural trends seen within its region in Middle Virginia. However, by studying the architectural development of Sylvania over time as it was modified and transformed, Sylvania can be understood as a plantation house that reacted to its environment. By looking at crucial moments when Sylvania is dramatically renovated, insight can be drawn about what architectural trends Sylvania is reacting to. Looking at Sylvania's different renovations during its use as a plantation, its renovations tell a narrative of how Sylvania identified within its context. The original Sylvania, Campaign One and Campaign Two, strictly followed Glassie's XY₃X subtype and identified strictly with the architectural language seen in Middle Virginia. During Sylvania's transition to Campaign Three between 1825 and 1849 with the removal of the original staircase and cellar access, and the addition of new stairs in the

renovated end shed, Sylvania retains its identity within Middle Virginia's architectural landscape by retaining its XY₃X form, but it modifies that form by relocating the staircase to the end shed space without interrupting the proportional relationships and central passage plan in the original portion of the house. Therefore, while Sylvania underwent a large renovation at this time, its identity as a Middle Virginia plantation did not change. However, when Sylvania transitioned to Campaign Four between 1849 and 1865, Sylvania's Middle Virginia form was lost with the removal of its central passage and its original proportional relationships on the first floor of the house. When Sylvania's older Middle Virginia architectural identity was removed, its identity was transformed into a fashionable Green Springs plantation with the introduction of architectural features that were introduced to the Green Springs plantation network with the construction of more modern houses between 1849 and 1861. At this moment, Sylvania mimicked the architectural language seen in these new, fashionable plantation houses to insert itself as a member of its local and prominent Green Springs district rather than merely being a member of the larger plantation landscape in Middle Virginia. By studying Sylvania's change over time rather than solely its original 1790 design, Sylvania can be better understood as a plantation house that was transformed architecturally to represent its changing identity within its landscape.

Appendix: The Process of Using 3D Scanning as a Method of Architectural Investigation

My initial motivation to 3D scan Sylvania was to provide another form of architectural documentation for the site alongside this project. Sylvania was a great candidate for 3D documentation because of its vacancy. Since the house is empty, this moment provided a great opportunity to collect architectural information with 3D data. In addition, the damage the house has suffered due to natural disaster has revealed unique evidence that might not exist in the future if the house is renovated. Furthermore, Sylvania's position as a significant site in the Green Springs National Historic Landmark District means that documentation of Sylvania yields useful information that pertains to not just Sylvania, but the entire district.

Another motivation to 3D scan Sylvania was to use the 3D data to conduct a spatial analysis of the house. In my experience processing and analyzing 3D data, I have found that this analysis often reveals new insights about a building for two reasons. The first reason is that 3D data eliminates human bias in the depiction of buildings. For example, when a person draws a floor plan, we often instinctively draw straight walls and right angles, and we make subconscious assumptions about the spatial arrangement of a building. However, since 3D scans provide accurate dimensions, they provide an accurate depiction of a building that eliminates human bias. In the case of Sylvania, I found 3D scanning to be a valuable method because it would counteract my own subconscious biases about the spatial arrangement of Sylvania. The second reason that 3D scanning offers new insights about a building is because it allows us to view and analyze a building in a new perspective. In person, it is impossible to cut a section through a building and analyze the relationships between spaces on different floors of a building. In a complex buildings

like Sylvania, I found the analysis of its spatial relationships found in 3D data to be an invaluable method for understanding its design.

A later motivation for analyzing 3D data from Sylvania was to explore a visible but inaccessible space. While we were 3D scanning at Sylvania's, we discovered that there was a second inaccessible cellar under the other half of the house. Although we could view this cellar from four different holes in the house, there was no way to physically access the space. The lack of accessibility to this cellar was frustrating because this cellar is under half of the original portion of the house and likely holds interesting architectural data about the original portion of Sylvania. However, we had an interesting idea to attempt to take 3D scans through these holes to collect as much information about this space as we could. This method proved to be successful, and the collection of this data made it possible to analyze the layout of an otherwise inaccessible and hidden space without destroying any historic materials in the process.

To collect a complete dataset at Sylvania, we made three site visits during the winter of 2025. During the first visit, we collected data from the first and second floor, the attic, the exterior of Sylvania, and the exterior of its surviving outbuilding. On the second visit, we collected data from the cellar, the interior of the outbuilding, and spots where we missed data during our first site visit. On the third visit, we collected data from the holes viewing the inaccessible cellar. To collect 3D data at Sylvania, we used FARO Focus 3D LiDAR scanners. After our three site visits, we collected a total of 112 scans at Sylvania.

After we collected 3D data at Sylvania, I put the scans together into a digital 3D model with a process called registration (Figs 138-139). On the site, each scan that we take is an individual scan, and those scans must be joined together in a process called registration to make one cohesive 3D model. To register the data, I used FARO Scene. In FARO Scene, I arranged the

scans into “clusters” based on where a group of scans shared enough spatial data to connect them together. I found this method to be helpful for managing a project as large as Sylvania. After registration, the interior scan data had an error margin of 1.98 millimeters, meaning that the interior data is accurate up to 2 millimeters.

After I registered and processed the data that we collected at Sylvania, I was able to generate architectural views of Sylvania using Autodesk ReCap (Figs 140-191). This data is helpful for providing different architectural views of Sylvania including plans, sections, elevations, and perspectives of the house and surrounding site. In my work, my analysis of this data provided insight into the house that I would not have found otherwise.

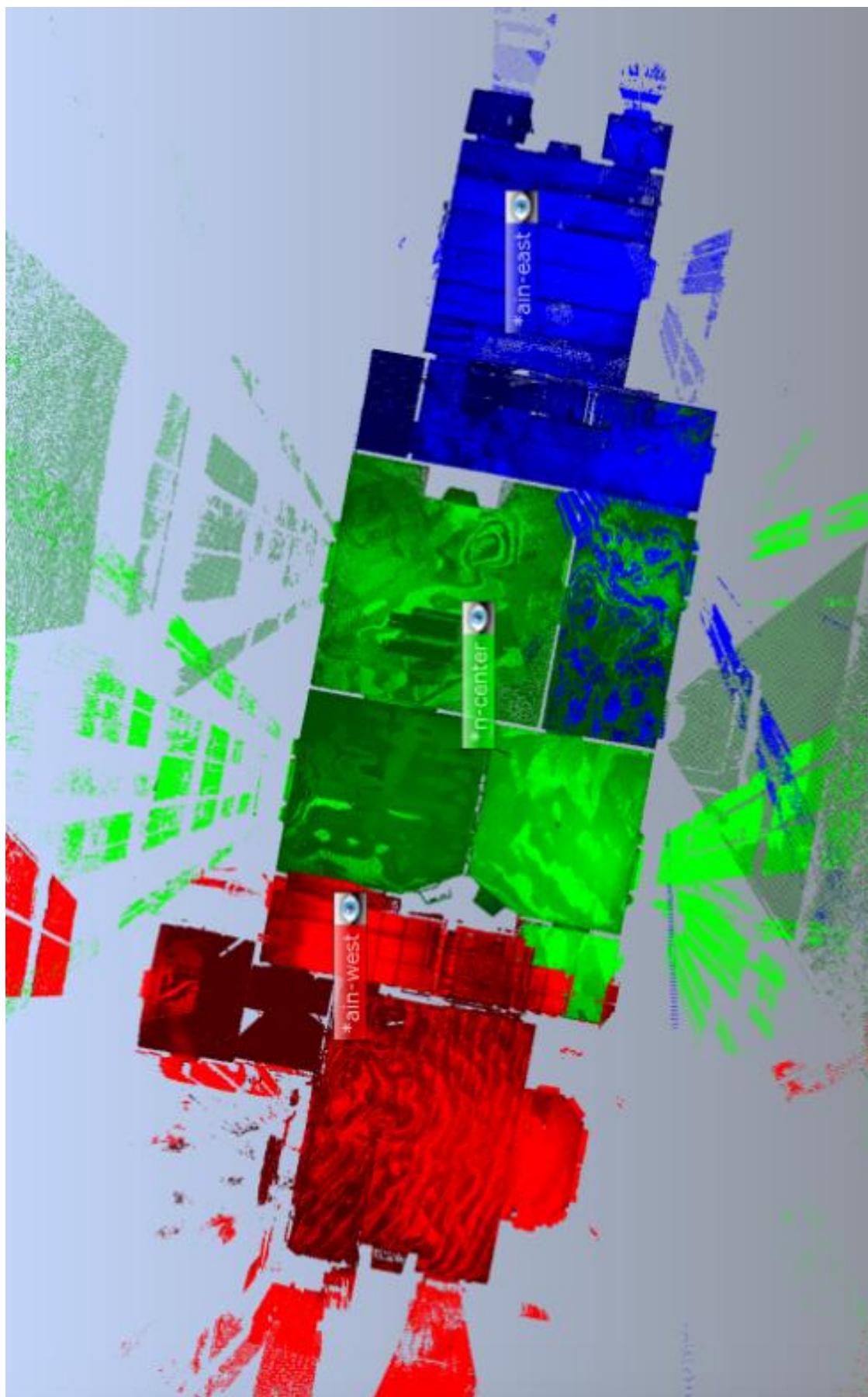


Figure 138: A view of the first-floor plan of Sylvania after registration in FARO Scene.

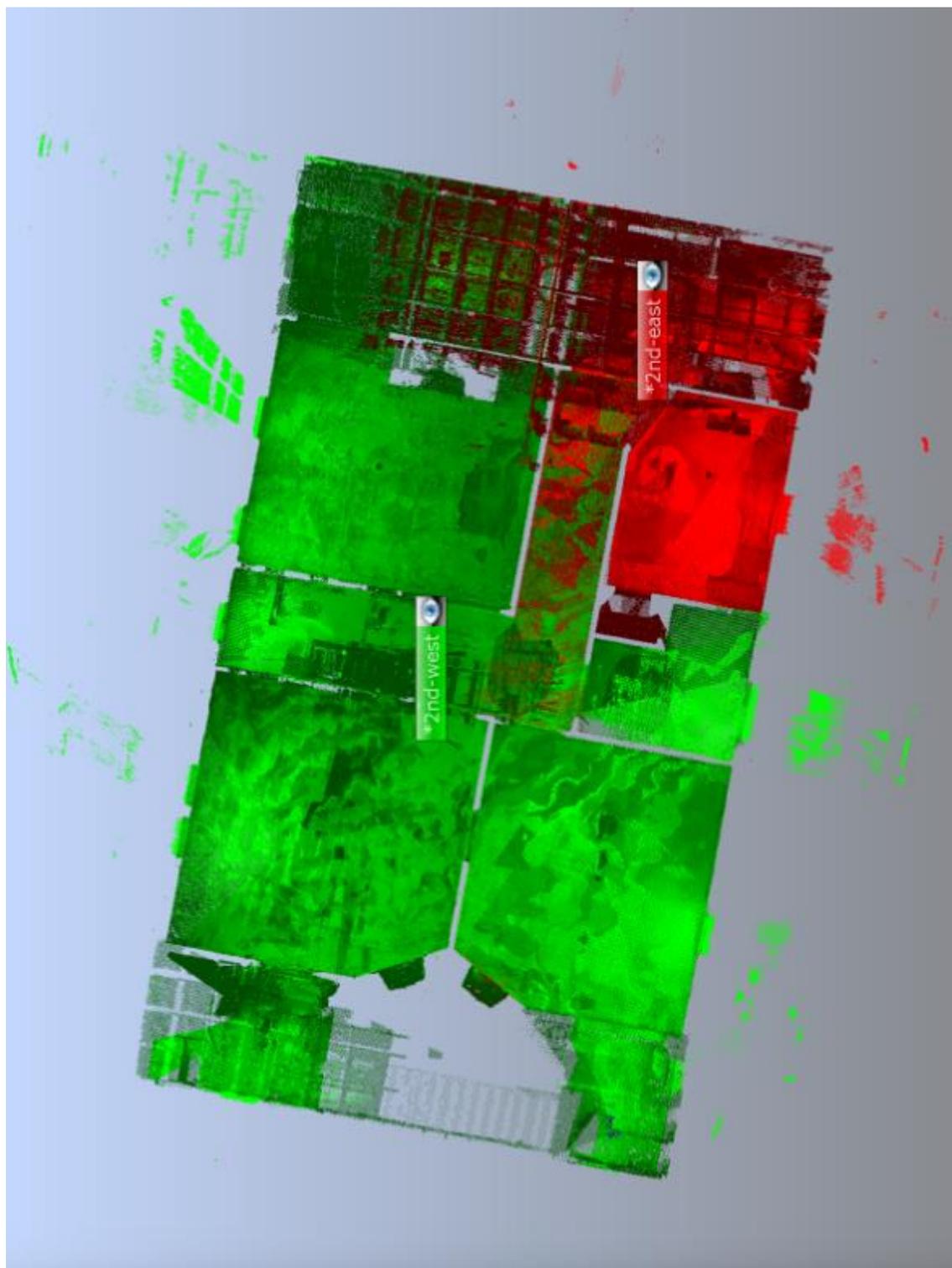


Figure 139: A view of the second-floor plan of Sylvania after it was registered in FARO Scene.

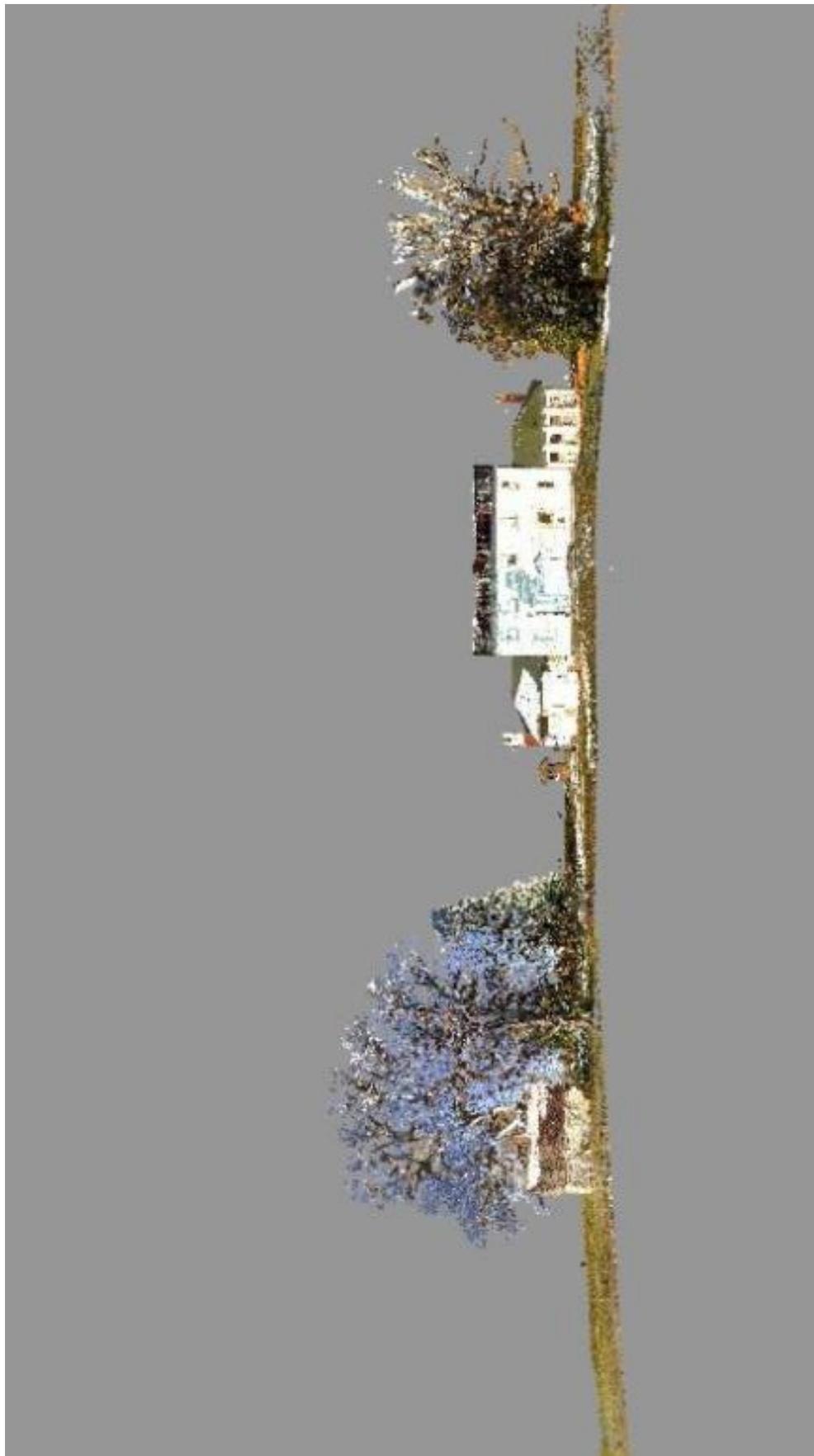


Figure 140: A view of the 3D data collected from Sylvania's site, facing north. We collected data from Sylvania's main house (on the right) and its sole surviving outbuildings (on the left). Looking at the site's 3D data, the data offers a view of how the outbuilding and the main house are situated in relationship to each other and the nearby landscape. A well is also visible just to the left of the main house.



Figure 141: A view of the 3D data collected from Sylvania's site, facing east. The surviving outbuilding is captured in the foreground with the main house in the background. This view of the data provides interesting information about how the two structures are organized in relationship to each other and the landscape, as well as how they compare in scale.



Figure 142: A view of the 3D data collected from Sylvania's site, facing south. The main house is visible near the center, with the well just to its right. The outbuilding is mostly obscured by trees from this viewpoint.



Figure 143: A view of the 3D data collected at Sylvania's site, facing west. From this viewpoint, only the main house is visible. Below the house, data collected from the cellar appears.



Figure 144: A view of the south elevation of the main house. From this view, the joist information in the attic is visible. This information appears here because our scanners were not placed high enough to capture 3D data from the top of the roof, and we did not have the equipment to do so.



Figure 145: A view of the west elevation of the main house. Data collected from the cellar appears in this view as well. This viewpoint offers interesting information about how the cellar is situated in relationship with the house.



Figure 146: A view of the north elevation of the main house.

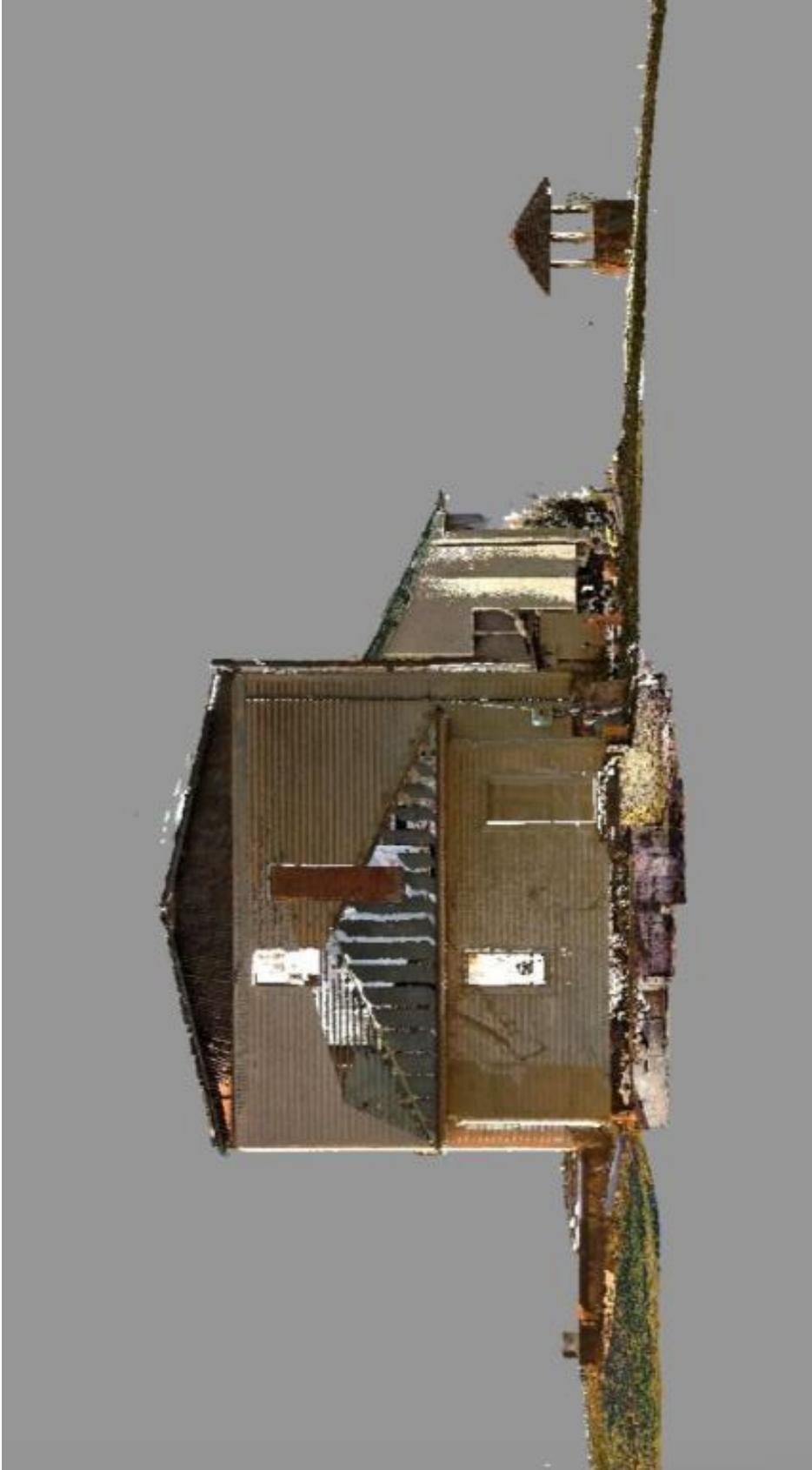


Figure 147: A view of the east elevation of the main house. Like the west elevation, data collected in the cellar appears in the view.



Figure 148: A perspective of the floor plans of the accessible cellar under Campaign Two and the inaccessible cellar under Campaign One and Campaign Three. The two side wings also appear in this perspective.



Figure 149: Another perspective of the floor plans of the two cellars. From this perspective, 3D data captured the joist information in the accessible cellar.

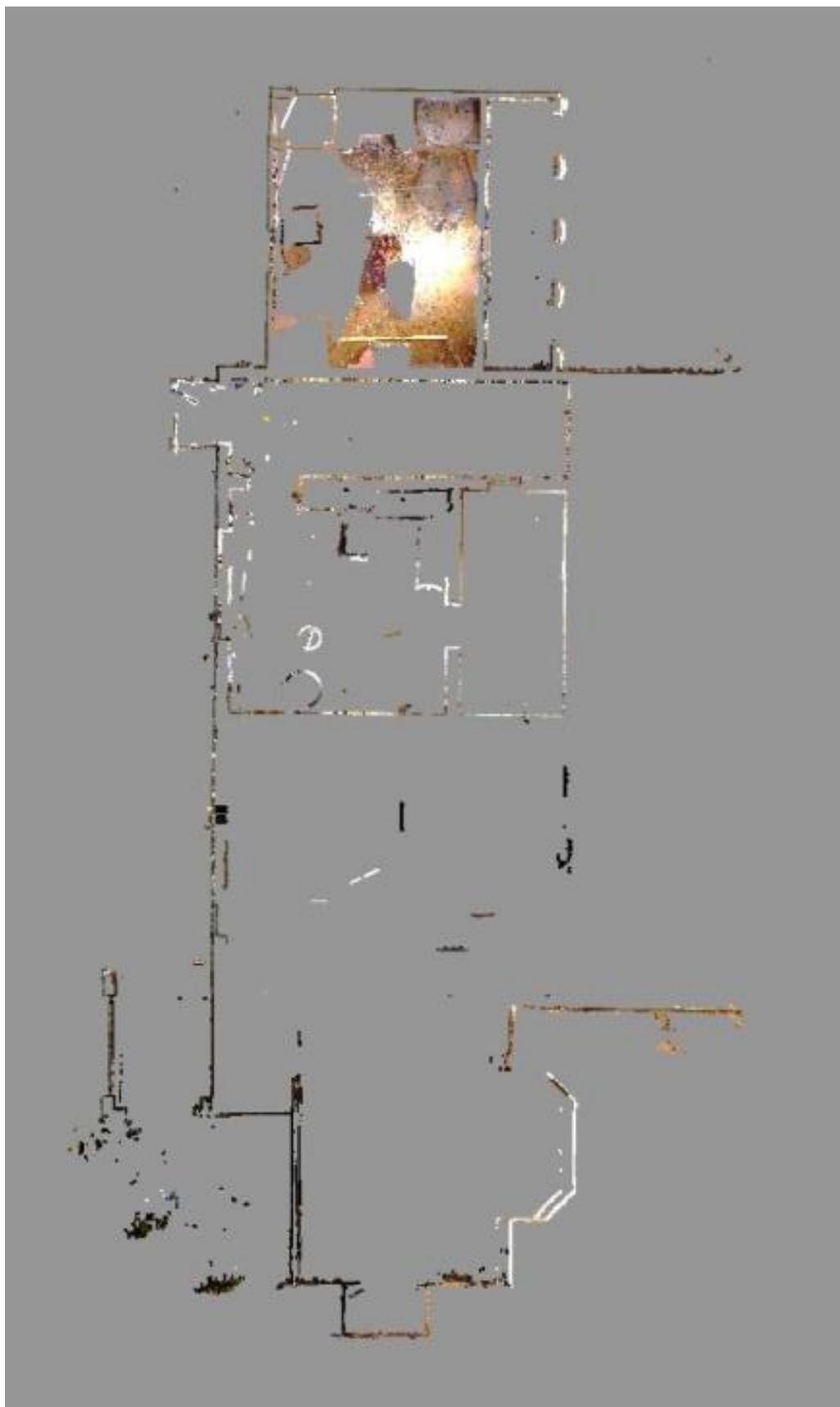


Figure 150: The floor plan of the cellars generated from 3D data. The accessible cellar's plan is depicted clearly by the 3D data with its walls and main features. The inaccessible cellar's plan depicts the different features that were captured by the 3D data collected from the 3 holes in the cellar walls.

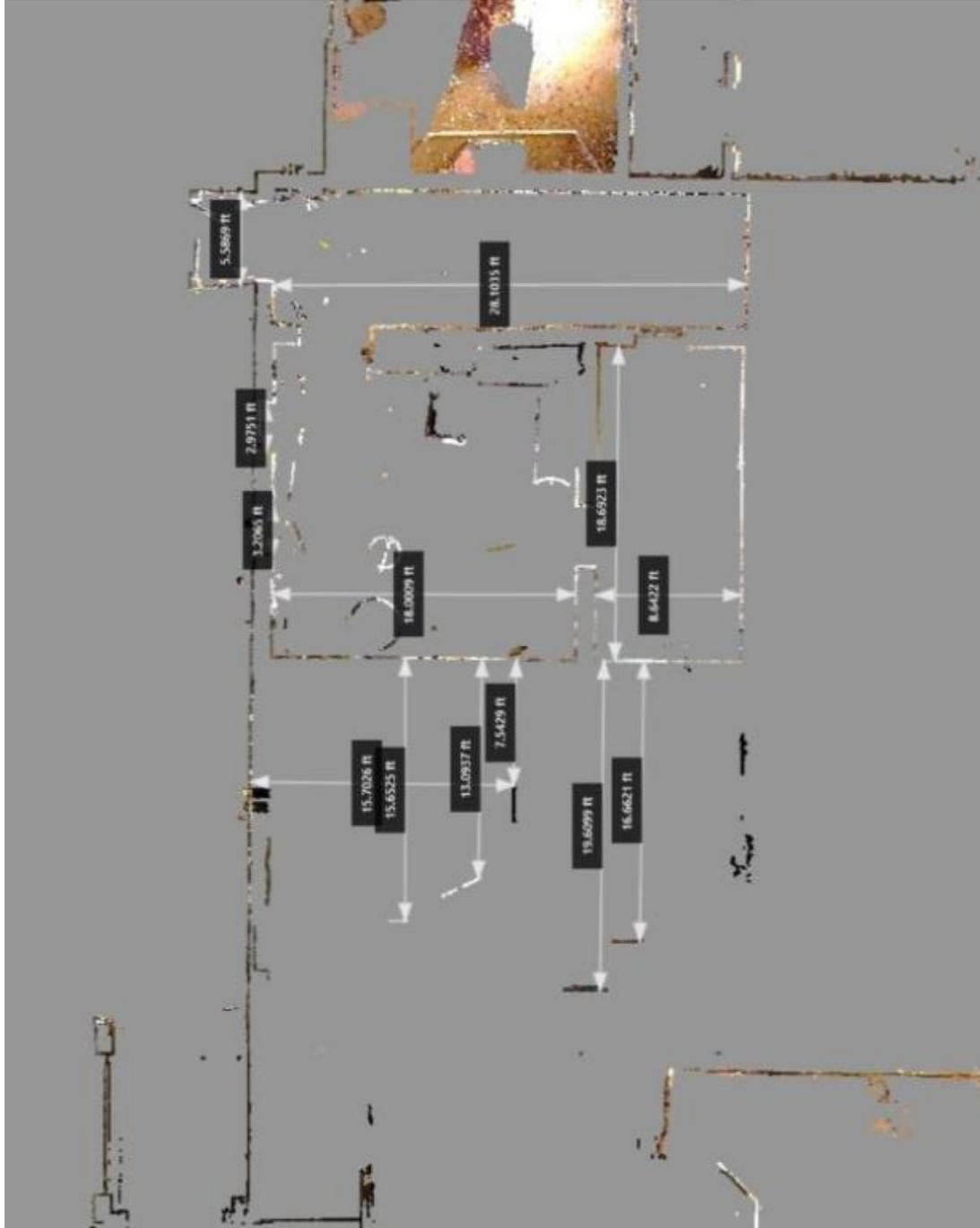


Figure 151: The cellar floor plan with measurements drawn. The 3D data provided precise dimensional information for the cellar that later helped produce accurate plans of the features in the inaccessible cellar.

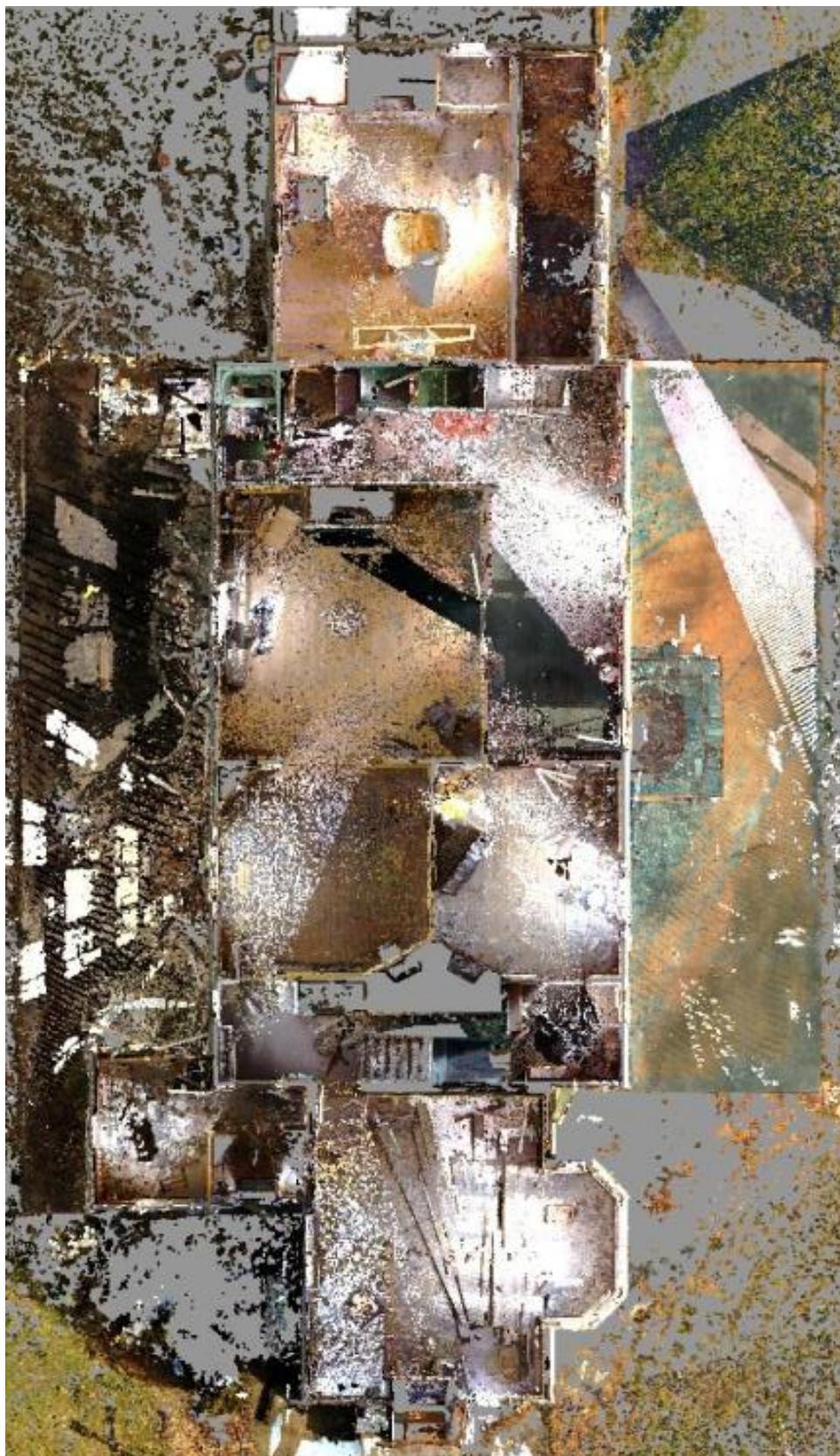


Figure 152: A perspective view of the 3D data from the first floor of Sylvania in plan view.

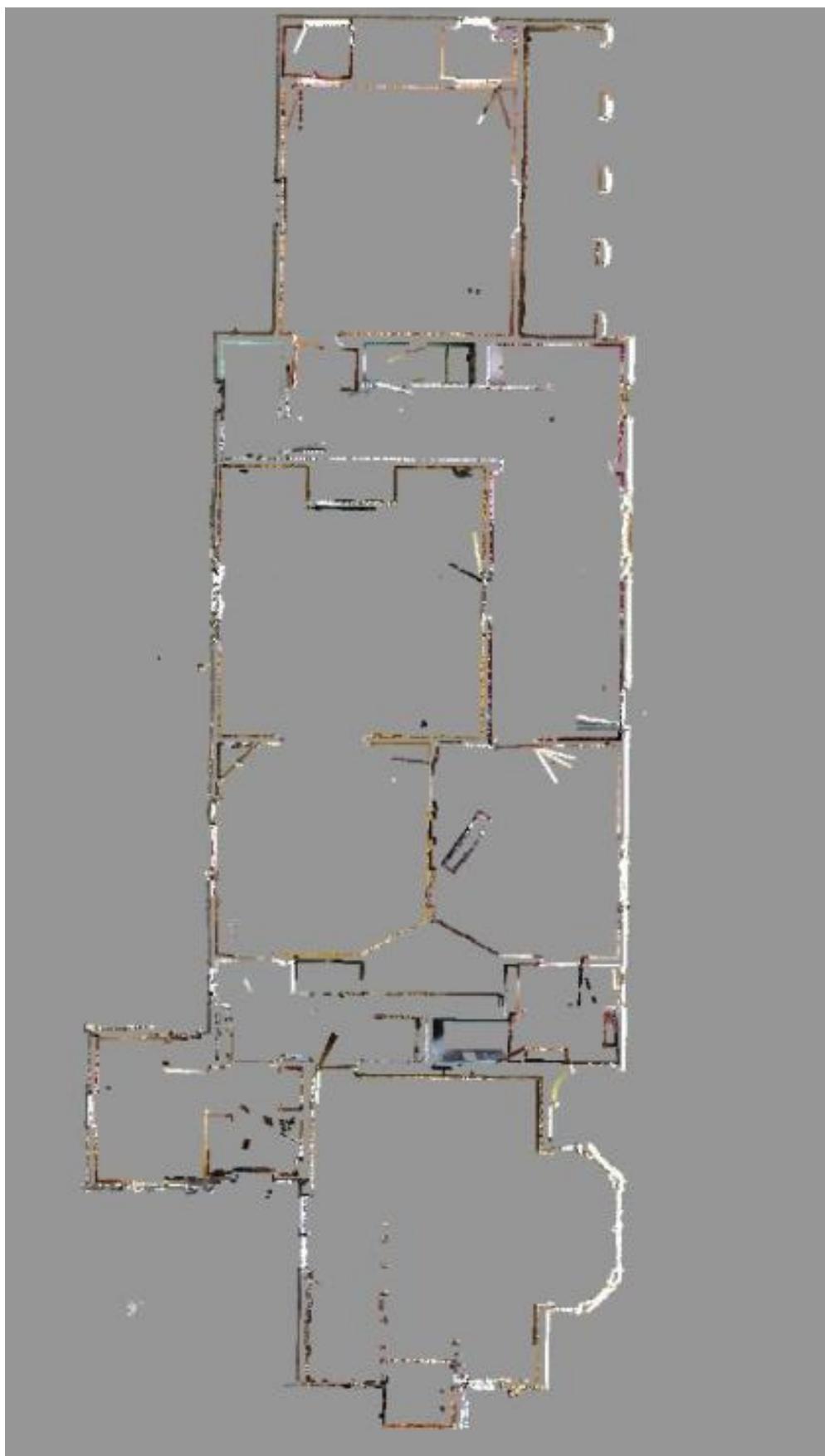


Figure 153: A view of the first-floor plan of Sylvania, generated from 3D data.

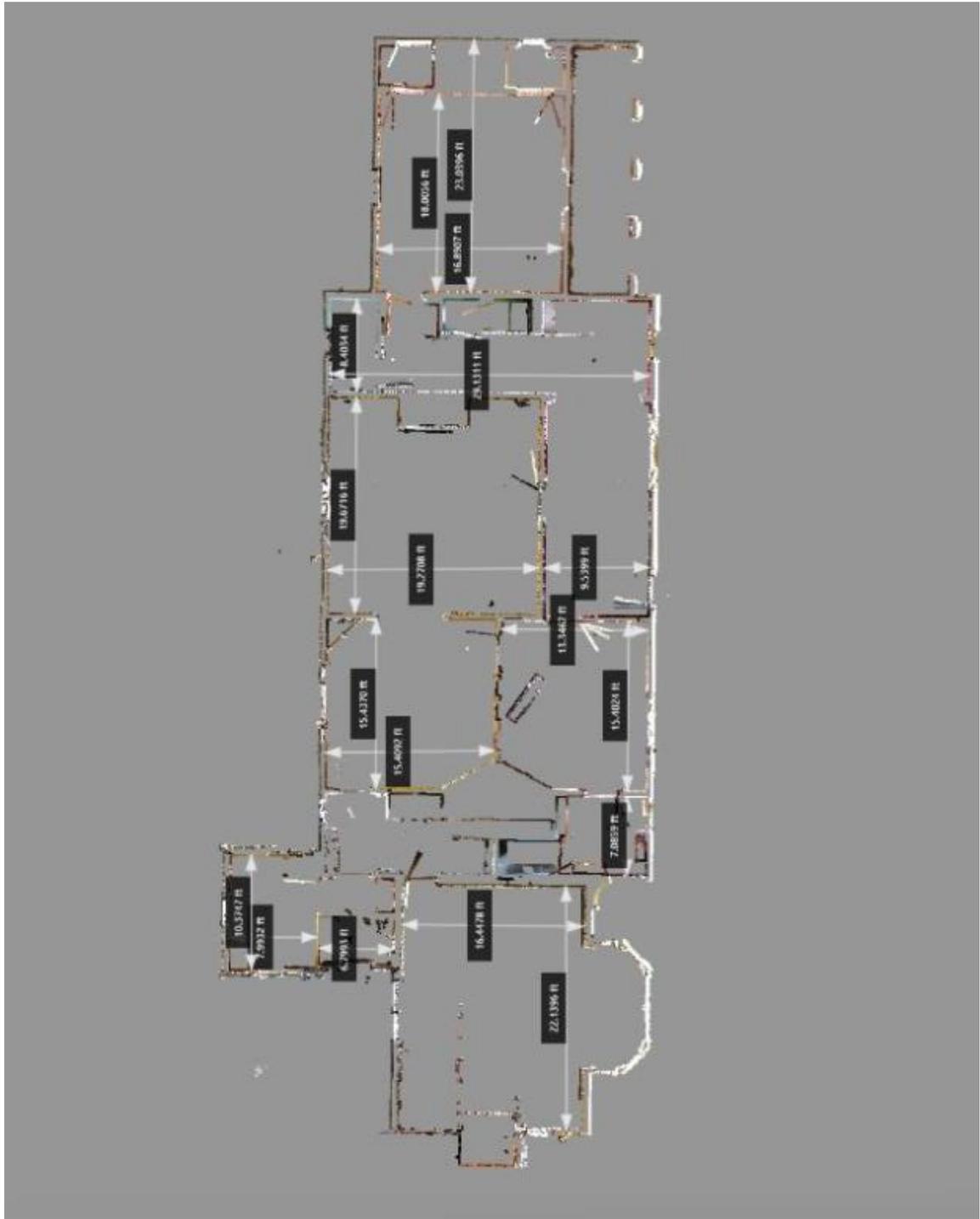


Figure 154: A view of the first-floor plan with accurate dimensions drawn from the 3D data.

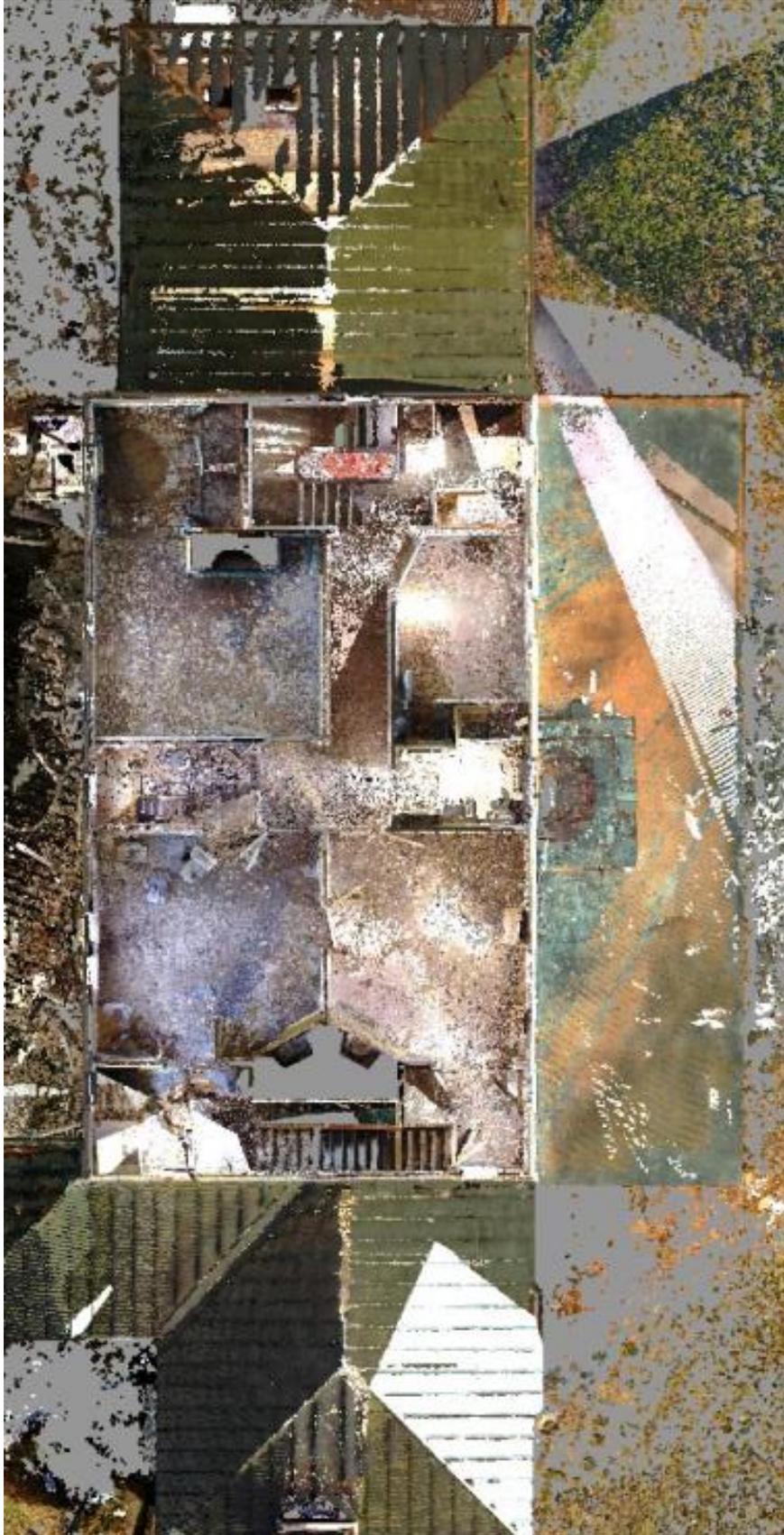


Figure 155: A perspective view of the second-floor plan of Sylvania.

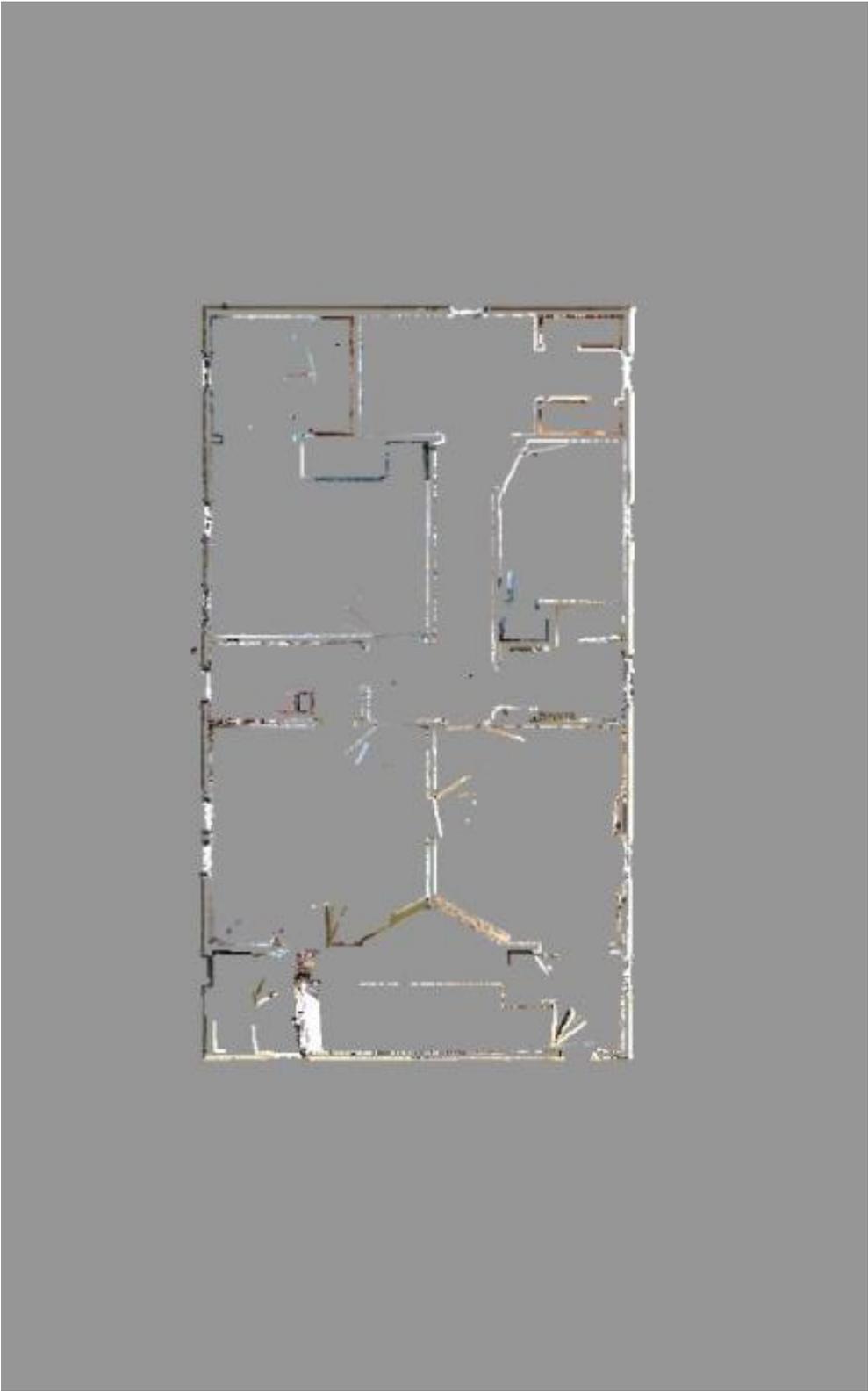


Figure 156: The second-floor plan of Sylvania, generated from 3D data.



Figure 157: Perspective view of the attic in plan view.

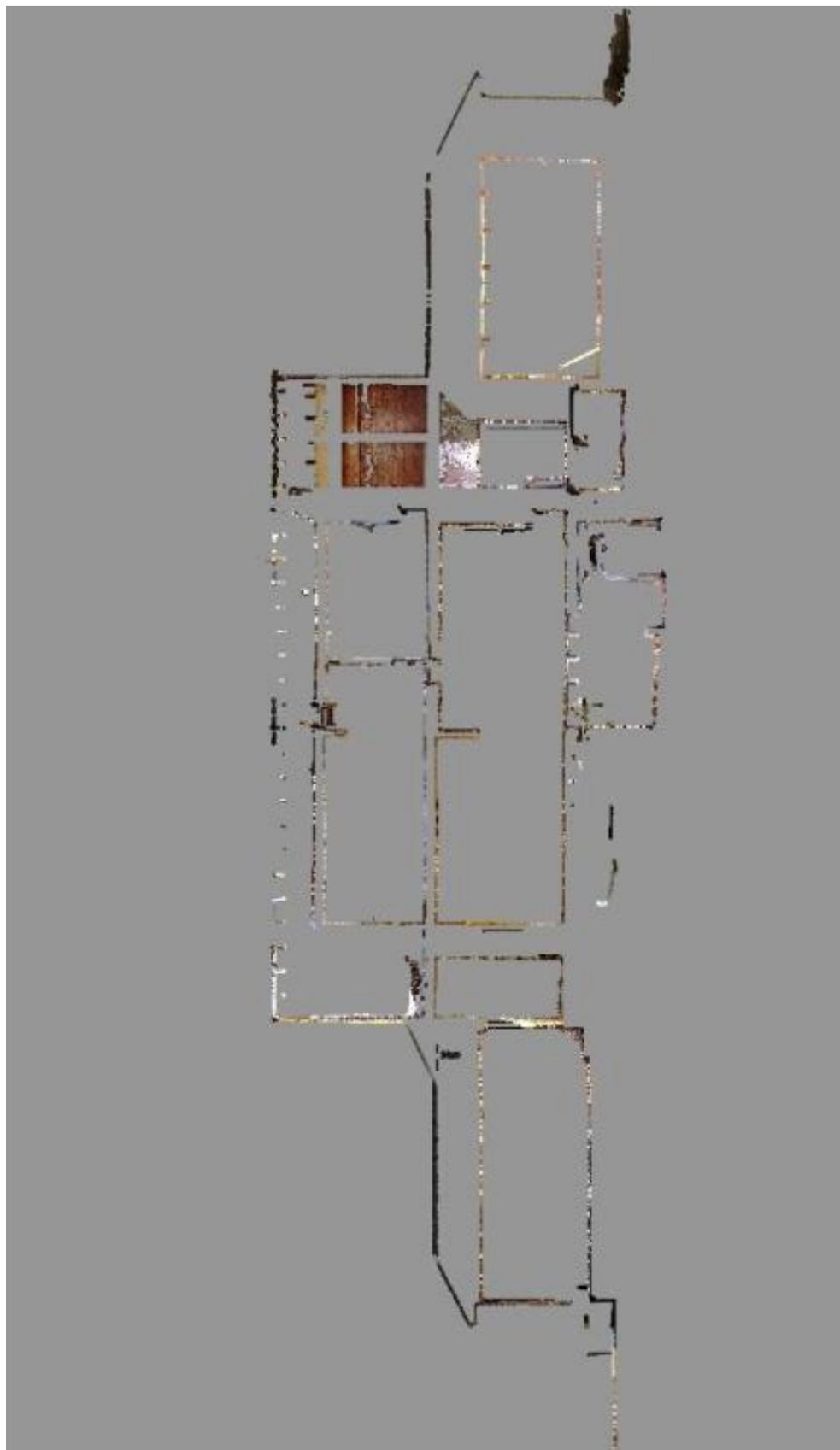


Figure 158: A section of Sylvania, facing north.

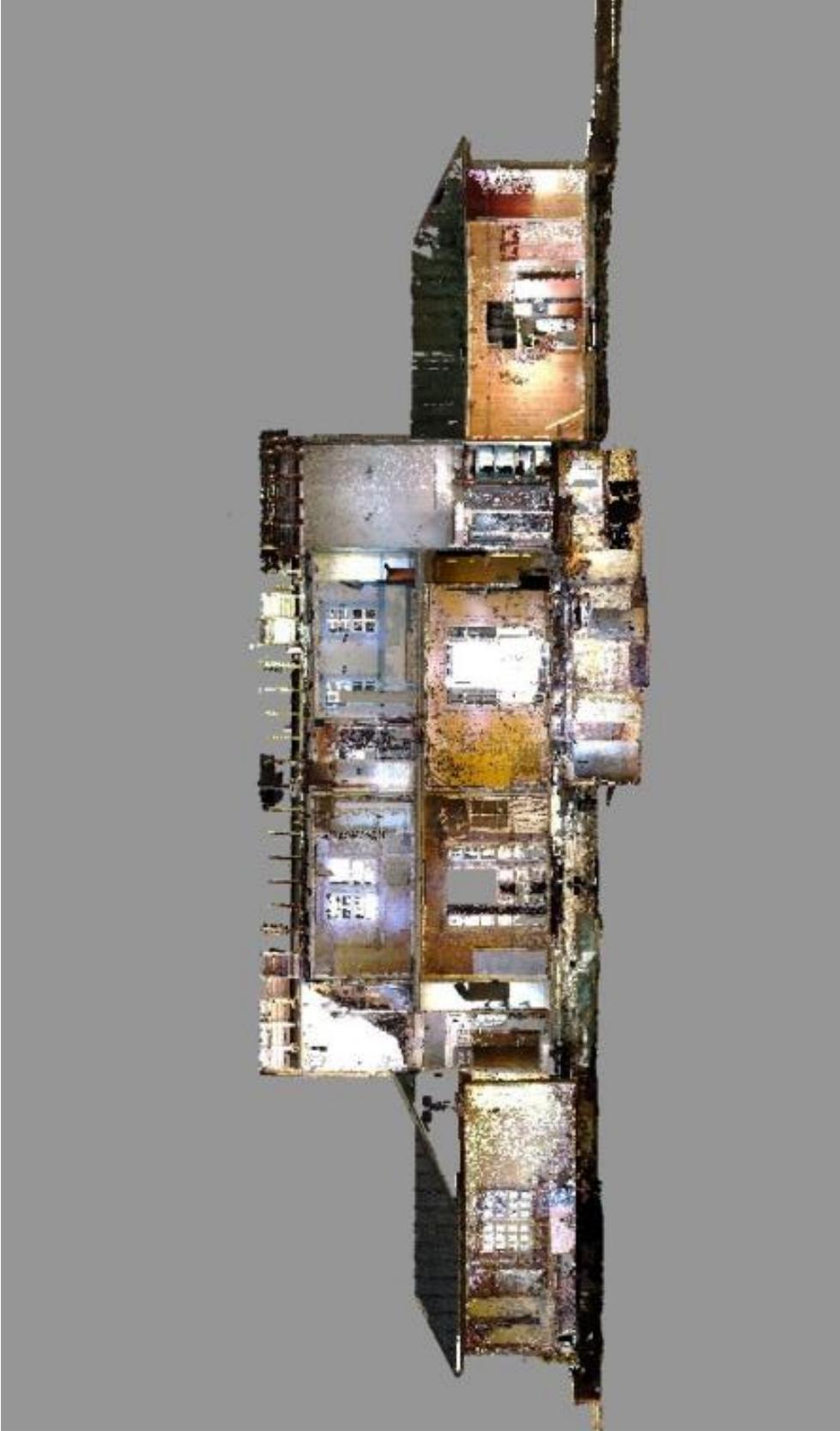


Figure 159: The same section as above in perspective view

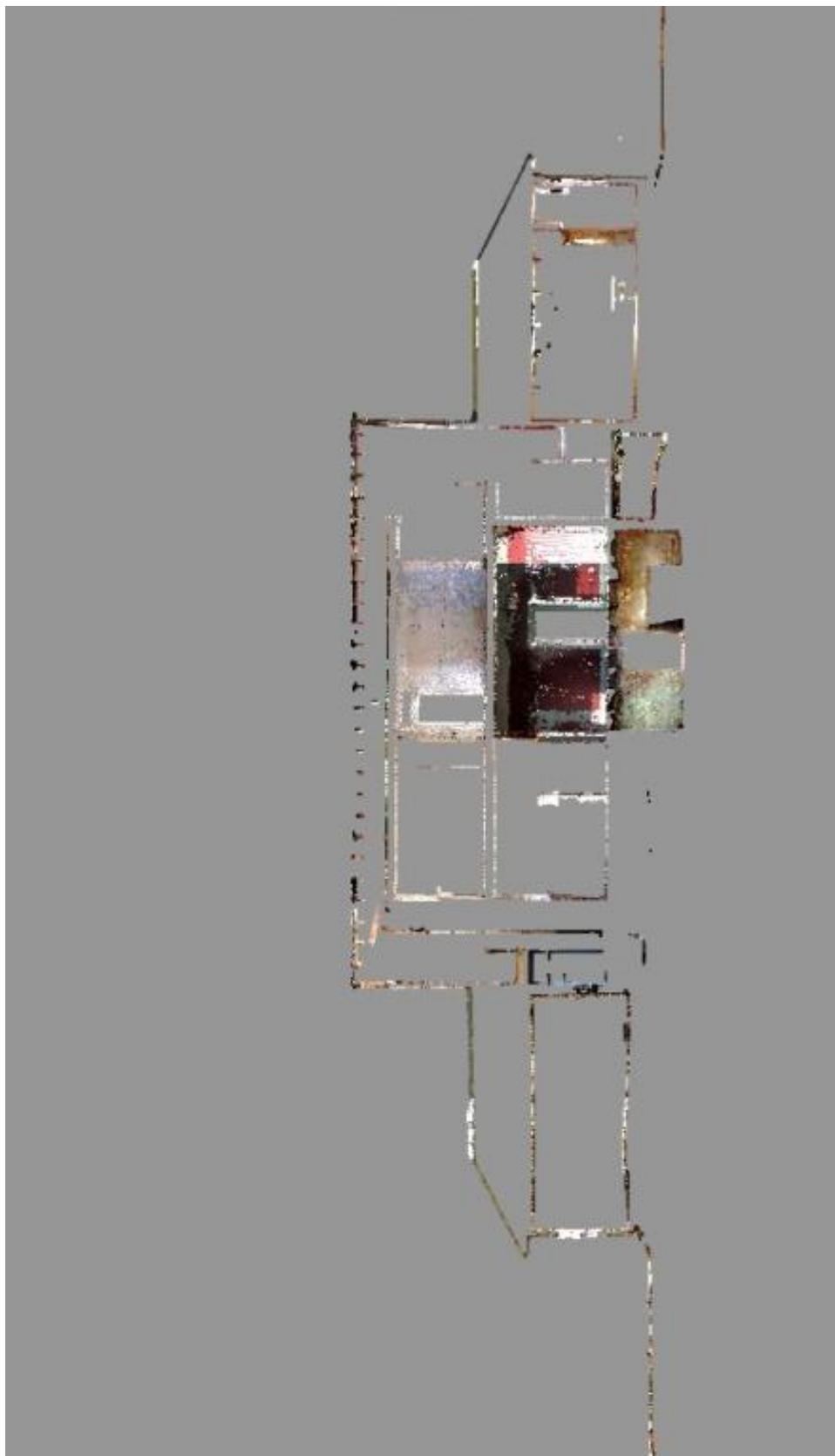


Figure 160: Another section of Sylvania, facing north.



Figure 161: The same section as above in perspective view.



Figure 162: Another section of Sylvania, facing north.

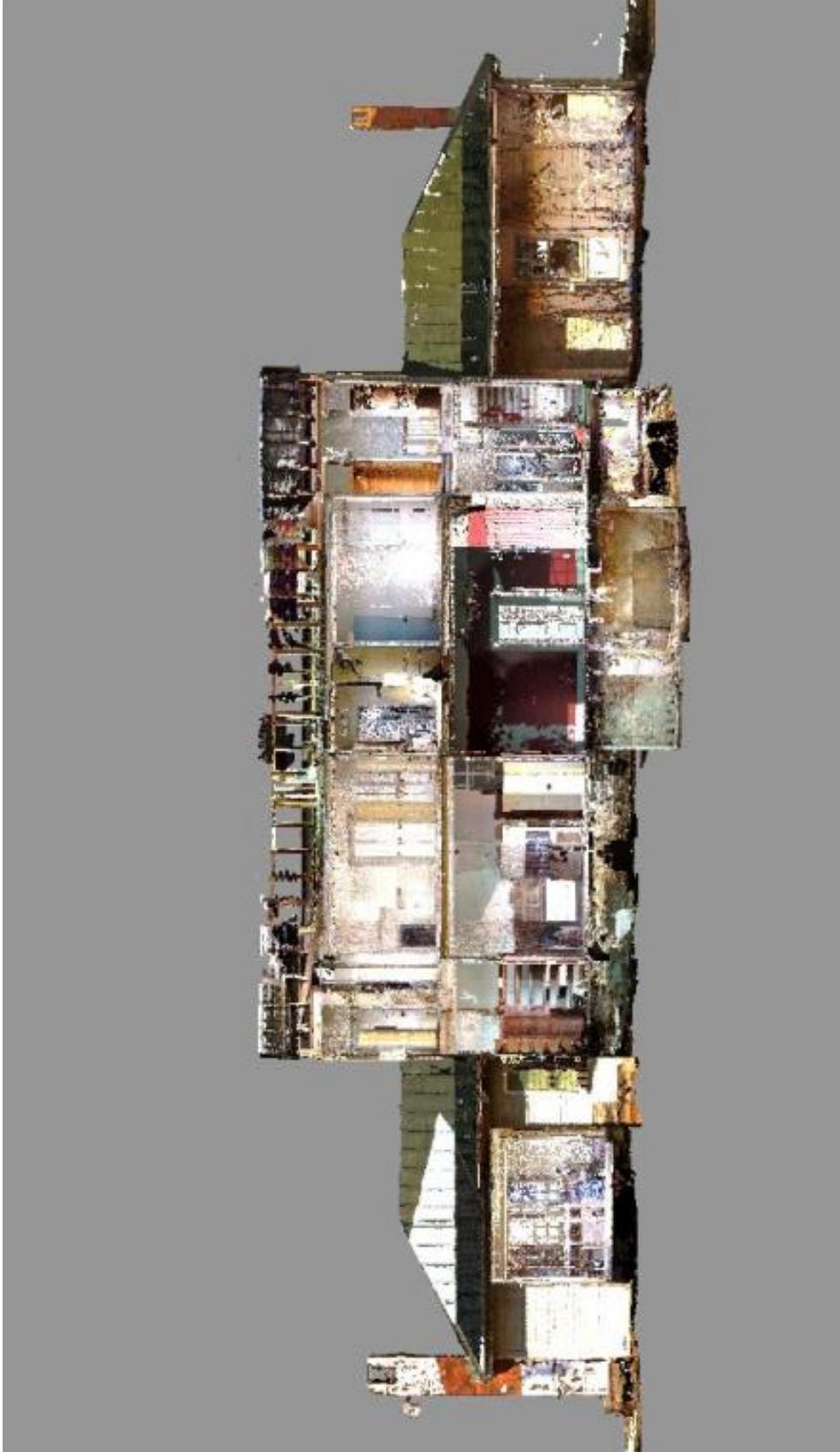


Figure 163: The same section as above in perspective view.

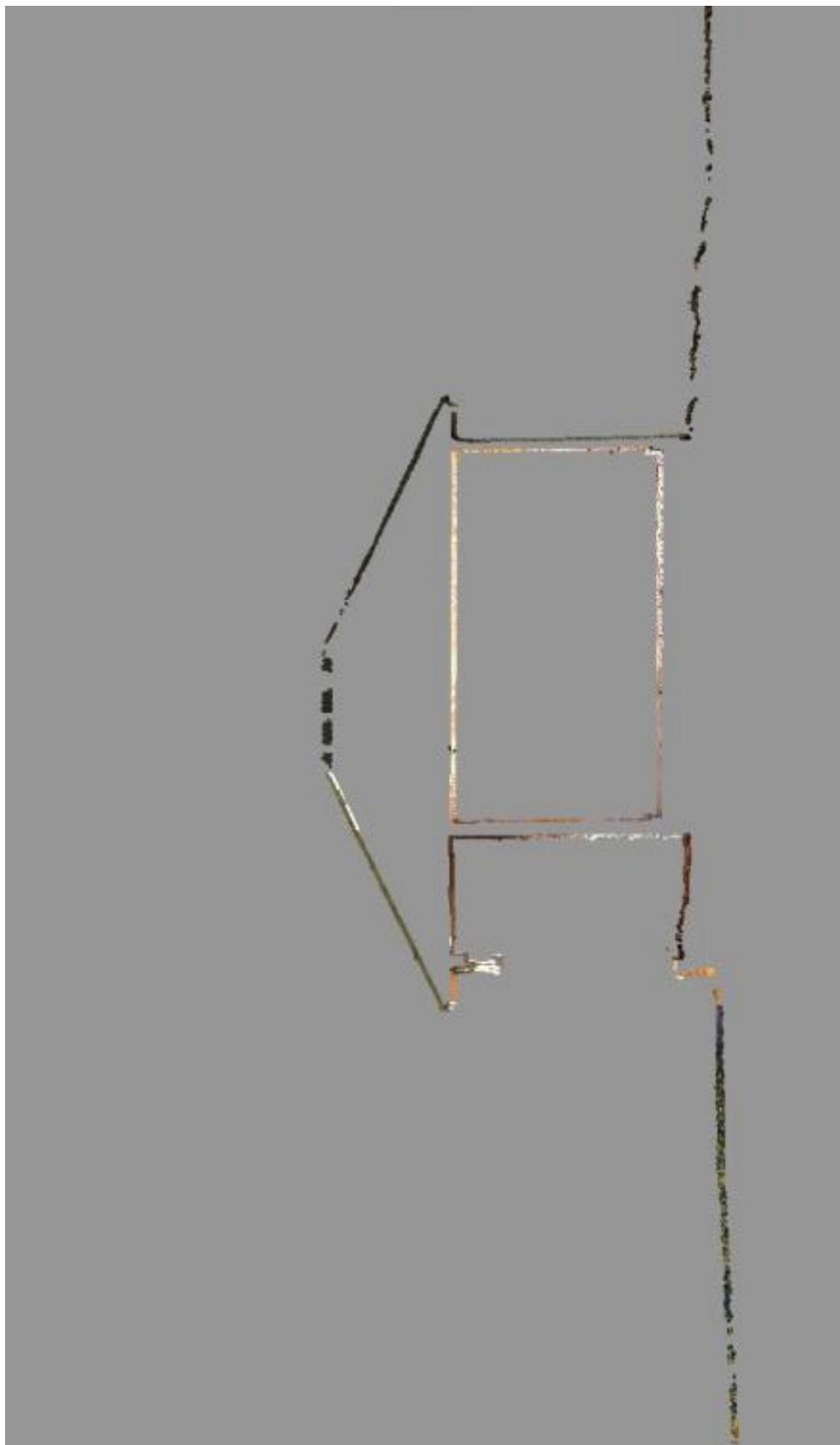


Figure 164: A section of the east wing in Campaign Four, facing west.



Figure 165: The same section as above in perspective view.

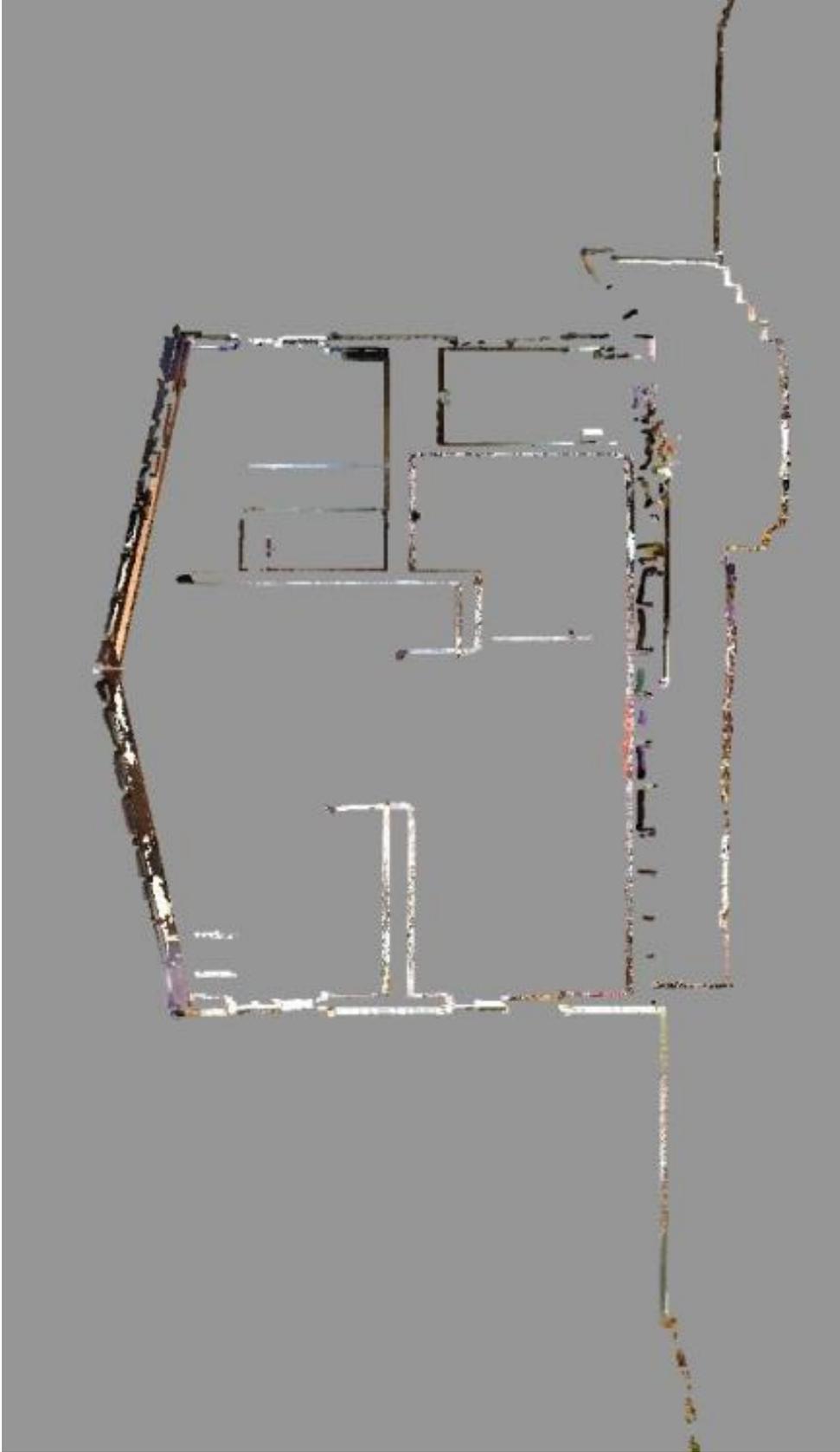


Figure 166: A section of the grand stair hallway in Campaign Four, looking west.

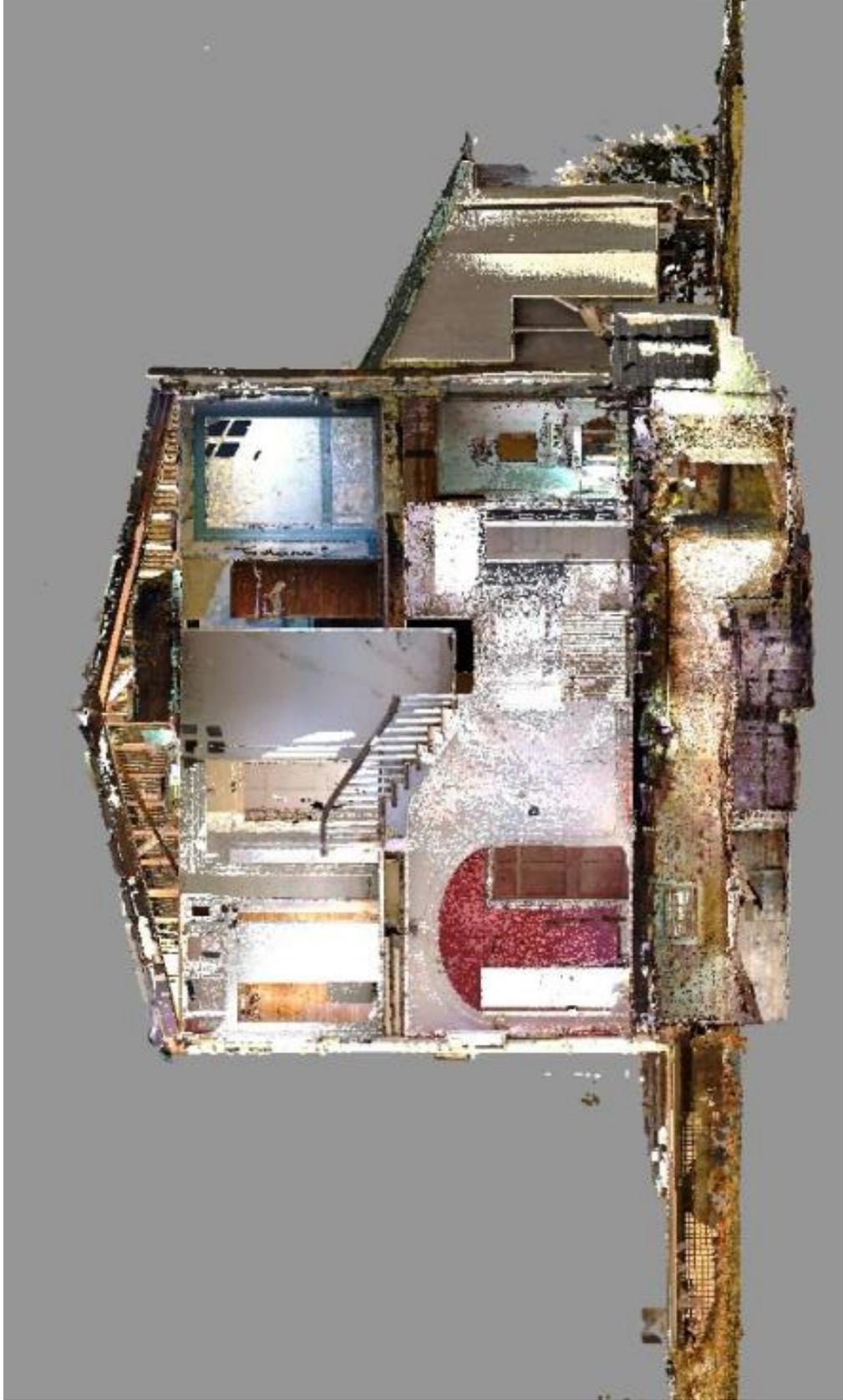


Figure 167: The same section as above in perspective view.

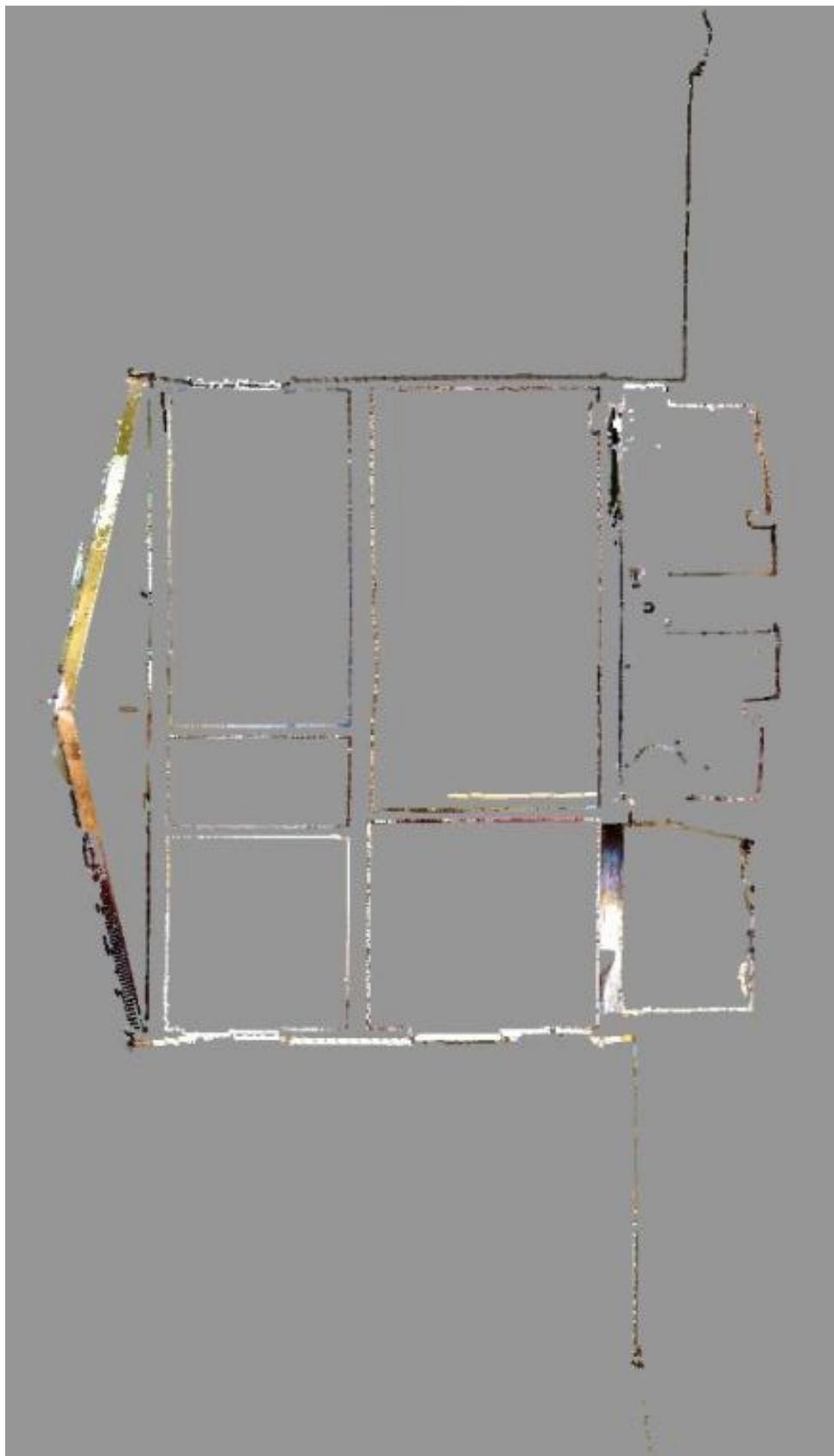


Figure 168: A section view of Campaign Two in Sylvania, facing west.

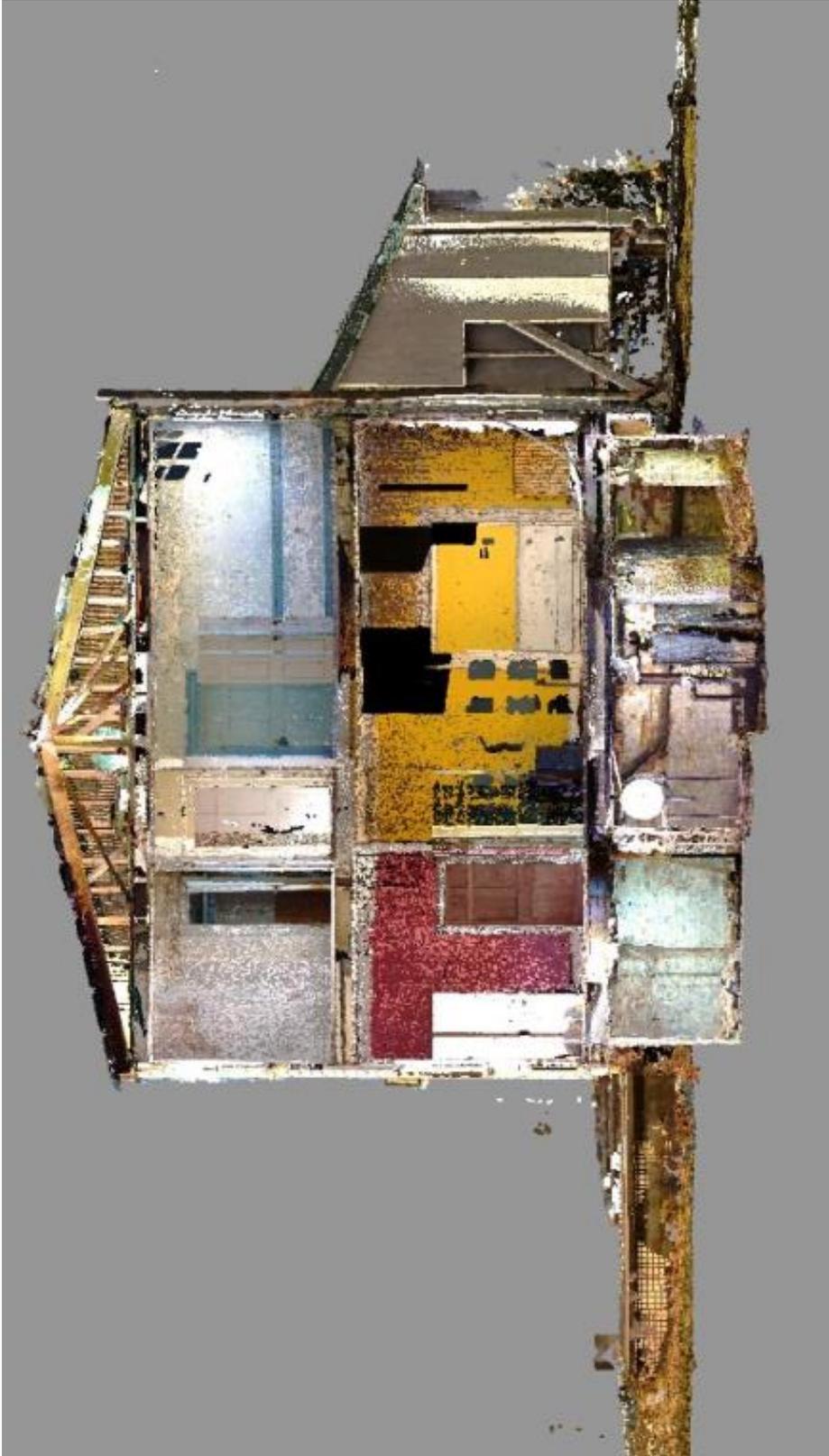


Figure 169: The same section as above in perspective view.



Figure 170: A section view of Campaign One in Sylvania, facing west.

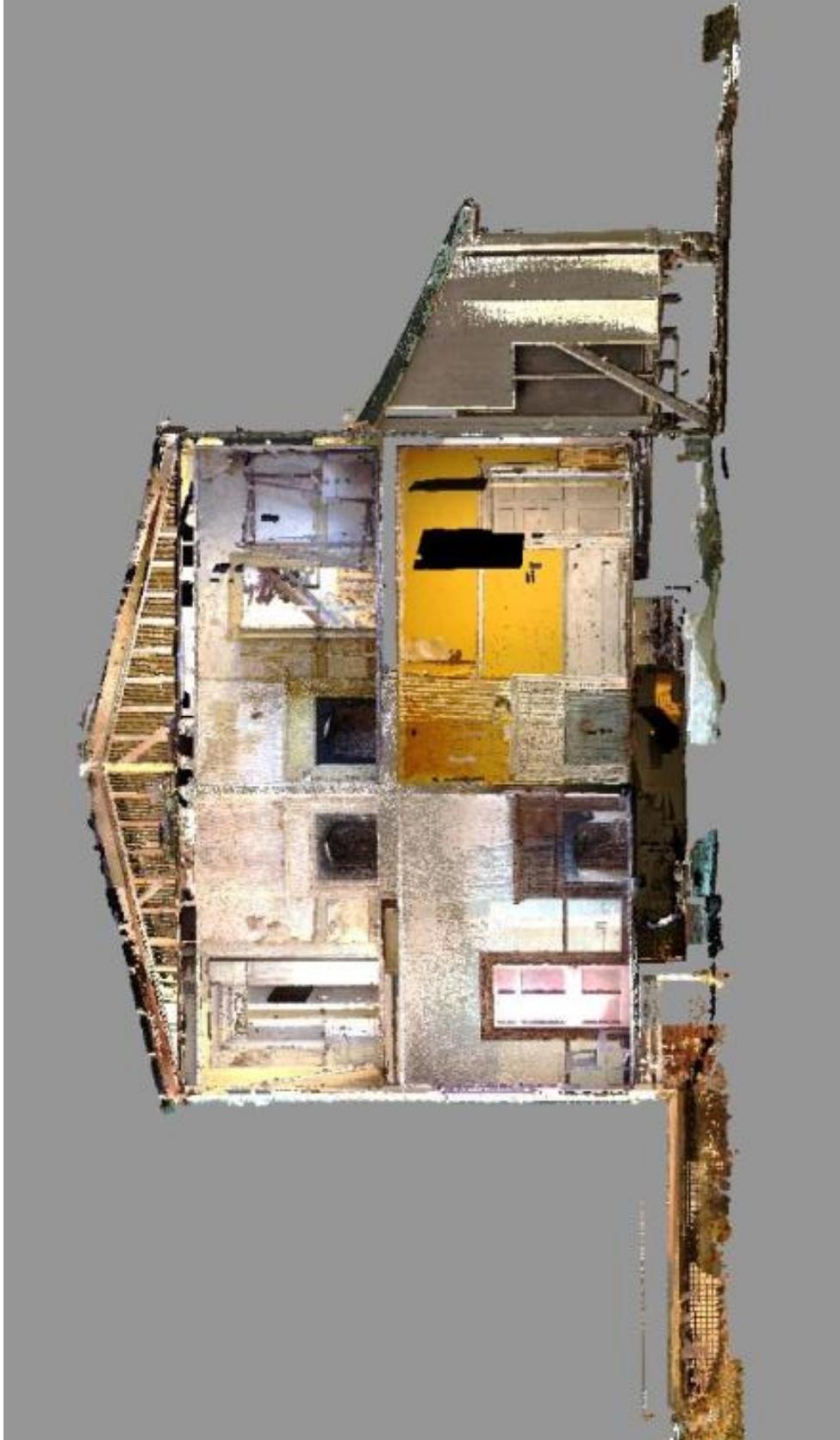


Figure 171: The same section as above in perspective view.



Figure 172: A section view of Campaign Three in Sylvania, facing west.

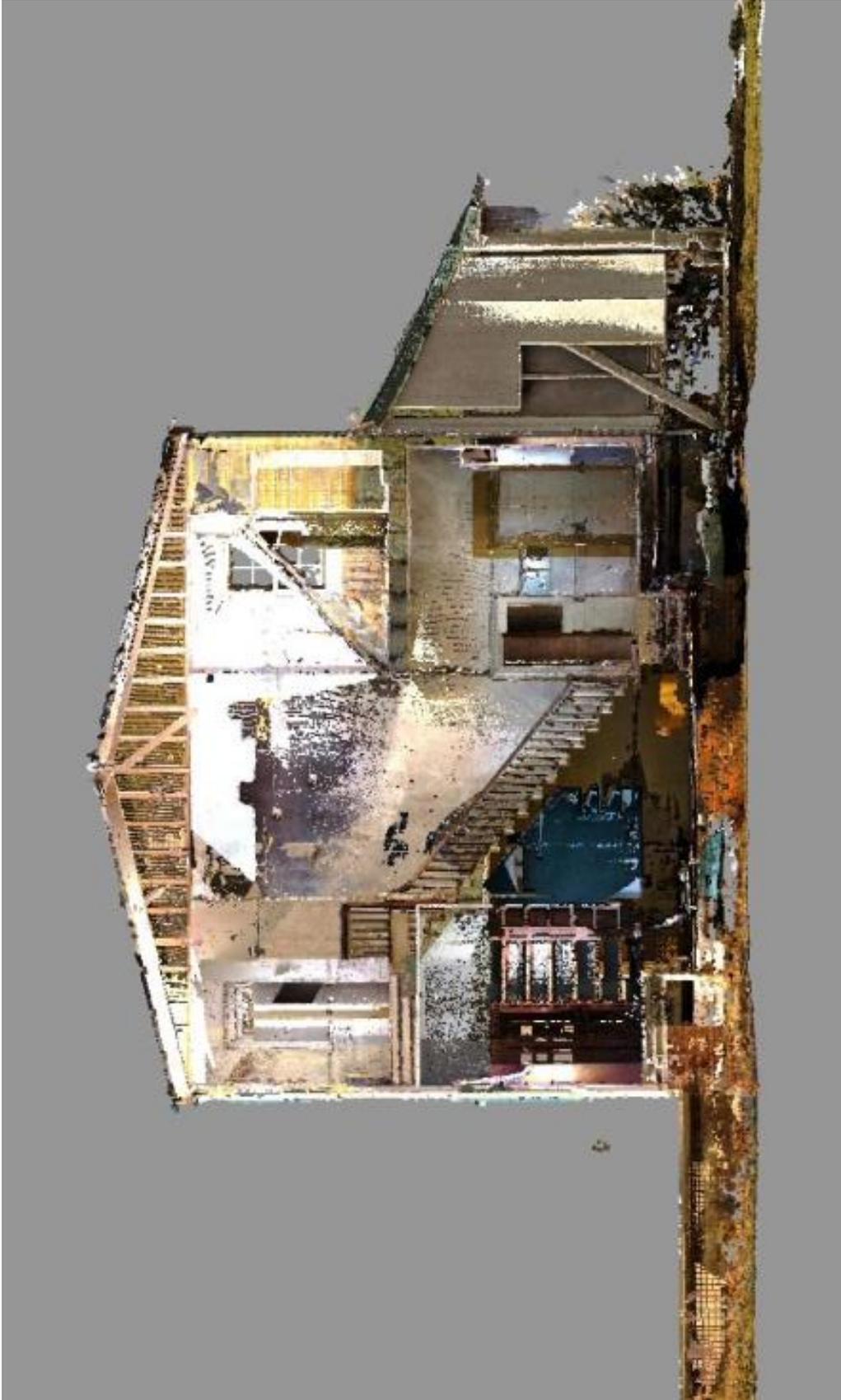


Figure 173: The same section as above in perspective view.



Figure 174: A section view of Campaign Five (left) and Campaign Six (right) in Sylvania.



Figure 175: The same section as above in perspective view.

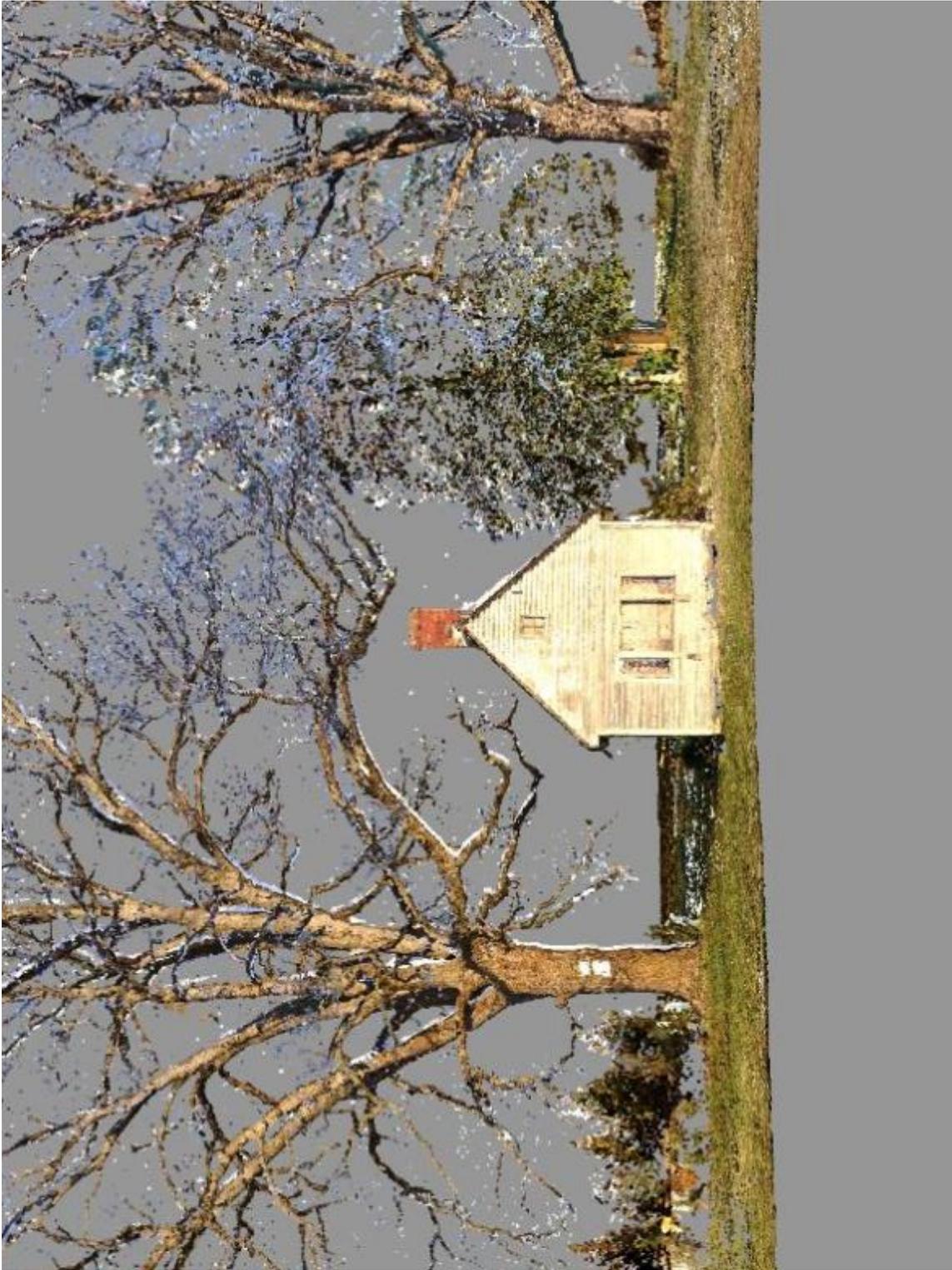


Figure 176: The west elevation of the outbuilding.

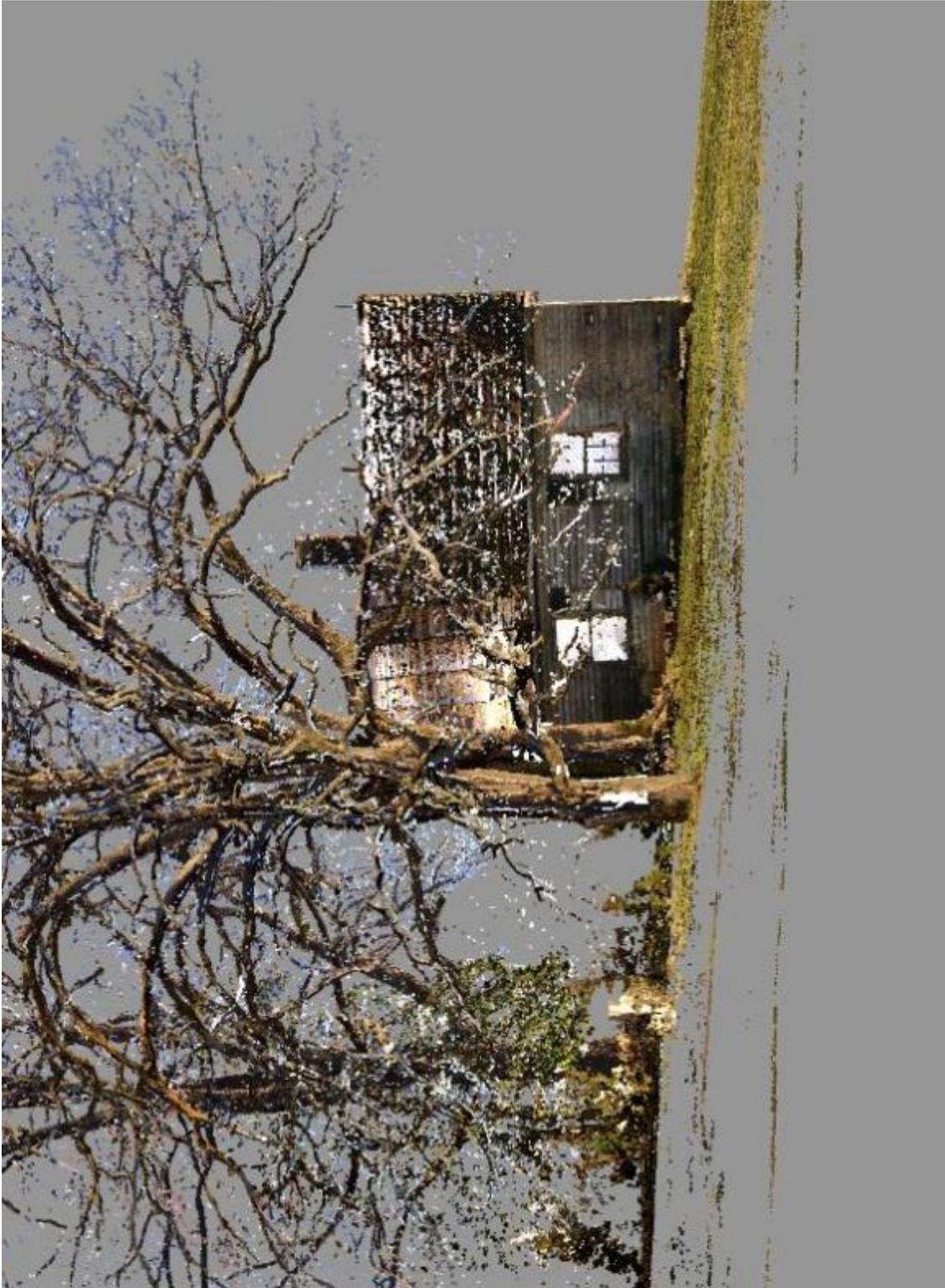


Figure 177: The north elevation of the outbuilding.

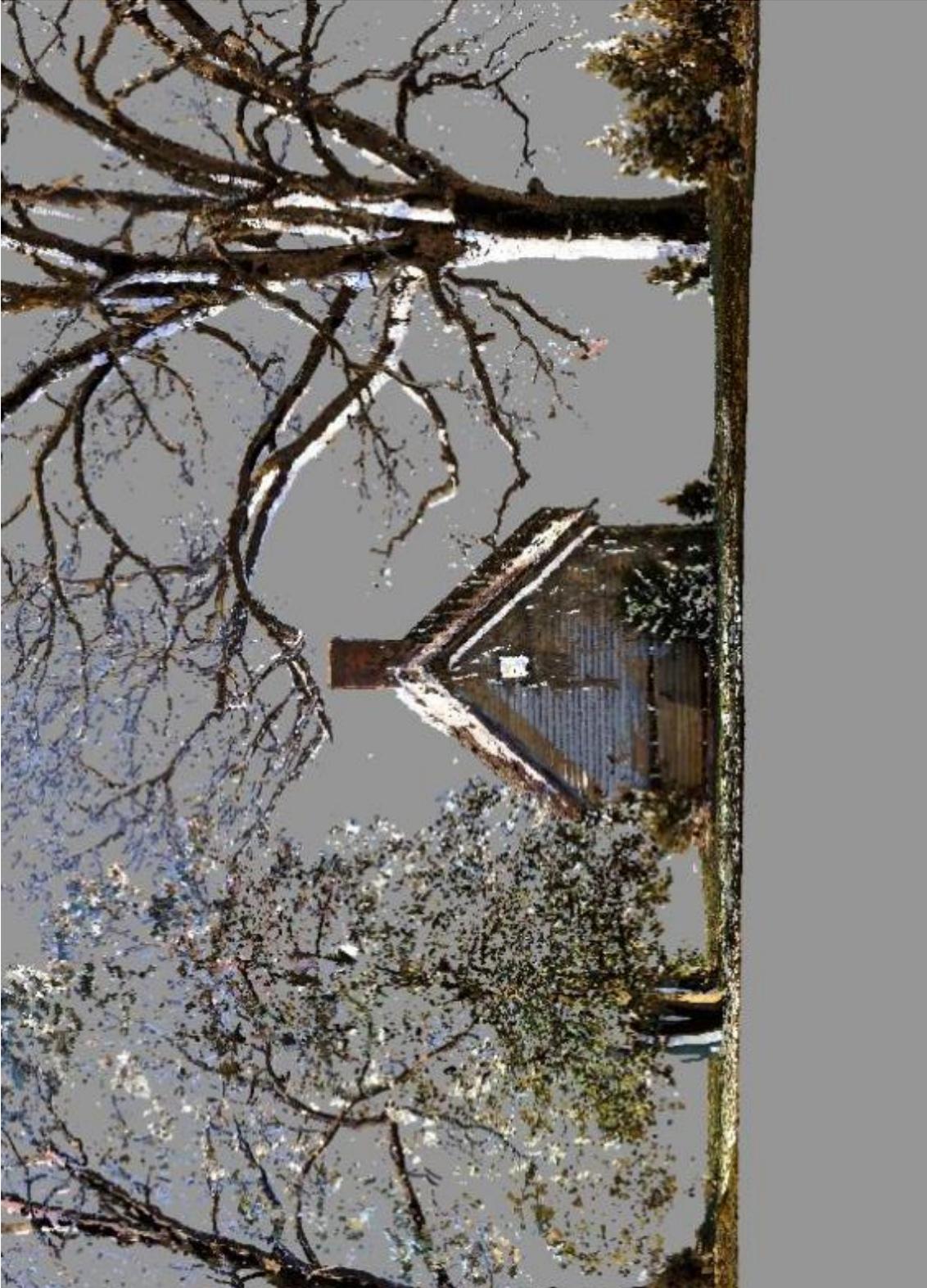


Figure 178: The east elevation of the outbuilding.



Figure 179: The south elevation of the outbuilding.



Figure 180: A perspective view of the floor plan of the first floor of the outbuilding.



Figure 181: The floor plan of the first floor of the outbuilding.



Figure 182: A view of the first-floor plan of the outbuilding with measurements drawn from the 3D data.

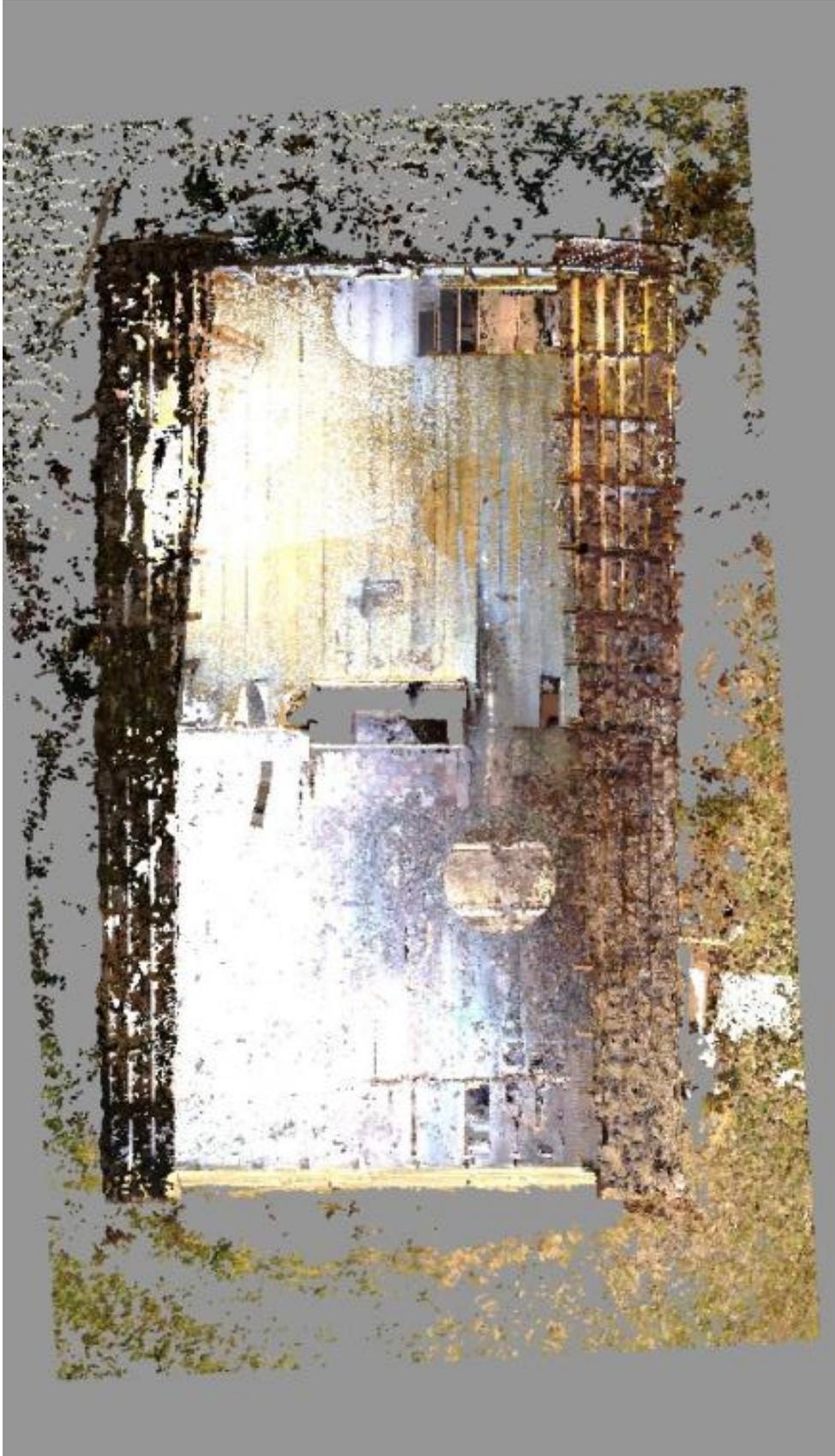


Figure 183: A perspective view of the plan of the second floor of the outbuilding.

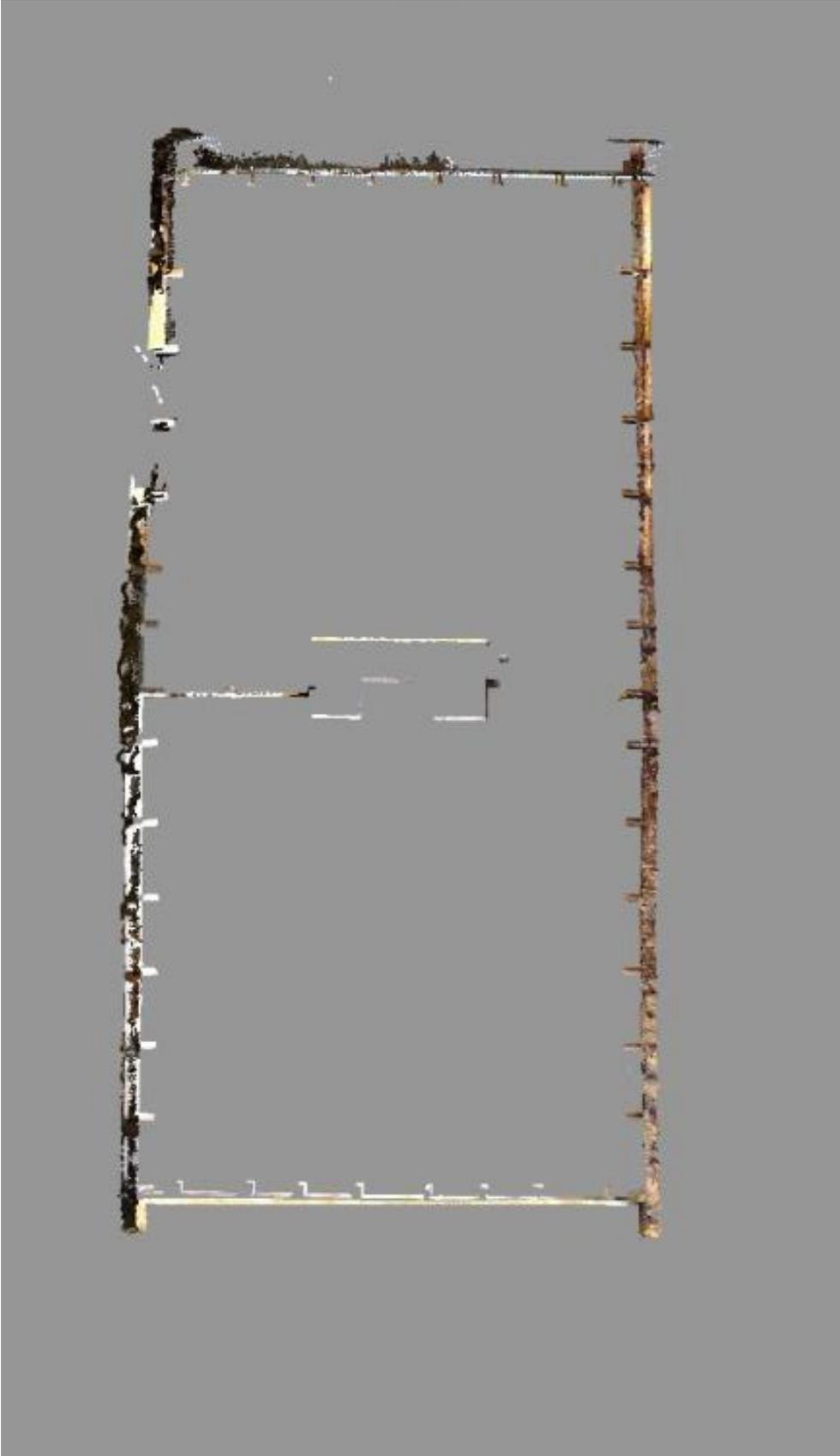


Figure 184: The floor plan of the second floor of the outbuilding.

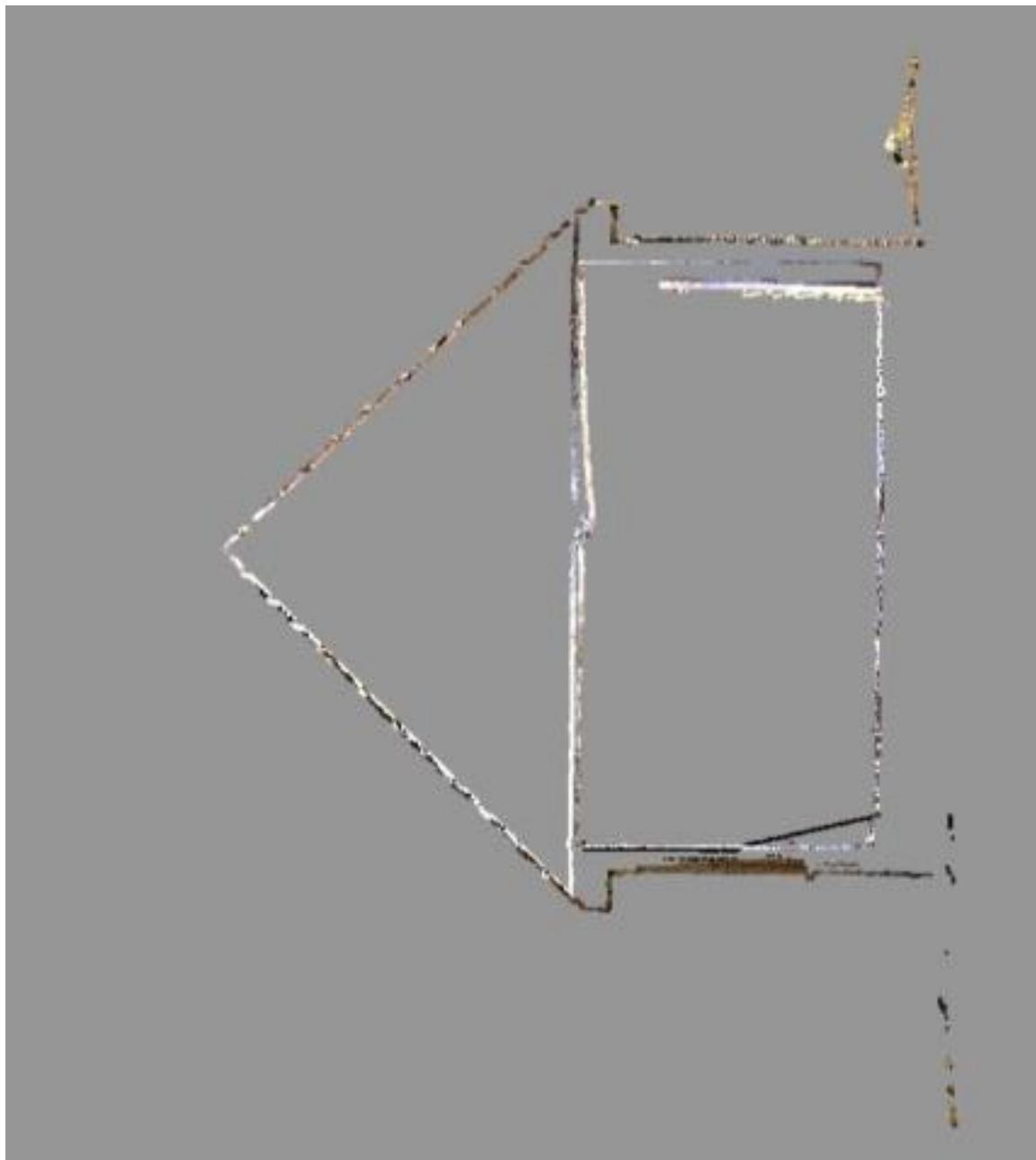


Figure 185: A section of the outbuilding, facing east.



Figure 186: The same section as above in perspective view.

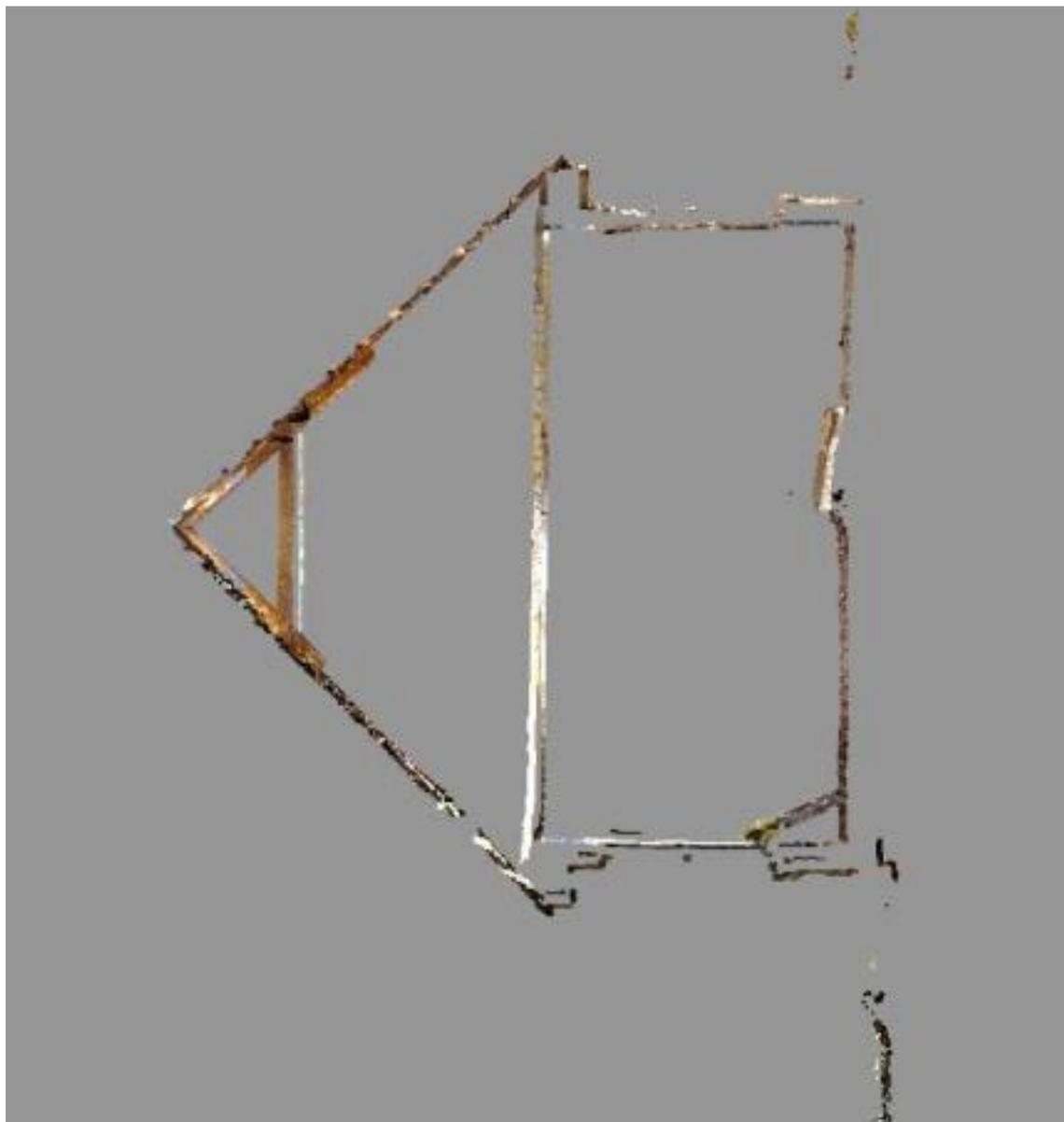


Figure 187: Another section of the outbuilding, facing east.

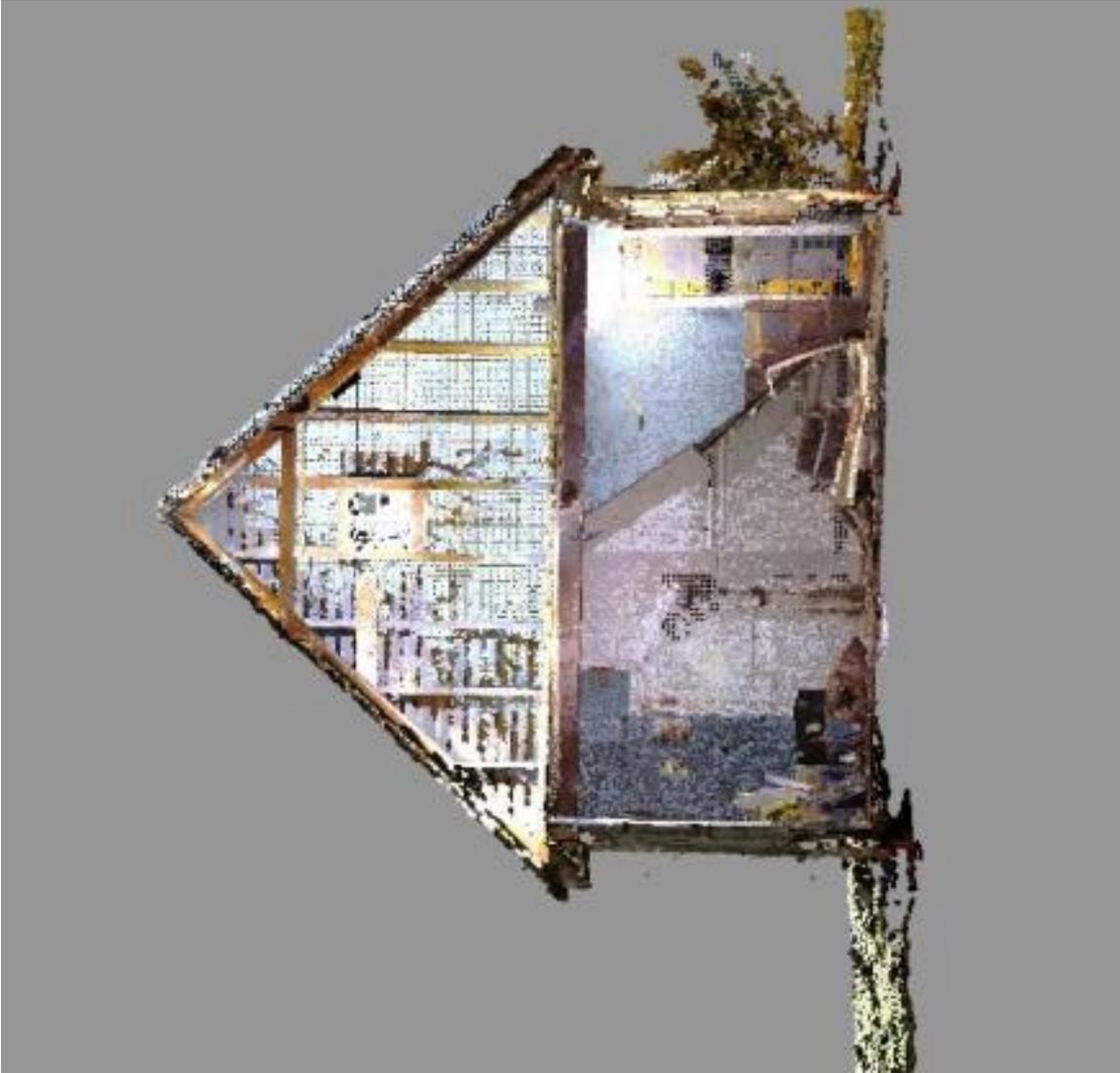


Figure 188: The same section as above in perspective view.



Figure 189: Another section of the outbuilding, facing north.



Figure 190: The same section as above in perspective view.

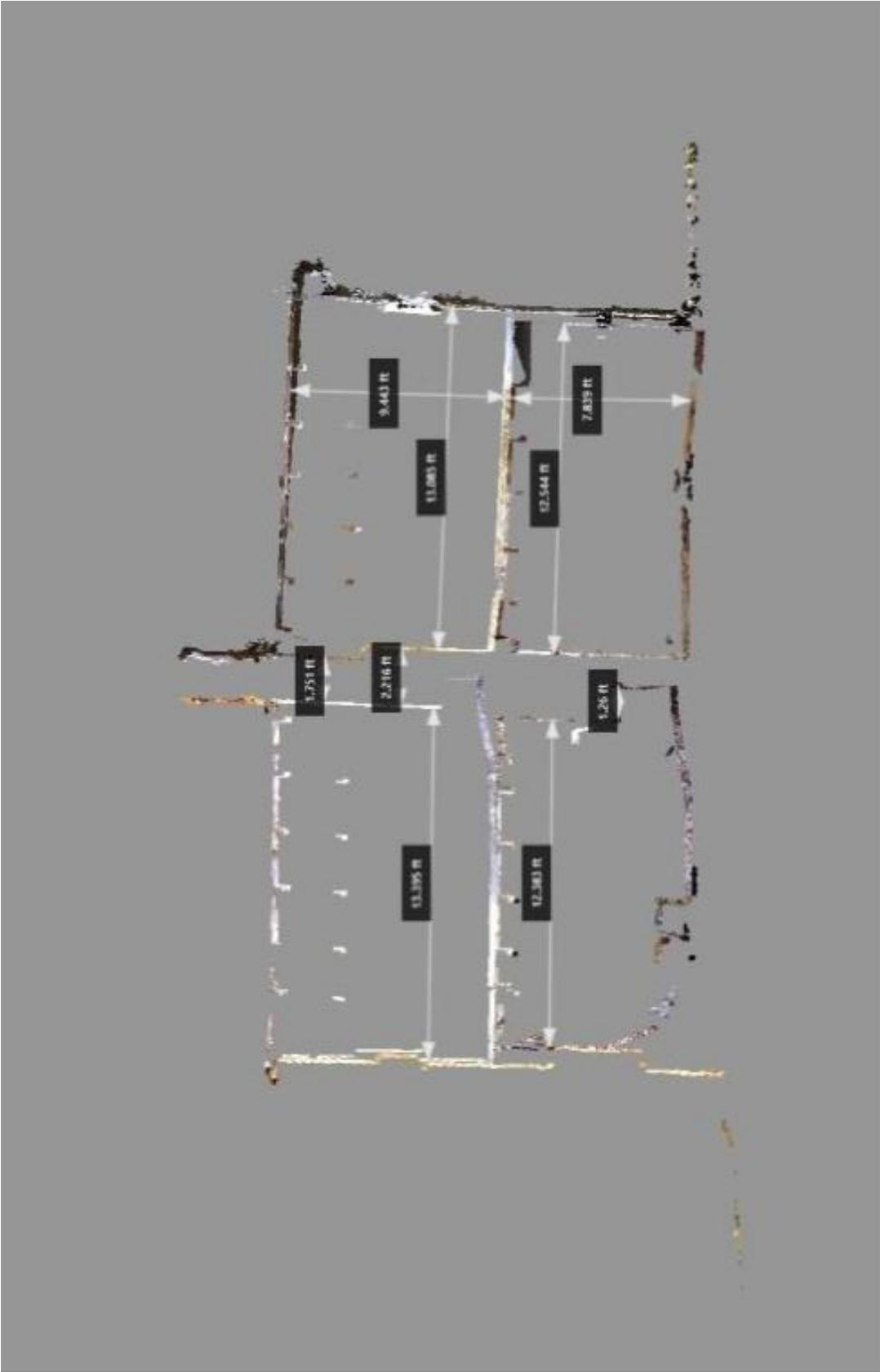


Figure 191: A section of the outbuilding with measurements drawn from the 3D data.

3D Data and Spatial Relationships

After I completed my work with the 3D data, I conducted an analysis of this data to contribute to the study of Sylvania's architectural development over time. To analyze the 3D data, I looked at both architecture views of the data in Autodesk ReCap and floor plans that I drew from the data. Looking at the 3D data, I was able to analyze spatial relationships in plan and section that I was not able to analyze on the site. Using plans of Sylvania, I was able to analyze proportional relationships and overlay different accurate plans over each other to compare features between different stories.

Using the 3D data, I was able to draw floor plans of Sylvania (Fig 192). To do this, I exported a screenshot of the different plan views that I created in Autodesk ReCap. When I did this, I made sure that I had multiple measurements marked to help me scale my drawings accurately. I imported these screenshots into Rhino, scaled them, and then traced over the plans in Rhino. The result is a set of accurate plans for the house.

I found these plans to be helpful because they eliminated my own human bias from the architectural depiction of the house. When I first looked at these plans, I was surprised because some of my own assumptions about Sylvania's floor plan were incorrect because I had subconsciously perfected some of the imperfect spatial features in the house. I was not the only person who made these assumptions. The HABS survey from 1958 also drew a plan of the house that made some inaccurate assumptions that the spaces in the house were arranged more perfectly (Figs 193-195).

By comparing an early floor plan that I sketched of Sylvania to the actual plan captured by 3D data, you can see the areas of the plan where I made unconscious assumptions about its plan that

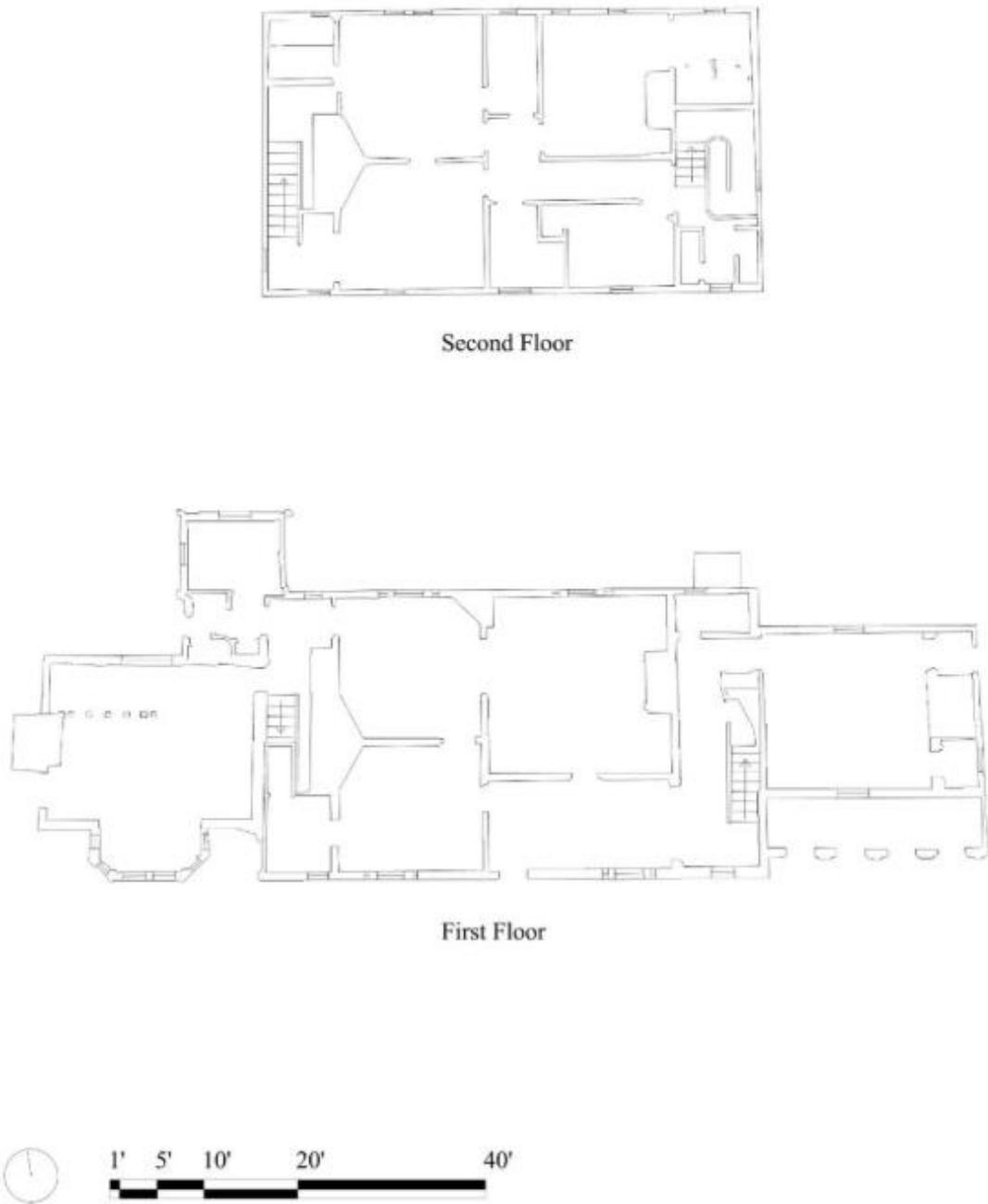
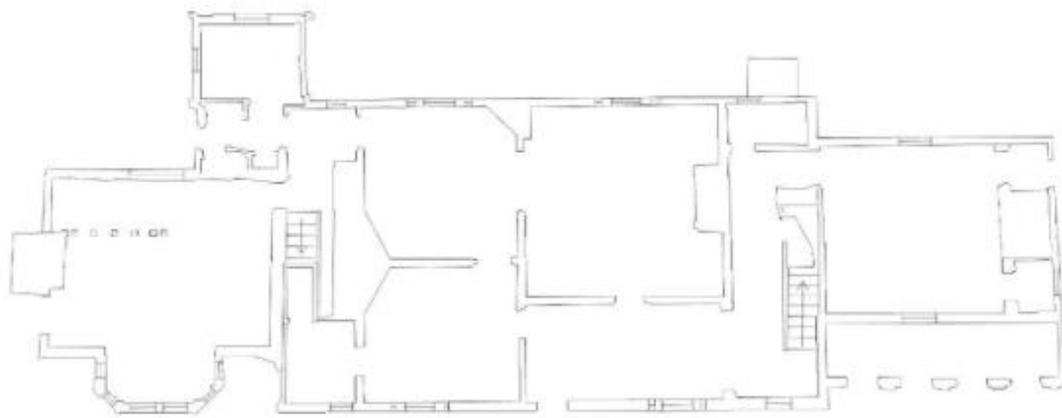


Figure 192: The first and second floor plans of Sylvania that I traced over the 3D data in Rhino.



First Floor



Figure 193: The first floor of Sylvania that I traced over the 3D data.

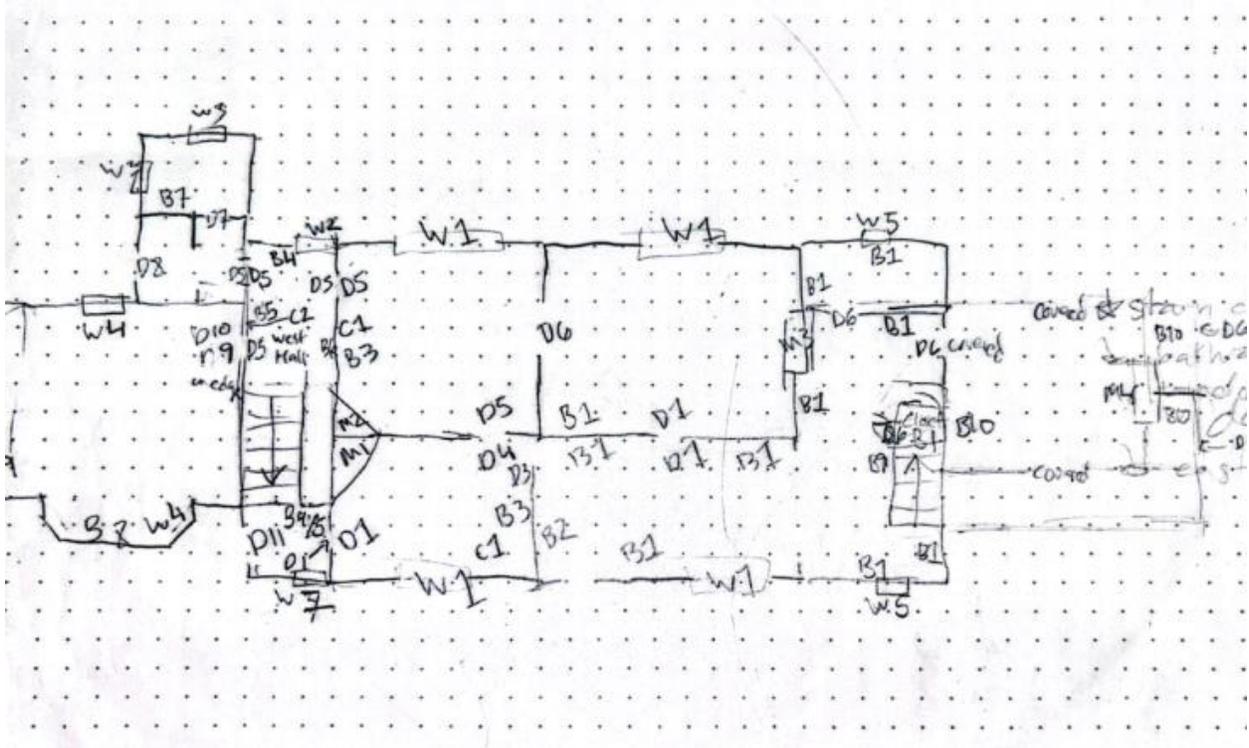


Figure 194: An early sketch that I drew of the first-floor plan for note taking. I did not take any measurements for this sketch.

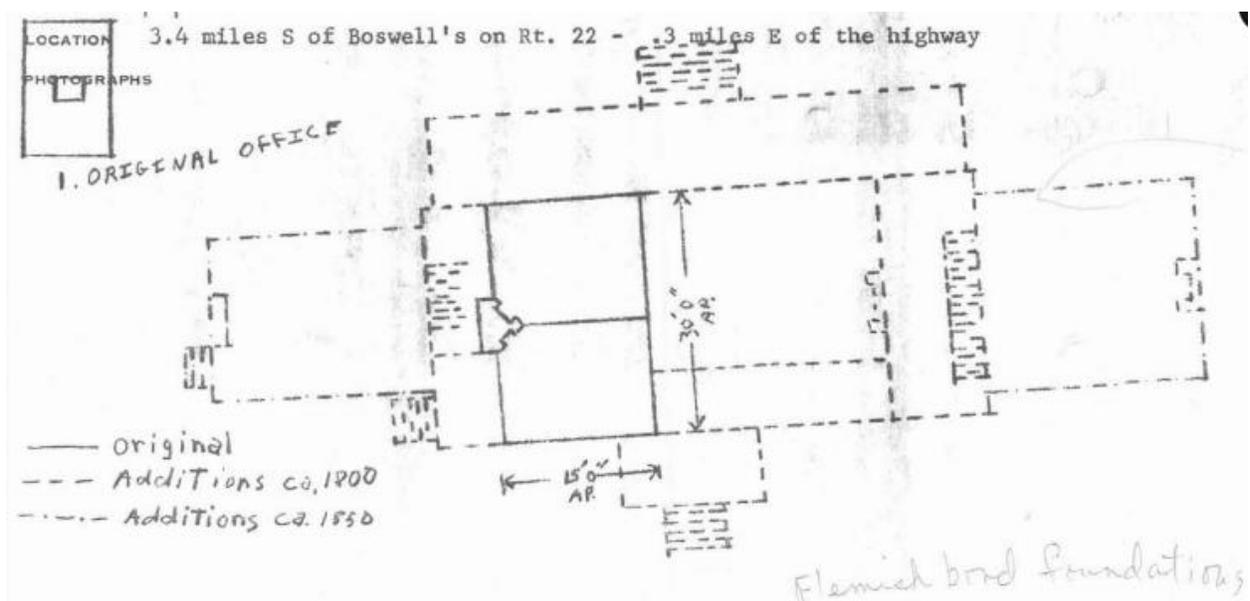


Figure 195: A drawing of the first-floor plan drawn by HABS in 1958.

were incorrect. Near the center of the plan where Campaign One and Campaign Two meet, I incorrectly assumed that the four central rooms all met in one corner, when they do not. For the stair hallway in Campaign Four, I incorrectly assumed that the hallway was much wider than the other stair hallway in Campaign Three, when in reality it is not that much wider. Looking at the corner chimney in Campaign One, I assumed that that chimney was much smaller than it is. Similarly, HABS also made some incorrect assumptions about the plan. While their depiction of the sizes of the spaces is more accurate than my guesses, elements like the chimneys and stairs are not drawn accurately. In addition, the plan from 3D scan data offers information about wall thicknesses and the imperfections of the walls that both my sketch and HABS' drawing lack. Simply analyzing an accurately drawn plan of Sylvania was helpful because it gave me an accurate understanding of how its spaces are arranged and related to each other. To go a step farther, I overlaid different plans at Sylvania to look for any interesting relationships that existed sectionally. This method came in handy in my analysis of the cellars at Sylvania (Fig 196).

Another method of analysis that the accurate plans allowed me to use was an analysis of the proportions of the floor plans at Sylvania. To look for proportions, I used the accurate plans that I drew from the 3D data at Sylvania. I consulted Henry Glassie's *Folk Housing in Middle Virginia* as a reference for the study of proportional designs found in houses in Sylvania's region. When I began measuring the spaces at Sylvania on the plans, I found that some of its rooms had proportional relationships. In this case, I discovered by studying the measurements that Sylvania's original portion was designed with the half-yard unit. Its plan had a base shape of a rectangle 5 yards by 4.5 yards, and rooms that are larger or smaller add or subtract multiples of a half yard to create a different sized room (Fig 197). This discovery was monumental in my

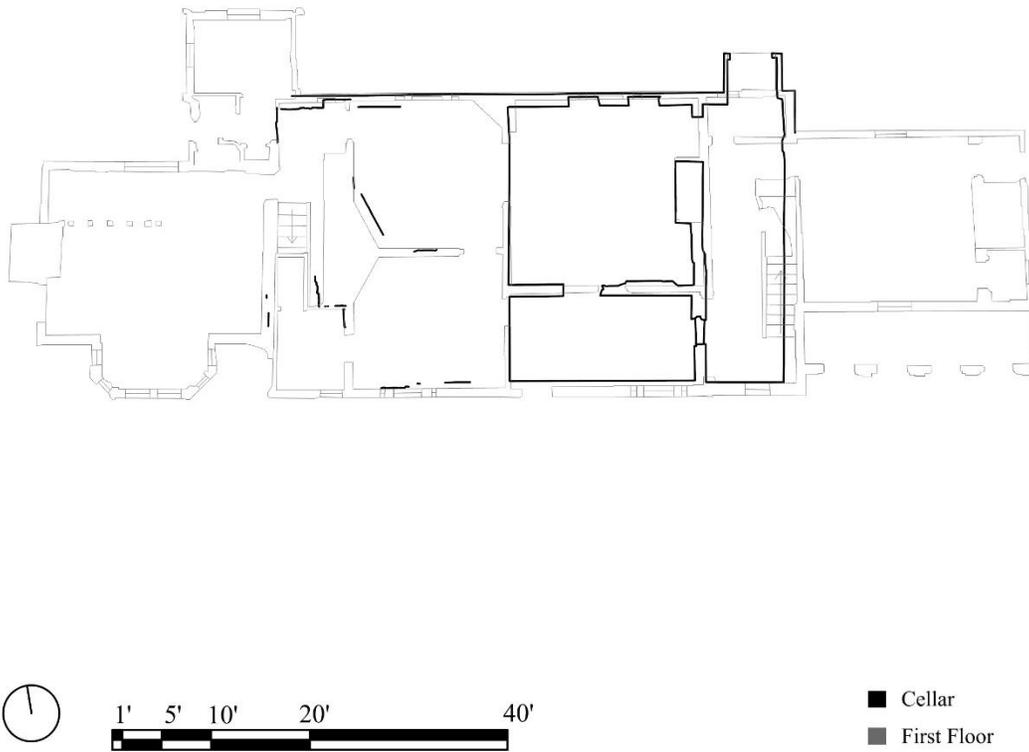


Figure 196: The first-floor plan of Sylvania that I traced from 3D data overlaid over the cellar floor plan that I traced from 3D data.



Figure 197: The proportional study that I conducted by analyzing the measurements of the spaces in Sylvania using the plans drawn from the 3D data. With this study I discovered the proportional relationships in the floor plan layout of Campaign One and Campaign Two.

analysis of Sylvania because it led me to look for these trends elsewhere in the plan to identify what parts of the plan were original and what has changed.

Looking at the proportions, I found that the original portion of the second floor in Campaign One and Campaign Two retained more of its original plan than the first floor. This made me question why the proportions were more prevalent on the second floor than the first floor, and this led me to investigate the material evidence in Campaign Two and discover that the proportions that likely originally existed on the first floor of Campaign Two were lost in a later renovation that the first floor experienced, but the second floor did not. While I was able to answer why this area of the original house did not retain its original proportions, my next question was: what was the original floor plan before the first-floor plan was changed? To answer this question, 3D data analysis was essential.

When I experienced Sylvania's first floor for the first time in person, I thought that the plan was interesting for a few reasons. For one, there is no central hallway on the first floor. Instead, the hallway leads to the side of the house. In addition, both stairs are located on the ends of the main block of the house, and neither of these stairs are in the original portion of the house. To make sense of this strange plan, I looked at the 3D data for answers.

When I looked at the second-floor plan data, I immediately noticed that there appeared to be a central passage in the middle of the plan (Fig 198). Although the ends of the passage have been enclosed to accommodate the bathrooms, its form as a passage became clear when I looked at the data in plan view. After I identified the location of the central passage, my next question was: why is there no central passage on the first floor? To answer this question, I looked back at my proportional analysis of the floor plans.



Figure 198: A view of the second-floor plan of Sylvania generated from 3D data with the location of the central passage highlighted in red.

Looking at the proportions, I realized that the area where the central passage should have been on the first floor was part of the area where the proportional relationships were also lost (Fig 199). This led me to the question: was the first floor of this part of the house modified later, but not the second floor? While I could not answer this question with 3D data, by looking at the trim in the house I confirmed that the first floor of this portion of the house did indeed match a later addition to the house, while its adjacent area upstairs matched an earlier portion of the house. This led me to theorize that when the newer addition was added, sometime around the mid-19th century, that area on the first floor was renovated to match that new addition. When this renovation happened, I theorized that the central passage was removed from the downstairs plan to enlarge those rooms, but it was maintained upstairs, explaining why the trim downstairs is more modern than the trim upstairs.

To confirm my theory, I decided to analyze the 3D data sectionally as well. When I did this, I found more 3D data in favor of this theory. Looking at Sylvania in section, I first took a section from the area where both the first and second floors maintained their original proportional relationships in Campaign One (Fig 200). Looking at this section, it is clear how the rooms are directly related to each other between the first and second floors. However, when I looked at a section from the area where the proportional relationships are lost on the first floor of Campaign Two, I found that there is no relationship between the spaces on the first and second floor (Fig 201). Although the wall dividing the cellar space is related to the first floor, I concluded by assessing the brick bond on that wall that that wall was a later wall compared to the rest of the cellar.



Figure 199: The area on the first floor of Sylvania where its proportional relationships are lost.

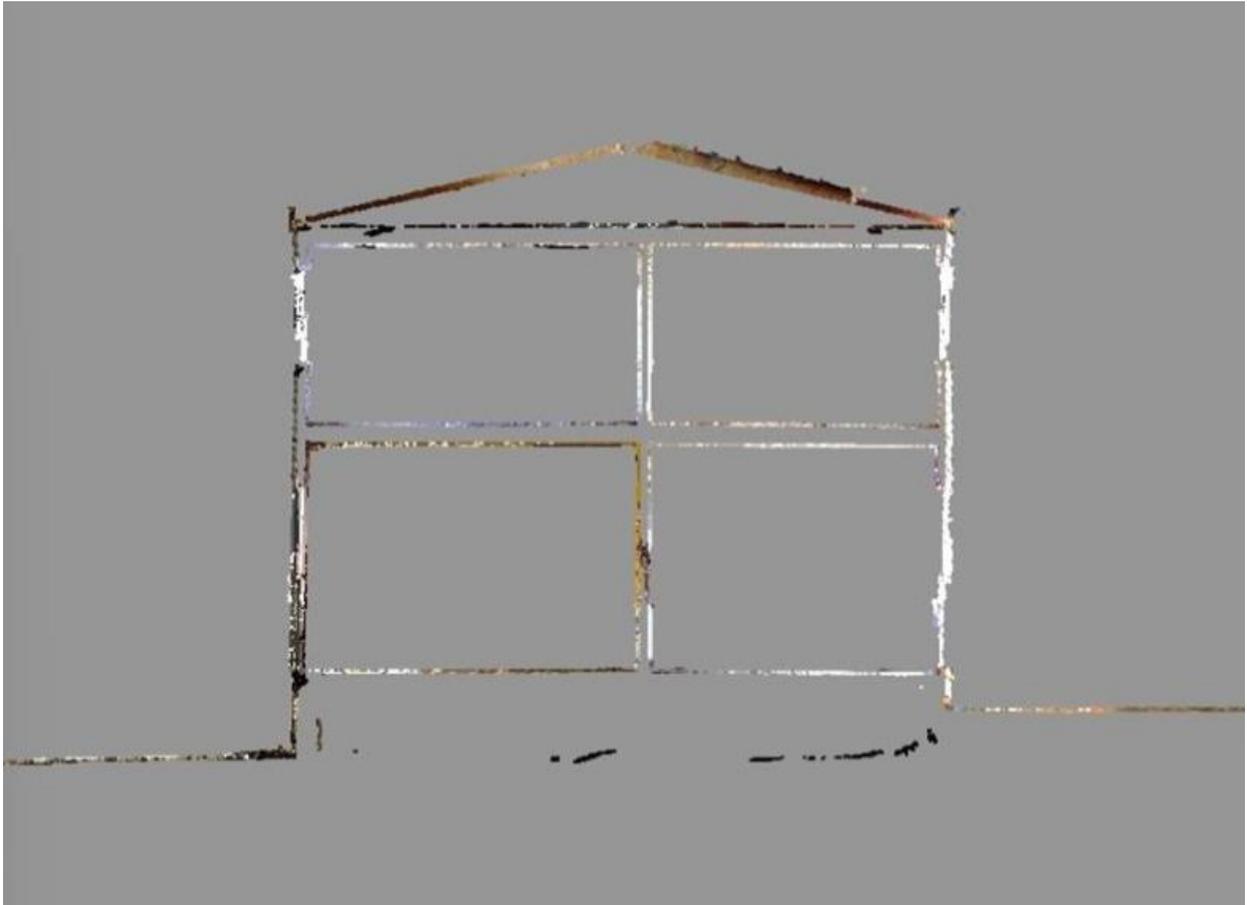


Figure 200: This section was taken from Campaign One where all the proportional relationships have been maintained.



Figure 201: The section was taken from Campaign Two where the first floor was later modified and does not retain its original proportional relationships.

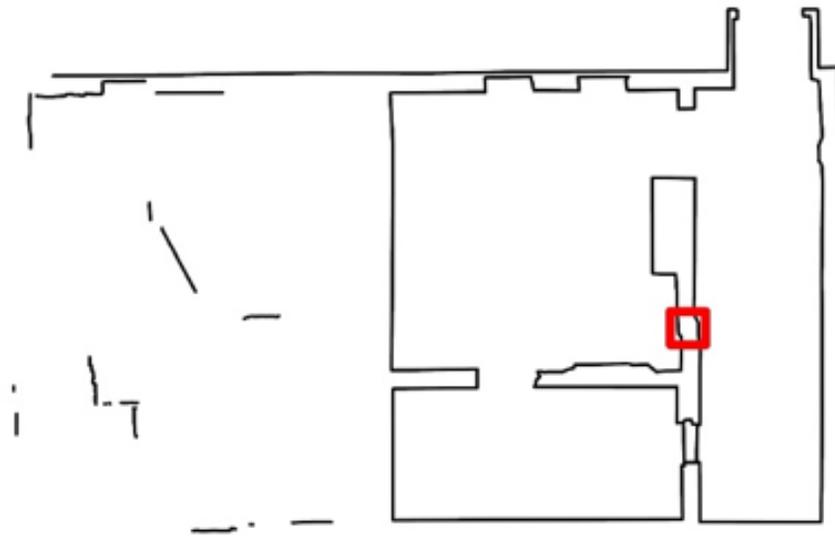
Although this portion of the cellar was modified later, I noticed an unusual break in the cellar wall that divides the cellar under Campaign Two from the cellar under Campaign Four (Fig 202). The location of this feature was unusual because it was placed seemingly randomly in the middle of that wall (Fig 203). To better understand this break in the wall, I looked at that wall sectionally using 3D data. When I looked at the cellar wall sectionally, I found that the break had a direct relationship with an interior wall on the second floor that retains its original proportional relationship with the original floor plan (Fig 204). Although the reason for this break is not known, this finding was important because it indicated that the original proportions did exist in the cellar as well, as indicated by the break, and that the break in the cellar wall was not random at all. The analysis of this feature using 3D data is just the beginning of the application of 3D data as a tool for discovering these proportional relationships. In the analysis of the other inaccessible cellar, this approach reveals even more proportional relationships in the cellar.

In addition to analyzing proportional relationships, 3D data was essential in solving another question at Sylvania. Looking at the two side wings on the house, it was unknown whether those two wings were added at the same time or at separate times. In both wings, their original fabric has been covered or removed by more modern materials, making it more difficult to determine the answer to this question with physical evidence.

In one of the wings, Campaign Five, a hole in the wall reveals that the wing was a structure that was pushed against the main block of the house rather than constructed with it (Fig 205). While this information is revealed in this wing, it was unknown whether the other wing in Campaign Four had a similar construction method. To analyze this without access to the original materials in the other wing, I looked at 3D data for answers.



Figure 202: The break in the cellar wall that divides Campaign Two from Campaign Four.



Cellar

Figure 203: The location of the break in the cellar wall.

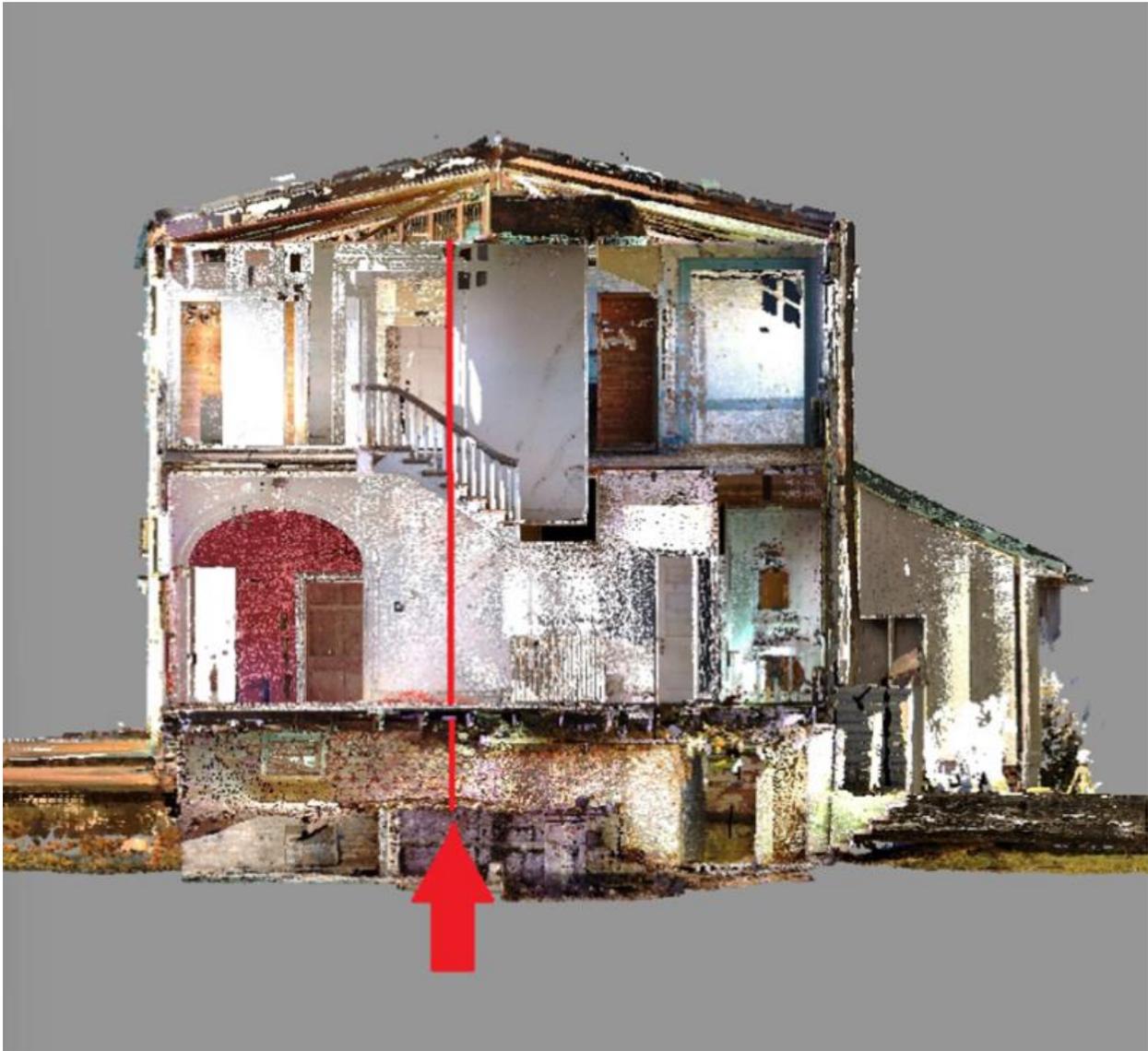


Figure 204: A section perspective view looking at the break in the cellar wall in relationship with the spaces above it. By drawing a line from that break straight up to the second floor, it is found that that break aligns with a wall on the second floor.



Figure 205: A photo of the hole in the wall that divides Campaign Five from Campaign Three.
Courtesy of Will Rourk.

When I looked at the first-floor plan generated from 3D data, I measured the thickness of the walls joining those wings to the house (Fig 206). While Campaign Five had a wall measuring about 15 inches thick, the wall joining Campaign Four's wing to the rest of Campaign Four only measured 8 inches thick. This difference is important because Campaign Four's wall joining the wing to the house being thinner implies that this wing was not pushed up against the house in the same manner that Campaign Five was. While this difference does not prove that the two wings were constructed at different dates, it does imply that the two wings were constructed with different methods.

Using 3D Data to Document and Analyze Inaccessible Spaces

One of the biggest mysteries that I encountered in Sylvania was the discovery that there is a second inaccessible cellar next to the cellar that is currently accessible. I initially discovered this cellar while exploring the house with Mark Kutney. Mark and I were exploring the hole in the floor in one of the corner fireplaces in Campaign One when we discovered that there was a small cavity under this fireplace (Fig 207). When Mark and I explored the cavity, we found a small hole in one of its brick walls where we could look inside the inaccessible cellar under Campaign One (Figs 208-209).

When we searched for an access point to this cellar, we were unsuccessful. However, we found three other holes in the house that viewed the cellar (Figs 210-215). Unfortunately, none of these holes were large enough to physically access the cellar. However, Will Rourk theorized that these holes may be large enough to collect enough data from the cellar to gather some of its dimensions. Looking through the holes, we were interested in a few features that we could see: two supporting columns, the base of the corner chimney, a bricked in window or door, and the corners of the cellar. If we could use 3D scanners to collect the dimensions for where these

features were located, I would be able to draw a rough plan of the cellar and compare the locations of those features to the house above.

To set up the 3D scanners, we had to set up the scanning environment to collect as much data as possible. We ended up scanning through three of the four holes that view the cellar. One hole was in the wall dividing the two cellars, one was in the northern exterior wall, and one was in the wall dividing Campaign Five from the cellar under Campaign Three. We chose not to attempt to scan in the fireplace cavity due to safety concerns for both ourselves and the scanning equipment since the brick hearth floor is unstable and could collapse on ourselves or the scanning equipment. For the three holes we used, we shined light into the cellar and carefully positioned the scanner to capture as much data as possible. We had to take extra caution to ensure that we had enough clearance between the scanner and the wall to ensure that the scanner would not hit the wall during its rotation.

After data collection, I registered the cellar data in FARO Scene and registered it with the previous data I had collected in the accessible cellar and the rest of the house. Since this method of data collection was experimental, I was unsure if it would yield useful data. However, I was thrilled when registration revealed that our scans had collected interesting data for the cellar's main features (Figs 216-218).



Figure 206: The location of the two walls joining the wings to the main portion of the house. The hole in the Campaign Five wall is in the wing to the left, and that wall is twice as thick as the wall joining the right wing to the house.



Figure 207: The hole in the floor under one of the corner fireplaces.



Figure 208: A photo taken inside the cavity under the hole in the fireplace floor.



Figure 209: The hole in the cavity wall where we discovered the inaccessible cellar on the other side of the cavity wall.



Figure 210: One of the holes viewing the inaccessible cellar from the accessible cellar. We set up a FARO Focus 3D LiDAR scanner in front of this hole to collect 3D data. Courtesy of Will Rourk.



Figure 211: The view of the inaccessible cellar from the hole in the cellar wall seen above. From here, the chimney base, back corner of the cellar, and a bricked off window or door are visible.
Courtesy of Will Rourk.



Figure 212: A photo of our scanner setup looking through the hole in the first-floor wing in Campaign Five viewing the inaccessible cellar. This scan was especially tricky because of how low the hole was. We stabilized the base of the scanner with tiles to ensure that the scanner did not move. This was experimental, but it worked well. Courtesy of Will Rourk.



Figure 213: The view of the cellar from the hole in Campaign Five, seen above. From this hole, the base of the chimney, a supporting column, and floor joists are visible. We positioned the scanner carefully to focus on the chimney base and the column beside it. Courtesy of Will Rourk.



Figure 214: Photo of our scanner setup looking through the hole in the exterior brick wall into the inaccessible cellar. This hole was the smallest hole that we used, so it was challenging to position the scanner perfectly to gather as much data as possible. Courtesy of Will Rourk.



Figure 215: The view from the hole in the exterior brick wall, seen above. A supporting column, the edge of the chimney base, and the back cellar wall are visible. Courtesy of Will Rourk.

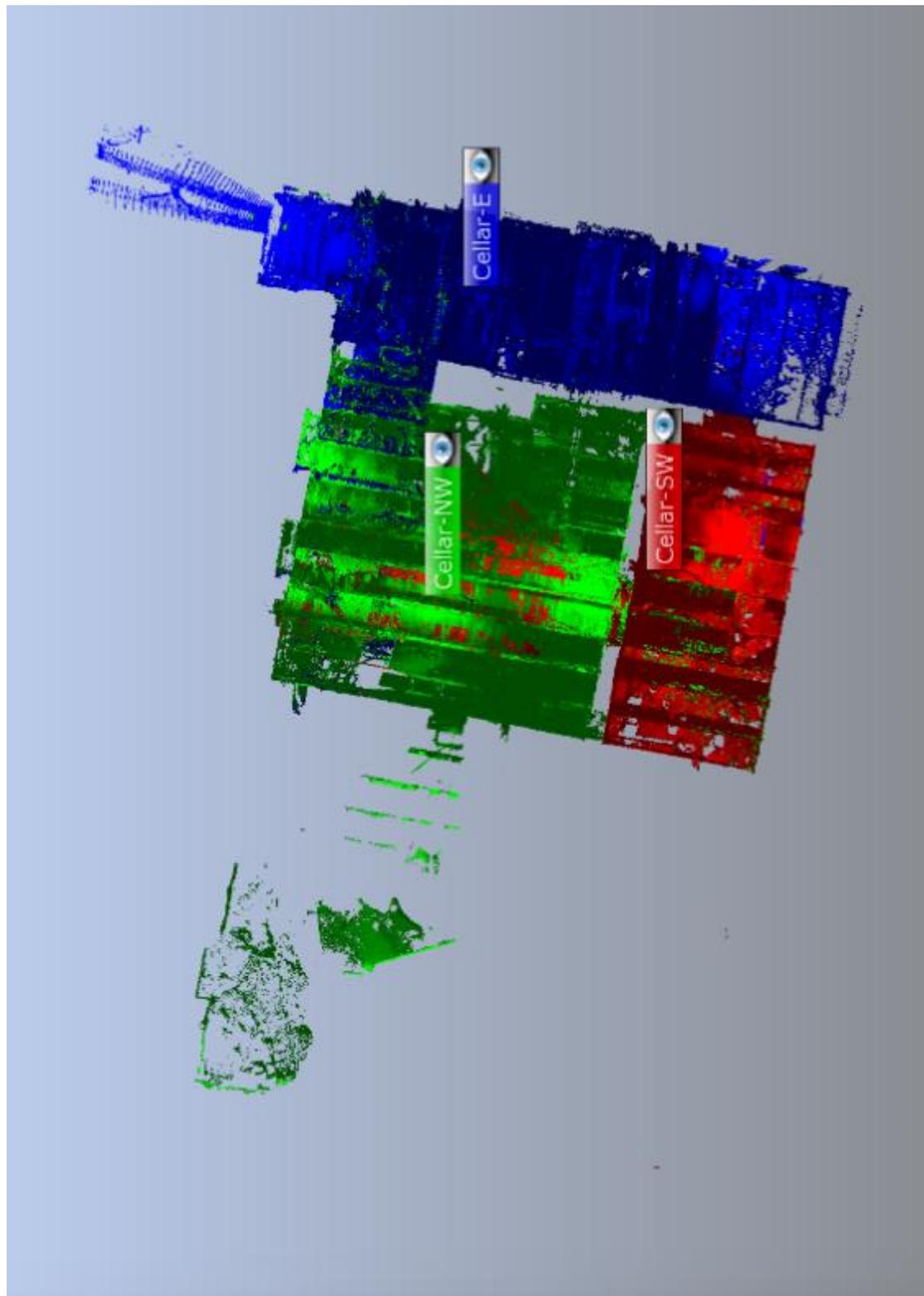


Figure 216: A view of some of the cellar data after registration in FARO Scene. On the right side, the accessible cellar data is seen in plan view. To the left of the cellar, some of the data collected from the hole in the cellar wall appears after registration. This data includes joist information, the corner of the cellar, the bricked in door or window, and the diagonal cavity wall.



Figure 217: This floor plan view in Autodesk ReCap captures a view of all the data that we collected from in the inaccessible cellar.

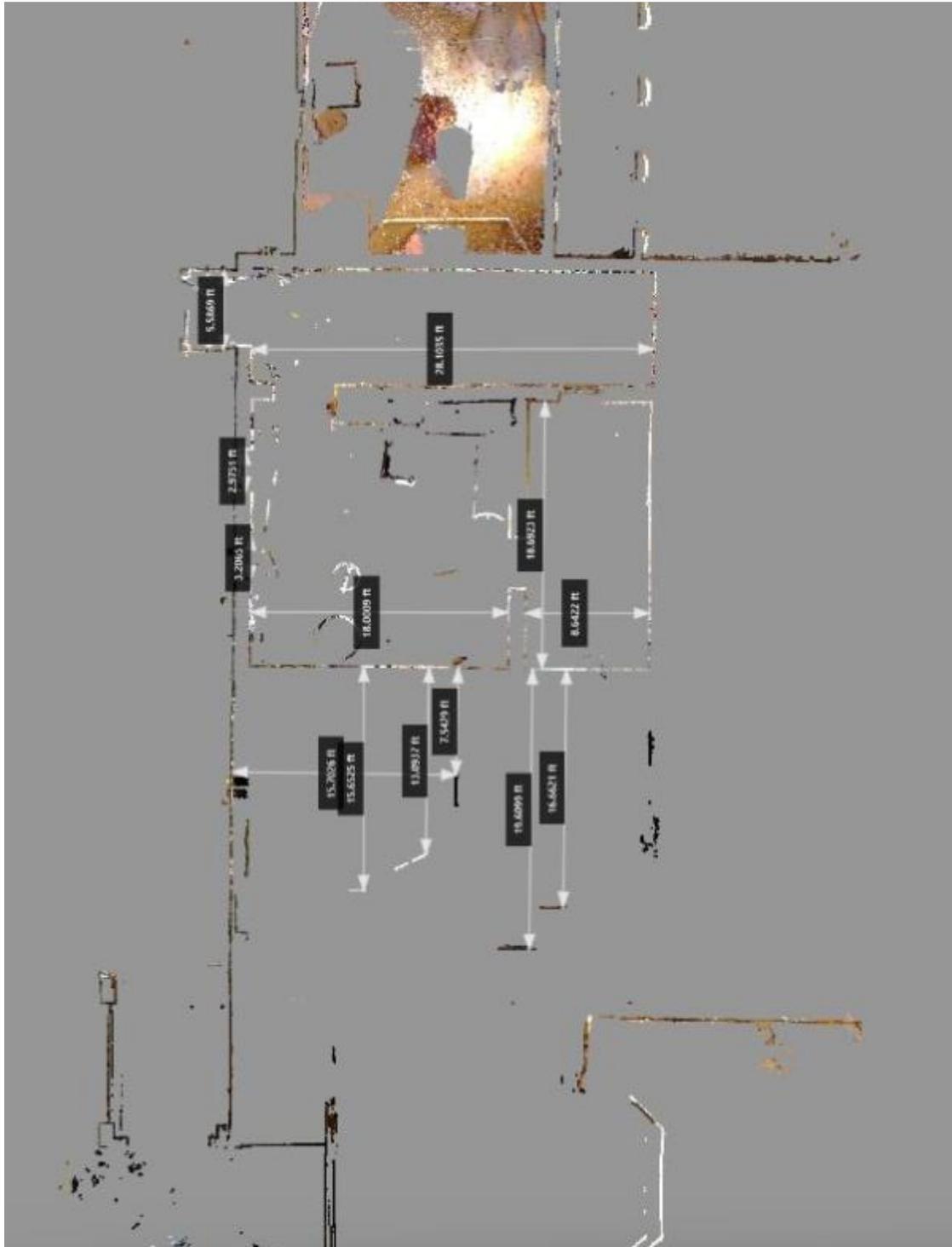


Figure 218: In Autodesk ReCap, the 3D data we collected provides enough dimensional information to locate the different features in the inaccessible cellar.

After the success of capturing the dimensions of some of the cellar's features, I wanted to draw a rough plan of the cellar and analyze the layout of the cellar. To do this, I processed the data and exported it into Autodesk ReCap. In ReCap, I generated a plan view of the cellar floor plan. Then I added a few dimensions to this view to help me accurately scale the image later. Then I took a screenshot of this view and imported it into Rhino where I scaled the image and drew over the screenshot to produce an accurate line drawing of all of the dimensions captured by the 3D scans (Fig 219). While our data did not map the entire cellar, it provides some critical measurements that helped me understand this space and compare it to the rest of the house. By overlaying the floor plan of the cellar over the first-floor plan, the cellar's relationship with the first floor can be better understood (Fig 220).

The first feature that the data captured was the location of a supporting brick column. Its northern face is documented, giving us a location for where this column is located. Looking at the cellar floor plan overlaid over the first-floor plan, it appears that this column is supporting the interior wall that divides the two rooms on the first floor of Campaign One (Fig 221). The other column, seen next to the chimney base, is also captured by 3D data. Here, its western face is recorded. When this is located on the overlaid plans, it is found that this column falls under another wall on the first floor (Fig 222). Although this wall is an interior wall now, it was originally an exterior wall that divided Campaign One from the attached shed that became Campaign Three.

Another interesting feature that 3D data captured was the base of the chimney. This data was also collected from the same hole in the western wing. We were able to capture two faces of this base facing west and facing northeast. Remembering that there is a cavity under this chimney, I speculated that the northeast wall was the wall dividing the cavity from the rest of the cellar.

Looking at the overlaid plans of the cellar and the first floor, this assumption was correct, and this wall is seen parallel to the chimney (Fig 223). Looking at the western face of the chimney base, some of this base was captured by 3D data, giving a rough estimate for the size and location of the chimney base. Looking at the location of this wall, it aligns with the location of the chimney above (Fig 224). Comparing the chimney base with the northeast cavity wall, I noticed that their brick bonds are different. While the western wall of the chimney base is an older English bond, the northeast cavity wall is a one-to-three American bond. From this information, I speculate that the northeastern wall that encloses the cavity was added later.

The other interesting feature that I felt was crucial to capture was where the northwest corner of the cellar was. While it appeared that the cellar spanned under both the original house and the area where the attached shed was, I could not prove this without dimensions. Thankfully, the 3D scans successfully captured the location of the northwest corner. Looking at the cellar plan overlaid over the first-floor plan, it is proven that this corner falls under the corner of the location of the original shed, confirming that the inaccessible cellar spans under both spaces (Fig 225).

One more feature that I was interested in was the bricked in door or window that I could see from the hole in the cellar wall. I was curious about this area because I wondered if this was originally an access point to this space. The 3D data successfully captured dimensions for where this impression is, allowing me to locate this feature. Looking at the overlaid floor plans, it appears that this feature also falls under the attached shed addition (Fig 226).

Collecting 3D data from the inaccessible cellar allowed me to map out a space that I could not physically reach. In this case, using 3D scanning as a tool for the exploration of the space provided a great alternative to destroying historic fabric to access the space. The valuable

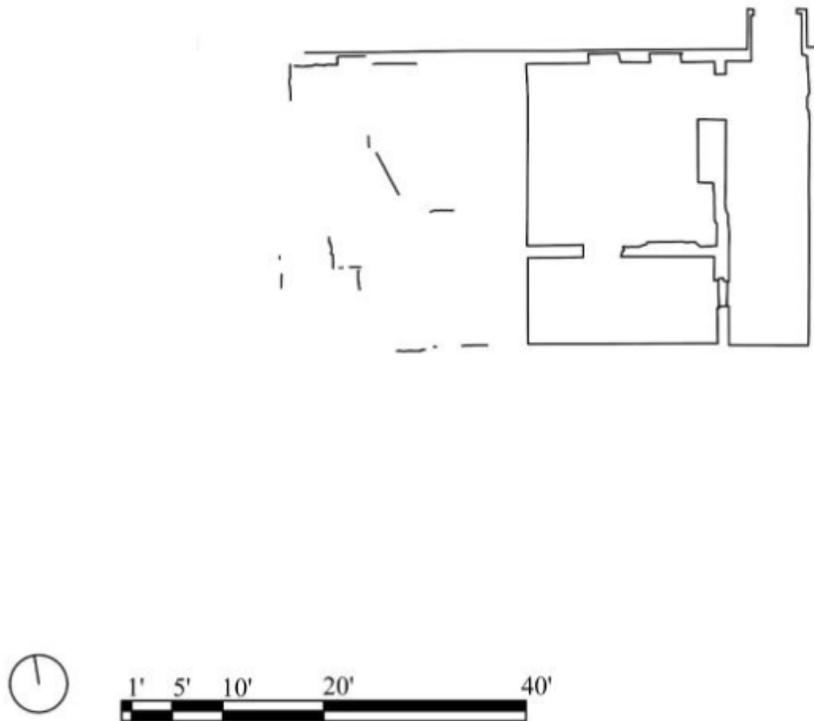


Figure 219: The floor plan of the cellar produced from 3D data. After the 3D data was collected from the accessible cellar (right) and the inaccessible cellar (left), the data was registered in FARO Scene and cleaned up in Autodesk ReCap. After this process, I created a view of the cellar floorplan in ReCap and exported this view into Rhino where I overlaid a line drawing over the ReCap view. While this plan is not complete, it provides accurate information for where the different cellar features are located.

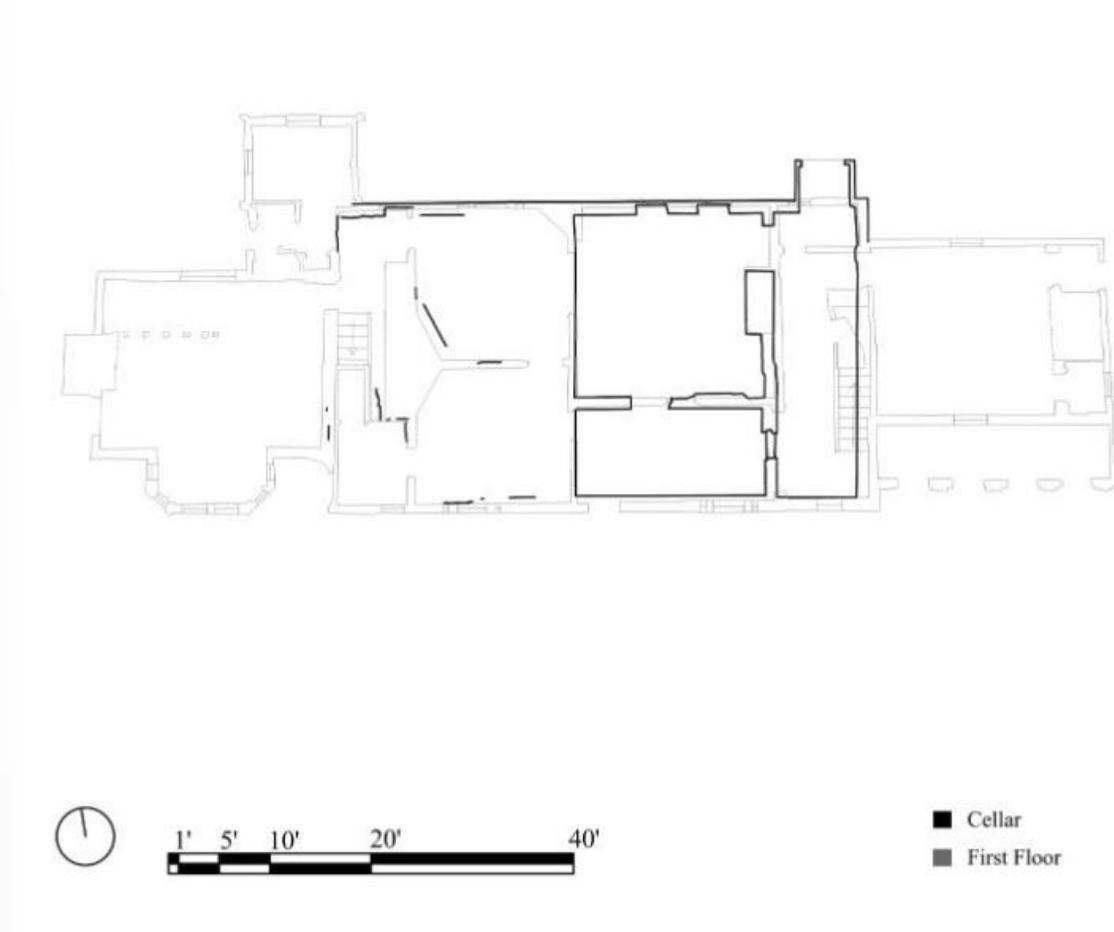


Figure 220: The cellar floor plan (in black) overlaid over the first-floor plan.

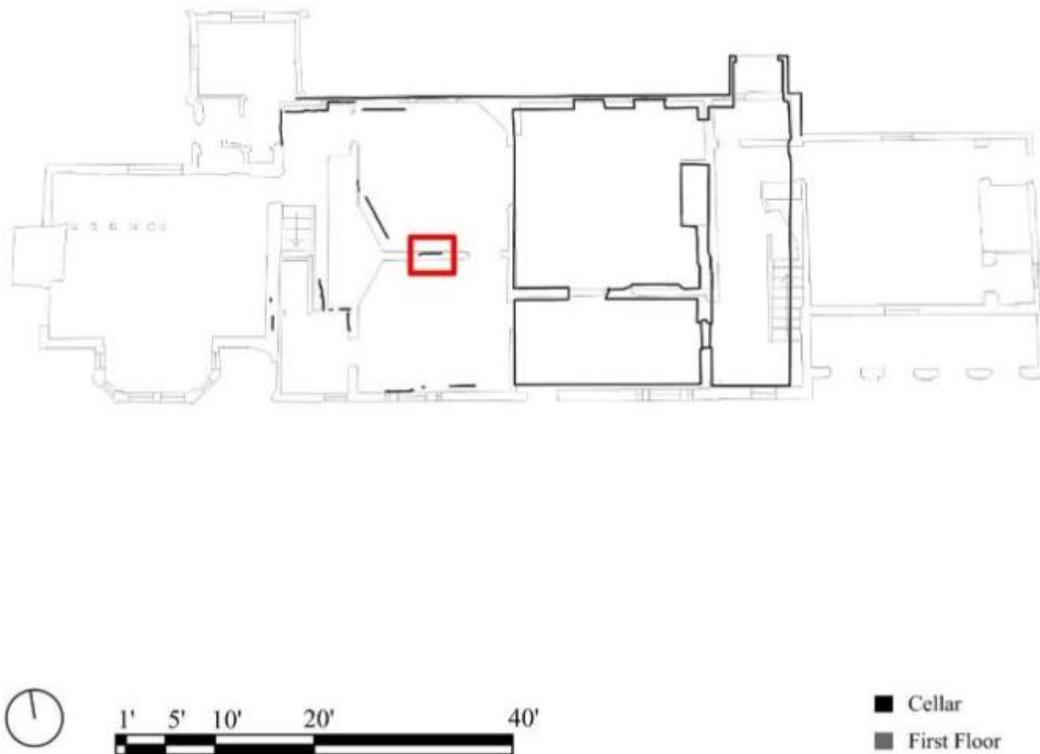


Figure 221: The location of the northern face of one of the brick supporting columns in the cellar. When the location of this column is overlaid over the first floor, it falls directly under the interior wall above it.

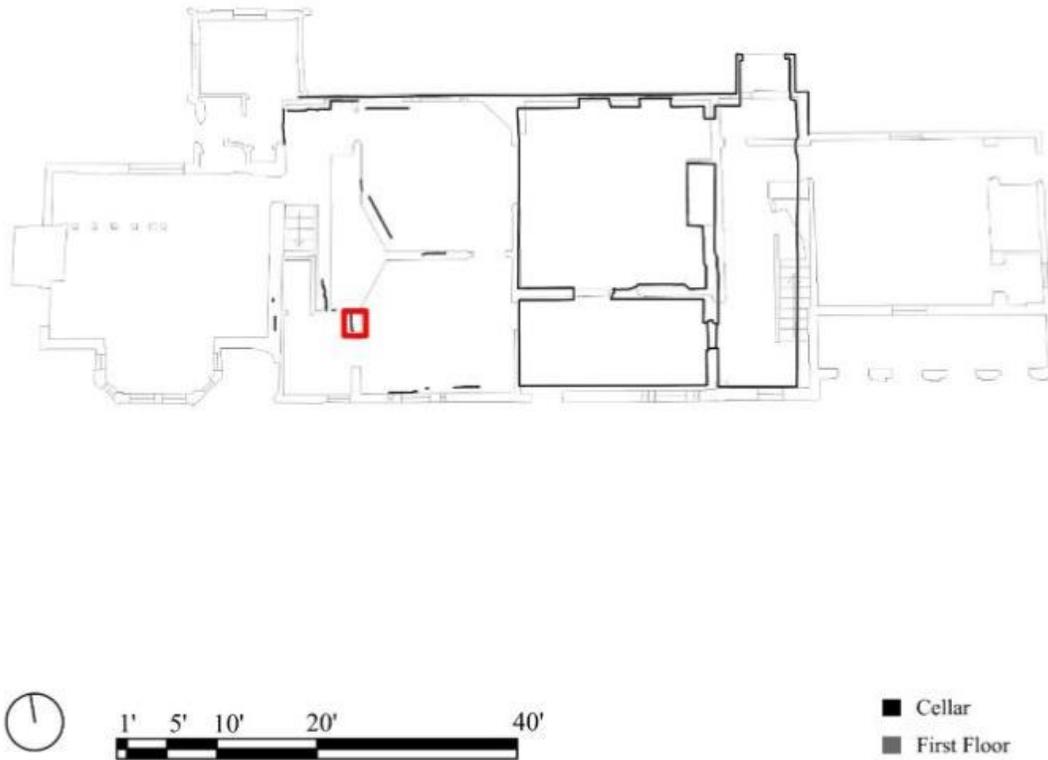


Figure 222: The location of the second supporting column seen from the hole viewing the cellar from Campaign Five. Two 3D scans taken from this hole captured the western face of the column. When the cellar plan is overlaid over the first-floor plan, this column falls under a wall that divides the original house from Campaign Three.

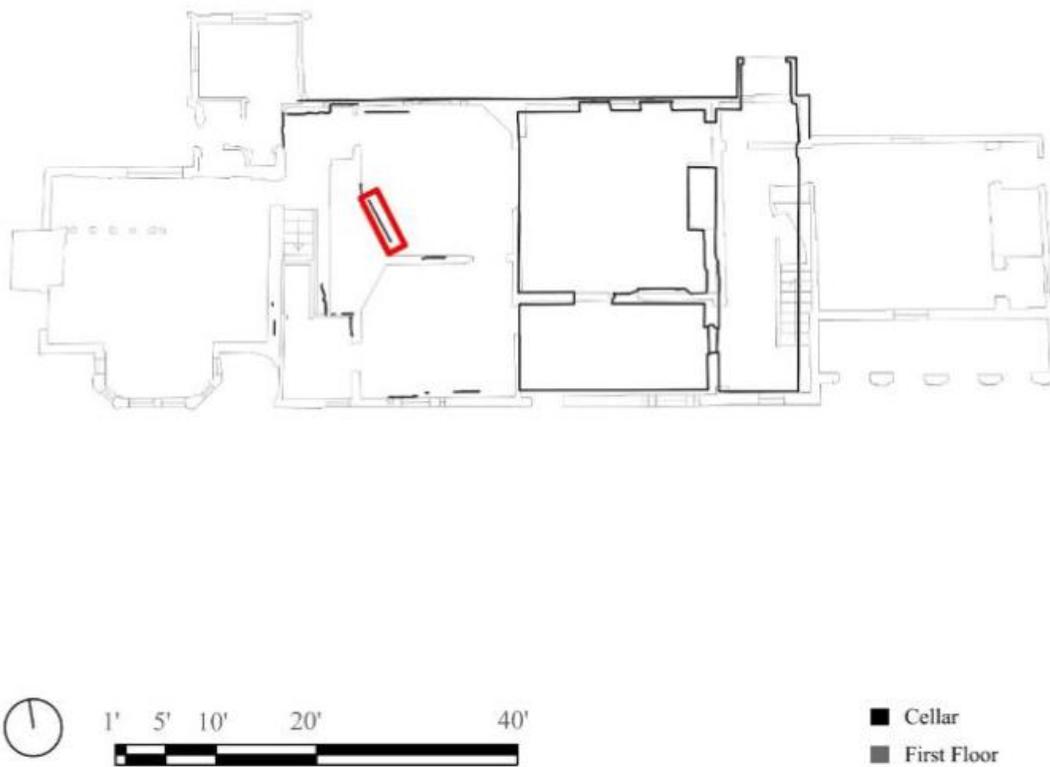


Figure 223: The location of the wall enclosing the cavity under the first-floor corner fireplace that has one-to-three American bond. When the 3D data from the cellar is overlaid over the first-floor plan, it is confirmed that the diagonal wall captured by the data is the wall that encloses the cavity.

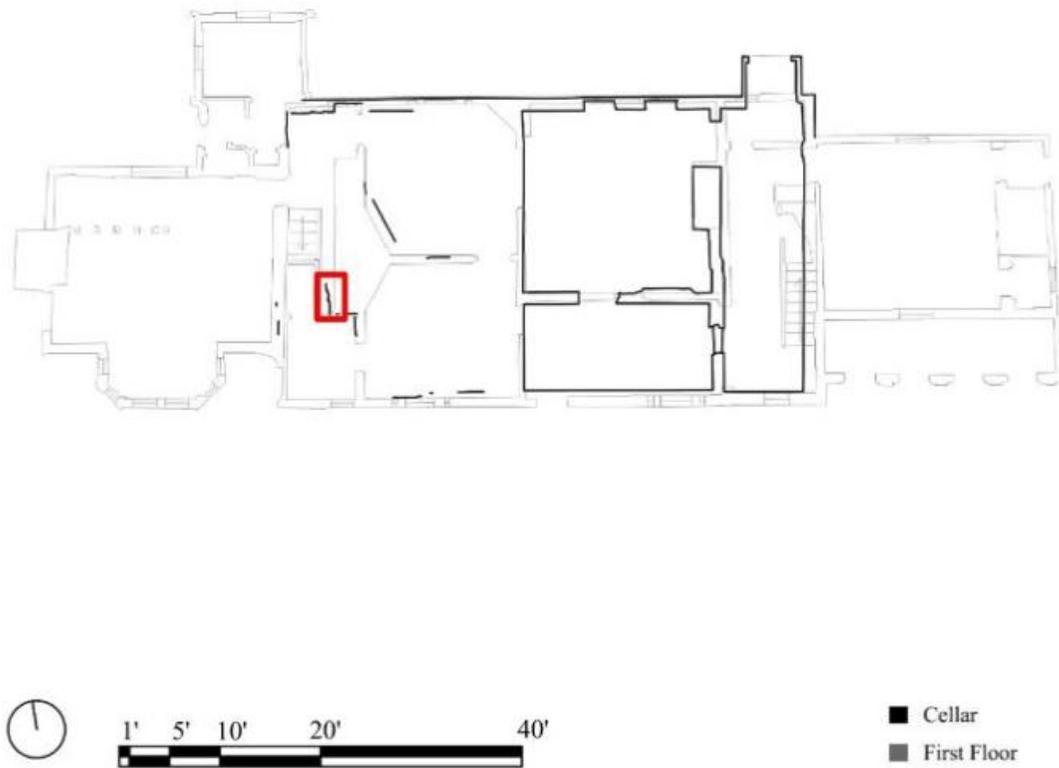


Figure 224: The cellar floor plan overlaid over the first-floor plan. The location of the western face of the chimney base is circled here, and it appears to fall under the chimney block on the first floor, as expected.

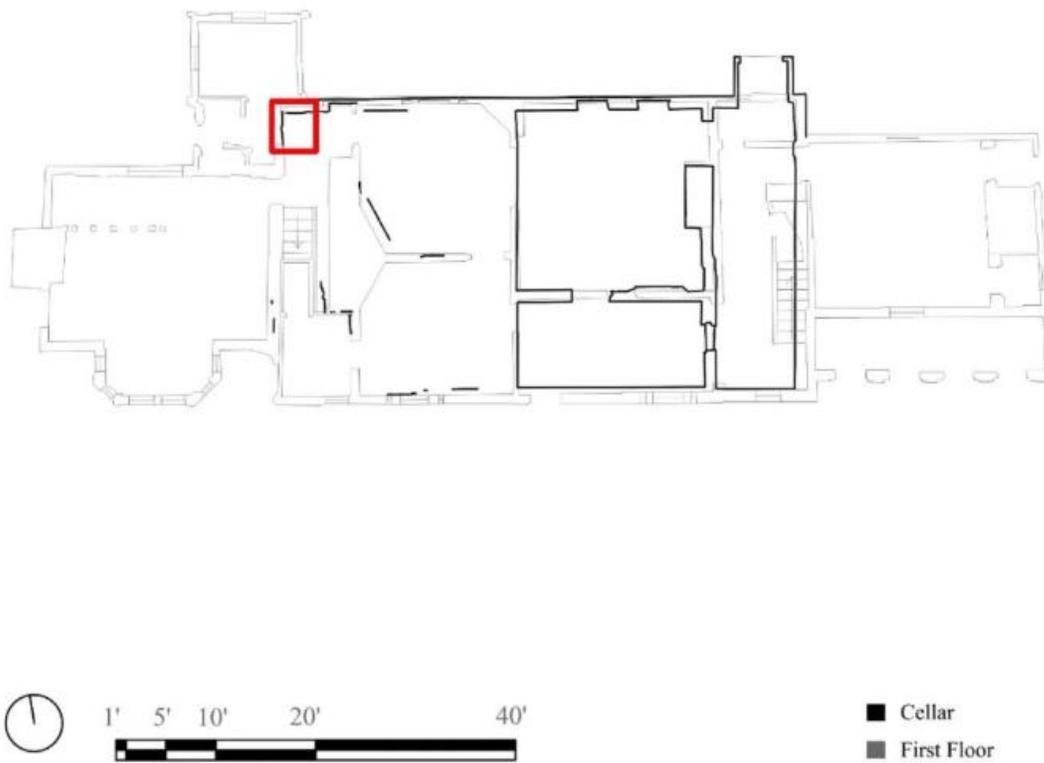


Figure 225: The location of the northwest corner of the cellar, seen in the cellar floor plan generated from 3D data, overlaid over the first-floor plan. Here, the location of that corner is revealed. This is a significant discovery because it proves that the inaccessible cellar spans under both Campaign One and Campaign Three.

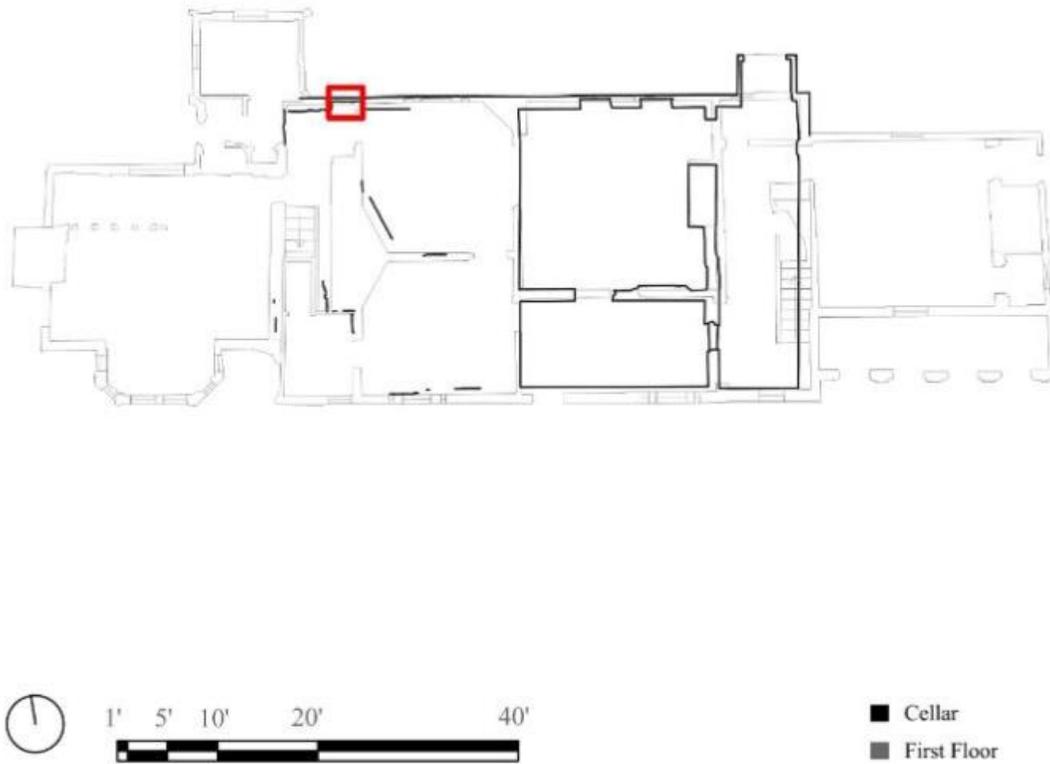
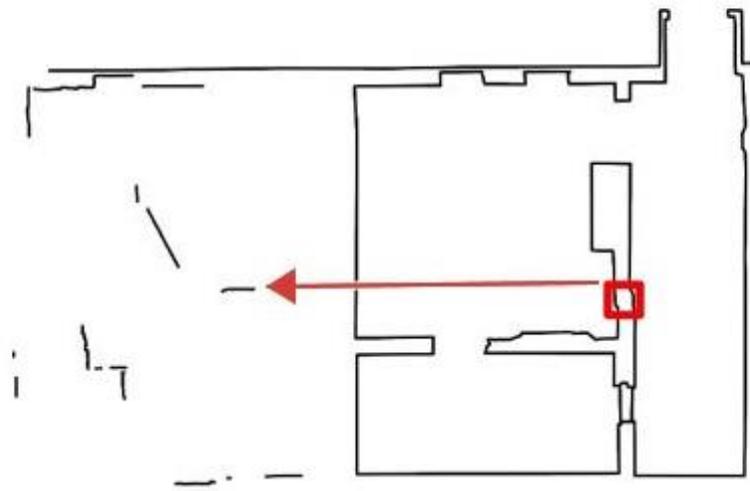


Figure 226: The location of the bricked off window or door captured by 3D data in the cellar floor plan overlaid over the first-floor plan. Overlaying these two plans reveals that this door or window is located under Campaign Three. While it is unknown whether this was a door or a window, this impression suggests that this cellar space may have been accessible in its earlier history.



Cellar

Figure 227: Looking at the location of the break in the cellar wall and one of the columns in the inaccessible cellar reveals that the two cellars have proportionally related features.

information found in this space provides interesting information about the layout of the cellar, which from my studies appears to retain its original features. This is valuable in comparison to the accessible cellar, which I believe has been altered later in its history, because it provides a glimpse of what this space might have originally looked like. Knowing that the original house was laid out proportionally, I was able to confirm that the inaccessible cellar follows the house's original proportions, but the altered accessible cellar does not, by using the floor plans that I generated from the 3D data to compare the dimensions of the different spaces.

One interesting comparison between the two cellars is comparing the location of the break in the wall in the accessible cellar with the plan of the inaccessible cellar. When I inspected the location of the break in the wall in comparison with the features in the inaccessible cellar, I discovered that the break in the brick wall is parallel to the northern face of the supporting column in the inaccessible cellar under Campaign One (Fig 227). These two features being directly related to each other means that the break in the cellar wall is in proportional relationship with both the spaces above it on the second floor and with the column in the inaccessible cellar. While I am unsure what this break signifies, it appears to allude to the house's original proportional relationships, and it suggests that there was originally a relationship between the layout of the two cellars.

Overall, the use of 3D data as a tool for analyzing the design of Sylvania was essential in understanding what areas of Sylvania changed over time. With the help of 3D data, I discovered that the original portion of the house was designed proportionally based on the half yard unit. I discovered with the combination of 3D data, proportions, and material evidence in the house that the original plan likely had a central passage that was removed from the first floor and modified on the second floor. When I looked at sectional 3D relationships, this theory was further

supported. Looking at the cellar, I discovered that these relationships carried down to the design of the cellar as well.

In addition, I was able to use 3D data to uncover an inaccessible space. 3D data allowed me to map out the basic features of the inaccessible cellar and compare the locations of those features to the other cellar and the house above. This comparison allowed me to better understand how the cellar was designed and how that cellar was related to the rest of the house. In this situation, 3D scanning provided a non-invasive alternative to investigate this space without damaging historic materials to physically access the space.

In this study, 3D data was an essential method that I used to better understand how Sylvania might have been designed and how it changed over time. 3D data was especially useful in understanding what was either hidden or removed from the house. Without the use of 3D data, many questions including what the original Sylvania looked like, what its original floor plan was like, whether its side wings were added in the same manner, and what the second hidden cellar looked like would have been left unanswered.

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