

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

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

1. Name of PropertyHistoric name: Black Oak SpringOther names/site number: DHR # 007-0180

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 1709 Dam Town RoadCity or town: Fort Defiance State: VA County: AugustaNot For Publication: N/A Vicinity: X**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

 national statewide local

Applicable National Register Criteria:

 A B C D


6-30-2023

Signature of certifying official>Title:

Date

Virginia Department of Historic ResourcesState or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Category of Property

(Check only **one** box.)

Building(s)

District

Site

Structure

Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

COLONIAL: Georgian

EARLY REPUBLIC: Federal

LATE VICTORIAN

Materials: (enter categories from instructions.)

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

Narrative Description

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

Summary Paragraph

Black Oak Spring, located at 1709 Dam Town Road in the Fort Defiance vicinity of Augusta County, Virginia, is a two-story brick house dating to ca. 1820. The northwest-facing house has a symmetrical three-bay façade, a metal-sheathed side-gable roof, a stone foundation, wood-sash windows (nine-over-nine in the first story, nine-over-six in the second story), and partly exterior/partly interior gable-end brick chimneys. The front entry with its fanlight and richly ornamented surround is sheltered by a small Victorian-era porch. A contemporaneous one-story brick kitchen was formerly apparently semi-detached to the back of the house and is now fully attached with modern frame infill construction on a concrete block foundation. The kitchen wing has a gable roof clad with asphalt shingles. A ca. 1900, two-story addition once connected the main block's rear elevation to the kitchen; it was replaced during the late twentieth century with the current one-story, frame infill segment. The center-passage-plan interior is characterized by plaster wall and ceiling finishes, wood floors, richly ornamented transitional Georgian/Federal mantels, a decorative stair, and traces of early decorative painting including figural painting. The dwelling has high integrity of location, design, materials, workmanship, feeling, and association. The dwelling's integrity of setting is partially eroded due to the loss of historic outbuildings associated with the house during its period of significance. The larger rural setting of Augusta

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County, however, is retained, with agriculture continuing to be a principal economic activity in the vicinity.

Narrative Description

Setting

A walk bordered with shrubs leads up to the front porch and the lawn is shaded by several large deciduous trees. Near the house but excluded from the approximately one-half-acre nominated area are several small modern outbuildings. All historic-period domestic and farm buildings once associated with the house are gone. Open fields extend between the house and the road and other surrounding acreage consists of pasture and woodlots. The property is watered by a small branch which flows into the nearby Middle River, a tributary of the Shenandoah and Potomac rivers. From the property are distant views of scattered historic and modern dwellings and farm buildings. The house, which is the only resource in the nominated area, stands at approximately 1,170 feet above sea level.

House Exterior

Black Oak Spring's front elevation is constructed of reddish and grayish bricks laid in Flemish bond. Many of the bricks have small lips on their edges, which architectural historian Michael Pulice explains are the result of the clay being wetter than usual when it was placed in molds and smoothed off at the top. At the top of both the front and rear elevations are cyma recta molded brick cornices. Under the molded bricks is a slightly projecting header course with the headers painted in a repeat of red, white, and black. The painting is modern, the red and white replicating earlier red and white coloration and the black painted over bluish-gray vitrification. In other words, originally the color scheme was red, white, and blue (or bluish). The molded and header courses step out slightly at the ends. There are two bricks of note on the front. One, located over the first-story left-hand window, was inscribed when wet with the initials TM in blocky serif capitals. Another brick has a partial child's footprint (or possibly handprint). There are open and filled putlog holes.

The front brickwork wraps around a foot or so onto the gable ends before changing to more unevenly colored brick with multiple kiss marks and vitrification. The brickwork on the northeast gable end is Flemish bond and features numerous vitrified headers which might constitute a decorative peppered pattern were it not for the overall unevenness of the brick coloration. The rear (southeast) elevation and southwest gable end brickwork is laid in 1:3 common bond. In places vitrified headers have been laid in runs. The chimneys have stepped shoulders and there are soldier jack arches over the first-story windows and header jack arches over the second-story windows. An interesting feature of the rear-elevation brickwork near the south rear corner is a line of three thick iron hooks about six feet long. The possible function of these hooks is discussed in section 8. The rear-elevation brickwork near the east rear corner has parging associated with a former room addition, and the rear brickwork in general has multiple ghost impressions of the rooflines of former additions.

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The visible portion of the main block's foundation consists of mostly tabular limestone blocks. Thin slabs of darker stone were used as a top course in places, and a large block of similar dark stone was used as a cornerstone at the west front corner. The stone has what appears to be a natural imperfection in the form of a slightly raised spear-like strip of lighter color. Crudely pecked into the dark stone over the strip's pointed end are the serif capital initials TDK (possibly TDR). The originally detached kitchen has the same mostly limestone foundation and brickwork of mixed coloration laid in 1:3 common bond, as well as a large gable end chimney with tall, stepped shoulders and a tall flue above the shoulders.

The Victorian-era, one-story front entry porch, which is constructed with cut nails, has a front-gable roof supported at the front corners by stout, white-painted, turned posts. The posts have columnar upper and lower sections with middle, top, and base blocks with lamb's-tongue details (the base blocks are modern insertions based on the style of the blocks above). Handrails without balusters connect from the middle blocks to the middle blocks of identical (but halved) pilasters against the house wall. A mid-twentieth-century historic photo shows the handrails without balusters, however evidence on the undersides of the rails demonstrate that balusters were formerly present. The posts were painted a dark color at the time of the photo, possibly green. The porch roof has undulating vergeboards and a similar treatment fringing an arch in the front gable. The arch corresponds to a wood-lined barrel-vaulted ceiling. The floor is constructed of modern pressure-treated wood.

The porch shelters an entry with a deeply recessed semicircular fanlight with radial muntins. The entry surround has fluted pilasters that rise to caps with triple turned spearpoint-like ornaments (one of the ornaments is missing on the left side). Similar ornaments run in a line at the top of the surround, over the fanlight, framed on the sides by reeded pilasters with turned bosses at their tops, and framed at the top by a band of blocks with alternating vertical and horizontal reeding. The fanlight intrados is paneled. The front door is six-panel and has a modern wood-framed storm door. Windows on the main block have nine-over-nine sash on the first story and nine-over-six sash on the second story, and most are covered with one-over-one storm sash. The windows have flat arches of soldier bricks and plain, wood trim painted white.

The rear kitchen is now incorporated into an ell with an asphalt-shingled replacement gable roof that overhangs deeply on both sides. On the northeast side of the section between the kitchen and main house is a modern plywood-sided kitchen projection. On the southwest side is another plywood-sided projection with a concrete-block foundation, as well as a stone patio (the floor of a former modern sunporch), brick steps with a low brick wall leading to the kitchen entry, and stone steps down to a vertical-board cellar door in a pegged surround. The kitchen's windows are six-over-six and four-over-four sash of the same style as the main block's.

Other exterior features of the house include small squarish windows flanking the chimneys in each gable; a modern poured-concrete foundation repair at the north front corner (the brickwork above was also repaired); and three lightning arrestors on the main house roof ridge, the center one with a glass globe and windvane-like detail.

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House Interior

The front entry opens into the front end of the center passage, at the back of which rises a stair with a long lower run, short upper run, and landing. At the foot of the stair is a turned newel with a double-swelled shaft with a ring between the two swellings, a handrail block with lamb's-tongue details, and a bulbous finial. The turned balusters have the same double-swelled form with a ring between the swellings and tiny lamb's-tongue details in the blocks at top and bottom, and they support a molded handrail with a complex molded section. The tread brackets have fanglike scrolled forms and incised ornamentation in the form of double nested upside-down Ls. The fascia at the landing level is faced with a tall reeded board. The spandrel under the stair is paneled, and modern paint has been stripped from a small area revealing a polychromatic green (panels) and reddish-brown (rails and stiles) paint scheme. Under the stair is a six-panel door added in modern times.

The walls of the center passage are articulated with wainscoting, narrow crown molding, and channeled door surrounds (the channeling is reminiscent of fluting). The wainscoting is paneled and has reeding under the chair rail and baluster-like turned trim where the wainscoting is interrupted by some of the doorways. The wainscoting rises with the stair; where it abuts a doorway at the foot of the stair, it has a fluted trim board rather than a baluster-like element. The door surrounds die into the floor without bases. The surrounds have blank corner blocks which in the case of the front entry are at ceiling level since the surround continues from floor to ceiling (in so doing framing the fanlight). The doors into the center passage are six-panel, except for the front door where the inner surface is sheathed with horizontal beaded boards reinforced with vertical double lines of nails. The brass light switch plates in the space, which were purchased from Virginia Metal Crafters in Waynesboro and installed in 1958, have a shield form with a lightly etched military design of an eagle with a shield, arrows, flag, fasces, and sword. The wall opposite the stair is bare plaster above the chair rail and on it are numerous names, dates, and looping forms drawn in pencil. The inscriptions include the name/date combinations T. G. Avery June 25, 1865, and Daniel A. Garber Feb 22, 1866, as well as the names Mary Mowry, Mary Huff, Willie Garber, John Garber, and Levi Huff.

The focal point of the room on the left (east) side of the center passage is an elaborate mantel of idiosyncratic Federal form and detail. The mantel is basically tripartite, with central and end frieze tablets, and has a modern paint scheme of blue and white. The center tablet and the recessed frieze panels to either side of it are painted with borders with quarter-round or quadrant corners. The quadrant design is based on an early or original border design discovered when the mantel was refinished, the panels formerly ochre-yellow and the borders dark green or greenish black. The corners of the end tablets are trimmed with spool-like gadrooning with lamb's-tongue details at top and bottom. The reeded pilasters below have the same gadrooned treatment on their outer edges, and cable moldings at the top of the frieze and under the shelf echo the gadrooned spool effect. The mantel's stack-molded cornice supports a shelf with an edge consisting of alternating blank and vertically reeded squares. The chimney breast above the mantel also has a cornice, with a flat upper register with traces of decorative painting consisting of a series of eyelike lenticular paterae, perhaps a representation of a medallion molding (a Gothic molding

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depicting a chain of round or oval medallions). The room has the same door surround treatment and turned wainscot terminations as the center passage, and the windows have reeding-like trim with blank corner blocks. Experimental paint removal on a wainscot panel has revealed a rich brown color with a possible suggestion of a figural design.

The focal point of the room on the right (west) side of the center passage is an elaborate Georgian mantel and overmantel with a modern paint scheme of red and white. The lower part of the mantel has reeded pilasters flanking the fireplace opening, above which is a frieze with reeded tablets at the ends, above the pilasters. Set into the face of the frieze is a single long panel framed by a molding of reeding-like character, and at the top of the frieze is a cavetto molding and shelf. The overmantel recapitulates themes from the mantel below, with reeded pilasters with cavetto caps positioned over the end tablets of the frieze, but with an additional center reeded pilaster with cavetto cap (the cap linked to the other caps by a cavetto molding). The three overmantel pilasters create two tall intercolumniations filled with recessed panels in delicately molded or reeded frames like the panel frame in the frieze. The hearth at the foot of the mantel is composed of a rough-textured cast-iron (apparently) plate of trapezoidal form with rounded corners.

Later paint has been removed from a portion of the mantel's frieze panel to reveal traces of figural decorative painting. Two figures are visible, both painted on a dark green or grayish green ground (the darkness of the ground may be due to darkening of the pigments and may not be the original appearance). In the upper right corner is a three-part form with a double-bulbous form at one end and thin tendril-like extensions. The form, which is sepia in color with black delineation, may be a bee, though a bellflower or grape leaf are other possible interpretations (the form is discussed at greater length in section 8). The second figure is located more to the center of the panel and may be part of a central composition. It consists of an arcing pleated-looking form in sepia with black delineation. The arcing form may end at a downturned point, and there may be additional similar painting above the form. The form may represent the right-hand edge of a broad-brimmed wicker basket or the narrow end of a cornucopia. This form and its possible meanings are also discussed in section 8.

An entry at the back (south end) of the center passage probably originally opened to a breezeway connector to the kitchen (a heavy log joist under the floor of the intervening area suggests some sort of early connection). The back has a fluted surround with blank corner blocks, as does the entry to the kitchen opposite it, which retains a wrought iron hasp or hook that probably served for securing a former door. The area between the main house and original kitchen is the current kitchen, which dates to the third quarter of the twentieth century and features a vertical beaded board partition with storage cubbies with HL hinges above. A modern tongue-and-groove door provides access to the attic over the original kitchen from the current kitchen.

The original kitchen features a large brick cooking fireplace, partly reconstructed, with a timber shelf studded with modern pothooks. In the fireplace stand two tall andirons fashioned from thick sheet iron with curled tops. The andirons were discovered in the formerly walled-up fireplace when it was reopened during rehabilitation work in the third quarter of the twentieth

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century. The space has beaded ceiling joists with beaded ceiling boards above and evidence for a former stair (perhaps a ladder stair) in the west corner. The two window openings have deeply recessed reeded surrounds with reeded corner blocks.

The main block's center-passage stair rises to a landing with wainscot panels separated by reeded stiles. The newels, balusters, and handrail of the landing and the rest of the stair, all the way to the attic, are like those of the lower run. The second-floor right-hand (west) room (combined into one room from the original two) features a small mantel of largely Georgian inspiration with three large reeded frieze tablets crowned with cavetto moldings and set on an architrave fireplace surround. The window surrounds are fluted or reeded with diagonally fluted/reeded corner blocks, and a modern corner closet has a door surround with the same treatment. The door to the passage has a fluted/reeded surround but blank corner blocks. The windows have recessed and reeded inner surrounds with vertically reeded corner blocks. The left side of the second-floor center passage retains its original two-room division, the rooms entered through doorways with fluted/reeded surrounds and diagonally fluted/reeded corner blocks (the door surrounds inside the two rooms have the same treatment). The front left-hand (east) room, which lacks a fireplace, is the smaller of the two rooms. The larger back left-hand room has a small mantel of Georgian/Federal inspiration with three frieze tablets with widely separated vertical reeding. The two panels of the frieze between the tablets have close-set vertical reeding. At the top of the mantel runs a thick quarter-round molding, and below the frieze is an architrave fireplace surround.

The attic is entered through a vertical beaded-board door. The hewn rafters are lapped and pegged at the ridge and are inscribed with Roman numeral builder marks that are not in sequence (for example, X, V, and III exist in close proximity). The floor boards are cut-nailed. The main house does not have a basement but there is a basement under the original kitchen. The kitchen basement has a large stone fireplace-like feature that may have served as a fireplace at one time but has its flue sealed off with thick planks (the current owner has been told the feature was once used for ice storage). The door frame has pintels for an earlier door (the current door is old, however, with cut nails used in its construction). Other basement features include a timber fireplace lintel supported by modern jacking, a modern concrete floor, unpainted stone walls, and unpainted ceiling joists.

Integrity Analysis

Black Oak Spring retains good overall integrity. The house remains at its original location, and though it has lost its historic-period complement of domestic and farm outbuildings the undeveloped rural setting appears much as it would have during the period of significance. The house's current outbuildings, which are modern and small in scale, are excluded from the nominated area. The house possesses fair to good exterior integrity in that it generally retains its historic design, materials, workmanship, and feeling. The principal changes from the historic period have been to the back of the house. For example, a ca. 1900 two-story addition that incorporated the original one-story kitchen was removed in the late twentieth century, however this change returned the kitchen to a semblance of its earlier appearance. The house possesses

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good interior integrity with its original plan arrangement mostly intact (a pair of small upstairs rooms were combined into a single bedroom in the second half of the twentieth century). Decorative mantels, stair, and trim are also intact. Selective removal of twentieth-century paint has revealed nineteenth-century decorative painting in the downstairs rooms and center passage. The house conveys a sense of the particular period of time during which it was built and gained its historic associations. The house's integrity of association is directly linked to the historical developments that formed it.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance
Ca. 1820-ca.1900

Significant Dates
N/A

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown

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

Black Oak Spring, located in Augusta County, Virginia, is a ca. 1820 two-story brick house with many architectural features of note. Possibly built for Jacob Fisher and his wife, Mary Fisher, the house stands on property acquired by John Garber in 1837. A Victorian-era entry porch graces the Flemish-bond façade, which is ornamented with a molded brick cornice above a polychromatic header course. Polychromatic treatments also survive on the interior where the two downstairs mantels preserve traces of figural painting, a rarity in the county and in Virginia in general. The Georgian- and Federal-influenced mantels are elaborately detailed with combinations of reeding, moldings, and turned work, some of it technomorphic in character. Black Oak Spring is eligible for the National Register under Criterion C in the architecture area of significance as the embodiment of the distinctive characteristics of a period of construction and for the high artistic values represented by its ornate detail and traces of polychromatic architectural painting. The period of significance extends from ca. 1820, the approximate date of construction based on stylistic features, to ca. 1900, embracing the construction of the architecturally elaborate front entry porch (conservatively dated to ca. 1900 but probably earlier). Black Oak Spring is eligible at the local level of significance.

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

Historic Context

Research by the late Albert Joseph Mehler Jr., the father of current owner Marc Mehler, associates the property with the Rutledge family who lived in and around the location from the eighteenth century into the early nineteenth century. Deed and land book (property tax) records are not in agreement for the property during the latter part of the Rutledge association. The first definite transaction related to the property is the sale of 188 acres from Jacob Fisher and his wife, Mary Fisher, to John Garber in 1837. The sale amount of \$5,828 and the 1838 value of buildings on the parcel, \$1,656, suggest the existence of the current house by the late 1830s. The \$1,656 amount can be traced back to 1831, though the acreage it belongs to is variously described as "Geo. Rutledge's Est. [estate]" and "adj. [adjacent to] Geo. Rutledge's Est. [estate]." The 1837 deed for the 188 acres makes no mention of a George Rutledge ownership but instead describes Jacob Fisher's acquisition of the acreage from other owners in three separate purchases dating to 1804, 1807, and 1815. Considering the Georgian/Federal style of the house interior and other architectural clues it seems likely the Fishers had the house built around 1820, perhaps as much as five years earlier or a decade later. The name of the builder is unknown, however the initials TM on a front-elevation brick and the initials TDK on the foundation corner stone are

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presumably those of the brickmason and stonemason. Albert Mehler named the property Black Oak Spring after a nearby water source.¹

John Garber (1792-1854) married Catharine “Kitty” Miller (1794-1857) in 1816. John, whose name appears as Rev. John Garber on his tombstone, was a minister at nearby Middle River Church of the Brethren, which was established by the Garber family. John and Catharine’s children included Samuel Miller Garber (1820-1863), who came into possession of the property after John’s death. Samuel married twice: first to Frances S. Humbert (1825-1857), and after Frances’s death to Sarah Jane Huff (ca. 1839-1895), who was Frances’s sister.²

Samuel Garber’s death in 1863 during the financially uncertain times of the Civil War precipitated a chain of events that led to the sale of a 118-acre “Home Farm” in 1869. A sale advertisement described the farm as having “a brick house, barn and necessary out houses, two well grown orchards susceptible of improvement and in a good neighborhood.” A chancery case concerning the disposition of the estate includes a deposition by carpenter William Clarke who claimed to have done \$50 worth of carpentry work for Garber about 1853, around the time Garber gained control of the property. It is not known whether the work was done on the surviving house or a building that no longer survives.³

In a deposition taken in 1874 related to the chancery proceeding, Samuel Garber’s brother-in-law Samuel D. Humbert stated that Garber “had a very good farm well stocked, and was regarded as well to do at the time of his death.” Elsewhere it was stated that Garber “died possessed of the usual variety and amount of personal property found on a small farm—horses, cattle, sheep, hogs, implements and household furniture,” part of which was sold during the Civil War to convert it to Confederate money in the hope of protecting the value of the livestock in particular from the “accidents of the war.” Sarah Jane Huff Garber’s household in 1870 included four

¹ Albert Joseph Mehler Jr. collection; Augusta County land books and Deed Book 59, p. 39. In the 1930s, Virginia Historical Inventory researcher J. W. Apperson proposed an early chain of title beginning with a 1786 transfer from Andrew McClure to John Dixon, though the chain does not include ownership by the heirs of John Garber which is established by an 1871 survey (Apperson, “Samuel Garber Home;” Augusta County Chancery Case 1894-027, p. 450). In addition to the style of the house, a ca. 1820 date is suggested by the similarity of the unusual polychromatic cornice course to one on the Christian Coffman House (also known as the A. J. S. Diehl Home), a nearby house dated to ca. 1820 (Apperson, “A. J. S. Diehl Home”). Molded brick cornices like the ones on Black Oak Spring and the Christian Coffman House date approximately 1815 to 1840 in western Virginia (Pulice, *Nineteenth-Century Brick Architecture in the Roanoke Valley and Beyond*, 54). This report was prepared with the assistance of owners Marc and Susan Mehler, who made available the documentation compiled by Marc’s father, Albert Joseph Mehler Jr., and otherwise facilitated the work in many ways. Assistance was also provided by architectural historian Leslie Giles, who helped with interpretation of the decorative painting, and Aubrey Von Lindern, Michael Pulice, and Lena Sweeten McDonald with the Virginia Department of Historic Resources.

² Findagrave; Garber, *Family Tree of Jacob Garber*, 6; Garber, *Johannes “John H.” Garber*, 219-220; Landis, “Clifton B. Garber Family Record,” 7; Augusta County Chancery Case 1894-027, p. 64.

³ Augusta County Chancery Case 1894-027, pp. 217 and 432.

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children (Clifton, Enos, Sarah C., and James F.) and two brothers, Levi Huff (listed in the census as a farmer) and Gideon Huff (listed as a farm laborer).⁴

An 1889 deed referred to the property as the “Garber farm” and estimated its extent at about 222 acres. The Scrogham family became involved with the property at the end of the nineteenth century. Current owner Marc Mehler recalls Sadie Gertrude Yount Scrogham (1875-1971) visiting the farm and telling him she planted the horse chestnut trees in front of the house as a young woman. Sadie was the wife of Homer Timothy Scrogham (ca. 1876-1936), whom she married in 1898. The second story added to the kitchen around 1900 was known as the “honeymoon cottage,” perhaps in reference to the Scroghams’ marriage. According to one account, H. T. Scrogham acquired the property from his uncle W. H. Humbert. Sadie received the property upon her husband’s death in 1936 and in 1941 sold it to Elizabeth Wissler Earman. Earman and others sold the property (then 102.72 acres) to Hilda M. Mehler and her husband, Albert Joseph Mehler Jr., in 1945.⁵

According to Albert and Hilda’s son, Marc Mehler, Albert was a Dartmouth College graduate who came to the area during World War II to work as a research chemist at DuPont in Waynesboro. Albert and Hilda remodeled the house, adding a jalousie sun porch (no longer extant) to the rear in 1958. Albert conducted extensive research on the property, work that was cited by Gladys Clem in a 1980 article on Black Oak Spring in the *Augusta Historical Bulletin*. When architectural historian Ann McCleary visited the property in 1981 it retained several historic buildings in addition to the house, to wit: “a 19th-century smokehouse with characteristic overhang, frame chicken house and post-Civil War barn, and a 20th-century garage.” These buildings plus the ca. 1900 second-story addition on the back of the house appear in an aerial view of the farm displayed in the house. The photo also shows a farm building group to the north of the house (outside the nominated area) which was as McCleary described in 1981 with the addition of a narrow building which may have been a corncrib (these buildings are now gone; there appear to have been two garages on the property, one near the house and one in the farm complex). The house is currently occupied by Marc Mehler and his wife, Susan Mehler.⁶

Criterion C Architecture Area of Significance

Black Oak Spring is a significant example of two architectural themes: the blending of stylistic influences in the domestic architecture of Augusta County and the region during the early nineteenth century, and the influence of technomorphism (defined below) in architectural expression. Stylistically, Black Oak Spring’s interior blends the Georgian and Federal styles and may be regarded as transitional Georgian/Federal. The classically derived Georgian and Federal styles reflect Western civilization’s revived interest in classical culture which began with the Renaissance and continued into the Enlightenment and early nineteenth-century periods.

⁴ Augusta County Chancery Case 1894-027, pp. 64, 114; Landis, “Clifton B. Garber Family Record,” 9.

⁵ Augusta County Deed Book 310, p. 312; Deed Book 334, p. 352; Findagrave; McCleary, “Black Oak Spring.”

⁶ Personal communication with Marc Mehler, March 2023; Clem, “Black Oak Spring;” McCleary, “Black Oak Spring.”

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The Georgian style dominated western Virginia architecture during the eighteenth and early nineteenth centuries. In interior décor the style is characterized by robust moldings, frame-like architrave fireplace surrounds, and, frequently, overmantels (architectural embellishments above the mantel) and a penchant for paneling. Representative regional examples of the Georgian style (from Rockbridge County, which abuts Augusta County on the south and where the style is well documented) include the houses known as Marlboro (ca. 1790s) and Thorn Hill (ca. 1793; NRHP 1975). The succeeding Federal style, a more delicate version of classicism characterized by hierachic tripartite mantel compositions, has its earliest occurrence in the late eighteenth century but did not attain peak popularity in western Virginia until the 1810s-1830s period. A representative regional example of the style is the 1822 Rockbridge County house Fruit Hill.⁷

Georgian and Federal influences, either distinct or blended, are most apparent in the house's mantels. Georgian influence is strongest in the mantel/overmantel in the downstairs right-hand room. The fact that the mantel has an overmantel is due to Georgian influence rather than Federal influence, since overmantels are rare after the Georgian style until their reintroduction with the Queen Anne style beginning in the late nineteenth-century. The form of the Black Oak Spring overmantel is also Georgian. Though it is technically tripartite, generally an attribute of the Federal style, the composition is not hierachic; the pilasters are equal, unlike the dominant central element and subordinate flanking elements that characterize Federal mantel composition. The arrangement is very similar to the overmantel of the ca. 1790 Georgian house Marlboro in Rockbridge County. Despite the overall Georgian character of the mantel/overmantel arrangement, the treatment of the bottom pilasters as reeded strips and the reeded faces of the intermediate and upper pilasters relates more to Federal taste.⁸

In contrast, the mantel in the downstairs left-hand room is predominately Federal. This is primarily seen in the mantel's hierachic tripartite composition with a center frieze tablet that is wider than the end frieze tablets. Though they differ in style, the two mantels share almost identical pilasters formed from lengths of reeded material without caps. Georgian and Federal influence is also seen in the two upstairs mantels with their architrave fireplace surrounds (Georgian) on which perch triple reeded tablets, equal-sized in the right-hand room (more Georgian) and slightly hierachic in the left-hand room (more Federal).

Black Oak Spring's interior detail has a distinct technomorphic flavor. Technomorphic detail is detail that strongly expresses the technology used to create it. Technomorphic detail is usually associated with the latter part of the nineteenth century when machine production imparted a specific look to architectural elements. For example, steam-powered machinery for the mass-production of scrolled, beveled, incised, pierced, and/or turned millwork made possible the elaborate ornamentation often seen in Queen Anne-style porches of the late nineteenth century. Architectural historian Carl Lounsbury relates this aspect of technomorphism to the switch from

⁷ Pezzoni, *Architecture of Historic Rockbridge*, 24-28.

⁸ Pezzoni, *Architecture of Historic Rockbridge*, 25.

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“skilled custom handcraft operations” to “standardized mechanical ones” in the building trades during the second half of the century.⁹

Black Oak Spring was built well before steam-powered mechanization of the Shenandoah Valley’s building trades. The house’s technomorphism appears to reflect instead the techniques and forms of period furniture making. This is seen mostly in the intricately turned or gadrooned quarter-round corners of the downstairs left-hand room mantel, which is similar to detail on certain Empire-style dressers and other furniture from the first half of the nineteenth century. Turning with a repetitive quality broadly similar to (but generally not as fine as) detail on the mantel is documented for furniture attributed to Rockbridge County craftsmen during the first half of the nineteenth century. One piece, a small dresser stand with legs turned to look like stacks of rounded forms, a type of gadrooning, is dated ca. 1850, but gadrooning was also a popular treatment earlier in the century. Another, less obvious aspect of the technomorphic quality of the downstairs left-hand room mantel in particular is its boxiness, which recalls cabinetmaking.¹⁰

The kind of pre-mechanized technomorphism seen at Black Oak Spring is present in a ca. 1842 Rockbridge County house known as Chapel Hill (NRHP 2011). The house was built for Henry Amole, a manufacturer of wheat fans and other farm equipment, who may have had ornamentation for his house made in his shop. One Chapel Hill mantel has an elliptical sunburst frieze decoration, a relatively common feature of Federal mantels, but whereas most such ornaments were handcrafted, Chapel Hill’s was composed of elements turned on a lathe (the radiating elements look like halved bowling pins). Chapel Hill also has a mantel with rectangles of alternating vertical and horizontal lineations similar in visual effect to the checkered vertical/horizontal reeding in Black Oak Spring’s front entry surround. The surround’s turned spearpoint ornaments, which look something like upside-down chair or bedstead finials, are another example of technomorphism in the house.¹¹

A last technomorphic aspect of the house is the treatment of its interior door and window surrounds. These display various forms of reeding, at times fine-grained but also often with a fluted or channeled appearance. It is unusual for reeding to be used in surrounds in a Federal house, though reeding may be pronounced in other features, like mantels. Federal door and window surrounds are typically asymmetrically molded. The effect at Black Oak Spring is superficially similar to the symmetrical moldings popular in the later Greek Revival style beginning in the 1830s, though the uncertainty about Black Oak Spring’s exact date makes it possible the detail is an early instance of Greek Revival influence.

Interestingly, the finish carpenter used the same reeded material to create corner blocks for many of the house’s door and window surrounds. Typically, Federal corner blocks are turned. Even more interestingly, for most of the upstairs corner blocks the carpenter oriented the reeding

⁹ Lounsbury, “Wild Melody of Steam,” 194, 216-217. Lounsbury is describing the transition in North Carolina but his analysis is broadly applicable to Virginia.

¹⁰ Crawford and Lyle, *Rockbridge County Artists & Artisans*, 107, 116, 119.

¹¹ Pezzoni, *Architecture of Historic Rockbridge*, 32-33; Pezzoni, “Chapel Hill,” 12-13.

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diagonally, creating a dramatic visual effect. The effect is similar in appearance to work by certain vernacular builders of the late nineteenth and early twentieth centuries who used the mass-produced beaded matchboard sheathing of the period to create dramatic clashing patterns. Black Oak Spring's finish carpenter achieved the same technomorphic effect over half a century earlier.

In addition to its significant architectural detail, Black Oak Spring is significant for its traces of decorative painting, especially figural painting. The Shenandoah Valley is noted for decorative painting from all periods. In Augusta County a leading example is the ca. 1820 Seawright House with its rippling polychrome granitic painting on mantels (which are themselves architectural works of art) in shades of gray, green, and gold. Black Oak Spring's color pallet is similar to that in the Daniel Munch House (NRHP 2002) in the Fort Valley area of Shenandoah County, two counties north of Augusta County. Architectural historians Shirley Maxwell and James Massey date the Munch House painting to the period between completion of the house in 1834 and the Civil War. The panel fields of the house's doors are painted yellow ochre, a color similar to that discovered on the frieze panels of Black Oak Spring's downstairs left-hand room mantel. Dark green, greenish gray, blue, purplish red, tan, cream, and black are also found in the Munch House. A diverse color pallet is also reported for Augusta County's Coiner House (NRHP 1978), a now apparently abandoned house located about four miles southeast of Black Oak Spring. The Coiner House colors include clay, pink, red, gold, yellow green, green, deep blue green, and black in solid, sponge-painted, grained, and marbleized painting techniques.¹²

Figural architectural painting such as seen in Black Oak Spring is not as common as non-figural decorative painting. A rare—and spectacular—Augusta County example is the ca. 1884 A. J. Miller House (NRHP 1981). In 1892 painter Green Berry Jones decorated the house interior with vividly colored murals depicting scenes like a reindeer pulling a sled, a girl (perhaps a circus or show performer) swinging on a hammock, Buffalo Bill on horseback, and a hunting dog taking down a deer. Jones also painted decorative flourishes, trompe l'oeil architectural elements, and room titles over doors (for example, "Cook-Room"). Stenciling was a form of figural painting practiced in the Shenandoah Valley. A rare Augusta County survival of the technique is seen in the ca. 1790 house Clover Mount (NRHP 1982), which has tulip, pinwheel, and abstract border designs in shades of buff, yellow ochre, dark green, and iron red.¹³

The figural painting at Black Oak Spring differs from these examples in that, at least to the extent it is currently known, it is restricted to architectural focal points like mantels rather than occurring more widely on the walls. The thematic content appears earlier than that in the A. J. Miller House with its late-nineteenth-century popular culture themes and less folk influenced than the stenciling at Clover Mount. One of the two discernable forms on the downstairs right-hand room mantel appears to represent either a wicker basket (most likely) or a cornucopia (less likely). Baskets filled with flowers or fruit were common subjects in pictorial media of the early and mid-nineteenth century (extending back into the eighteenth century), and a cornucopia

¹² McCleary, "John Seawright House," 26; Maxwell and Massey, "Daniel Munch House," 3-5; Upton and Peters, "Coiner House."

¹³ McCleary, "A. J. Miller House;" "Clover Mount."

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representation is known in the region: a carved cornucopia in the porch pediment of the 1823-1824 Rockbridge County house Hickory Hill (NRHP 2006). Both possible interpretations would symbolize abundance. The bee (if that is the figure in the upper corner) symbolized industry and was a common decorative motif in the late eighteenth and early nineteenth centuries, as evidenced by its use in Napoleon's imperial emblem. According to the National Gallery of Victoria (Australia), the bee is a motif "rich in meanings" that "has come to symbolise hard work, diligence, industriousness and orderliness." The figure is also reminiscent of a bellflower, a decorative motif occasionally depicted in carved form on Federal mantels. If the figure is a bellflower, it may represent the end of a festoon of such flowers still hidden under modern paint.¹⁴

Black Oak Spring's figural painting differs from that in the A. J. Miller House in another way, and that is in its restricted pallet. Green Berry Jones used a range of vivid colors in order to portray his subject matter realistically, whereas Black Oak Spring's painter used (so far as is currently known) a muted pallet of green, sepia, and black. Boldly delineated form appears to have been more important to the painter than realistic color, and in this his technique resembled furniture painting of the era, for example the famous stencil-painted chairs produced at the Hitchcock chair factory in Connecticut during the first half of the nineteenth century. Stenciled chair painting often used gold paint or powders, and fruit baskets, cornucopias, flowers, and foliage were common motifs. The sepia tone of the painting in the Garber House may have evoked the typical gold tone of stenciled furniture painting, and it is possible it was originally more golden in hue. As to the former extent of decorative painting in the house, the 1937 Virginia Historical Inventory report may provide a hint. Author J. W. Apperson described the walls and mantels as painted and also noted the "beautifully decorated wainscoting." Whether Apperson meant the wainscoting was decoratively painted or whether he was referring to its unusually decorative architectural articulation is unclear (the report also referred to "beautiful panelled [sic] wainscoting"). Investigation has revealed rich-hued brown painting on the downstairs left-hand room wainscot that may be a form of graining.¹⁵

The last major stylistic contribution to the house was the front entry porch. With its turned posts and undulating sawn vergeboards the porch is in keeping with Victorian porches constructed during the final third of the nineteenth century, and this is the most parsimonious interpretation of its origin. However, it should be noted that the posts have features that are also present in the turned work and other decorative details of the ornament inside the house, which are original to the ca. 1820 construction. These include the "swollen" appearance of the turning in the lower part of the posts, similar to the turning on the stair newels and balusters, and the lamb's-tongue details on the corners of the unturned parts of the posts, reminiscent of corners on the downstairs left-hand room's mantel. The posts are unlike normative late-nineteenth-century turned porch posts in other ways, and the fact that the porch has a gable-fronted one-bay form relates it more to an early-nineteenth-century porch form than later porches, which tend to be hip- or shed-roofed and cover more than the central bay. Other aspects of the porch are more in keeping with

¹⁴ Hasfurther, "Hickory Hill," 1; Pezzoni. *Architecture of Historic Rockbridge*, 39; "Napoleon and the Bee."

¹⁵ Waring, *Early American Stencils*, 106, 111-113; Apperson, "Samuel Garber Home."

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construction in the second half of the century. The vergeboards are most likely ultimately Gothic Revival, a style used for a tiny percentage of buildings in the region beginning in the late 1840s and not truly common until the postbellum period, though various repeated or undulating porch frieze profiles occurred in the region earlier. The arched vergeboard on the front recalls forward-facing “semi-circular borders fringed with scroll-sawn ornament” built on houses dating to the end of the century in Page County, north of Augusta County: for example, the 1890 W. E. Burner Farm farmhouse. The cut-nailed construction of the Black Oak Spring front porch suggests a date before ca. 1890 when cut nails became dominant, though the nails were still used into the early twentieth century. Factoring all these considerations, it would appear the porch is not original but a postbellum replacement, perhaps reflecting stylistic influence from the house or built by someone associated with the original construction (perhaps the son of the original builder, or someone associated with the mill or workshop where the original turned elements of the house were fabricated).¹⁶

Two other features of Black Oak Spring deserve discussion and that is the checkered cornice coursing and the line of hooks on the rear elevation. The headers of the front and back cornice courses are currently painted in a repeat of red, white, and black, but Marc Mehler recalls that the black-painted bricks were formerly a bluish color, likely the result of the bluish-gray vitrification seen on other headers used in the house’s brickwork. In other words, the band was apparently originally a patriotic red, white, and blue pattern. Houses with similar cornice courses are known from Augusta County and the northern part of adjacent Rockbridge County. When photographed in the 1930s, the Christian Coffman House (A. J. S. Diehl Home) had a course with white headers separated by stretchers in a darker tone (presumably red). According to a 1930s Virginia Historical Inventory report on the Coffman House: “A religious organization (supposedly Mormons [sic]) are [sic] said to have met at this house as early as 1830 for worship.” Another house with a cornice course of checkered appearance is a ca. 1820 Federal house at 240 Sales Mill Road near Fairfield in Rockbridge County, which has a mousetooth cornice with mortar infill between the angled brick projections. The brick projections were painted red and the infill appears originally to have been painted white.¹⁷

The three thick iron hooks are set into the brickwork of the rear elevation so as to form a horizontal line about six feet long. The hooks are located just under the second-story windowsill level, in other words out of reach of the ground. The Mehlers were once told by a visitor that the hooks were used in the tanning process to suspend the hides and keep them away from scavenging animals. Though it is unknown whether the visitor had special knowledge of the hooks or of the tanning process, there are stages in the farm or “home” tanning of cattle hides when the hides should be suspended. One stage is immediately after the animal has been skinned when the hide should be spread or hung for six to eight hours or overnight in order to allow the residual “animal heat” to escape. As the hide would still have scraps of flesh on it at this stage it would have been attractive to scavengers. In support of a hide-hanging interpretation of the hooks is their spacing; six feet apart would have been enough separation to suspend hides

¹⁶ Giles and Pezzoni, “Page County Historic Resources Survey Report,” 52, 54.

¹⁷ Marc and Susan Mehler personal communication with the author, March 2023; Apperson, “A. J. S. Diehl Home.”

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averaging about five feet across at the widest. Though similar hide-hanging hooks are apparently undocumented for Virginia houses, a log building at 95 Still House Drive in the Kerrs Creek area of Rockbridge County associated with a nineteenth-century tannery has a second-story roof overhang that could have served to shelter elevated hides from the weather.¹⁸

¹⁸ Marc and Susan Mehler personal communication with the author, March 2023; Sarah Clayton personal communication with the author, January 2023; Farnham, *Home Tanning*, 27-28.

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Augusta County, Virginia
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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Virginia Department of Historic Resources, Richmond, Va.

Historic Resources Survey Number (if assigned): DHR # 007-0180

10. Geographical Data

Acreage of Property approximately .5 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 38.200560 Longitude: -78.916150

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

The historic boundary is defined as a square with sides of 150 feet by 150 feet. The square is centered on the house so that each side is about 50 feet from the outer walls of the house. The true and correct historic boundary is shown on the attached Aerial View, which has a bar scale of 1" = 94', and on the Sketch Map/ Photo Key, which has a bar scale of 1" = 50'.

Black Oak Spring
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Boundary Justification (Explain why the boundaries were selected.)

The boundaries were selected to encompass the sole historic resource, the Black Oak Spring house, and to exclude small surrounding non-historic outbuildings. Also excluded is surrounding acreage that was historically associated with the house but does not contribute to the property's architectural significance and does not have agricultural significance due to the loss of historic farm buildings.

11. Form Prepared By

name/title: J. Daniel Pezzoni

organization: Landmark Preservation Associates

street & number: 6 Houston Street

city or town: Lexington state: Virginia zip code: 24450

e-mail: gilespezzoni@rockbridge.net

telephone: (540) 464-5315

date: May 18, 2023

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Black Oak Spring

City or Vicinity: Fort Defiance County: Augusta State: Virginia

Photographer: J. Daniel Pezzoni (unless otherwise noted)

Date Photographed: March 2023 (unless otherwise noted)

Black Oak Spring
Name of Property

Augusta County, Virginia
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 22

Northeast and northwest sides, distant view facing south.

2 of 22

Photographer: Susan Mehler

Date Photographed: June 2021

Northeast and northwest sides, view facing south.

3 of 22

Northwest side, view facing southeast.

4 of 22

Southeast side, view facing northwest.

5 of 22

Southwest and southeast sides, view facing north.

6 of 22

Hooks on rear elevation (southeast side), view facing northwest.

7 of 22

TDK initials on cornerstone at front west corner, view facing northeast.

8 of 22

Front entry fanlight and surround, view facing southeast.

9 of 22

Front entry.

10 of 22

Downstairs right-hand room.

11 of 22

Downstairs right-hand room mantel figural painting.

12 of 22

Downstairs right-hand room figural painting in upper right corner.

13 of 22

Downstairs left-hand room mantel.

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14 of 22
Downstairs left-hand room mantel right frieze tablet.

15 of 22
Downstairs left-hand room mantel shelf detail.

16 of 22
Foot of stair.

17 of 22
Stair landing between first and second floors.

18 of 22
Doors into upstairs left-hand rooms.

19 of 22
Upstairs right-hand room.

20 of 22
Upstairs right-hand room window surround detail.

21 of 22
Upstairs back left-hand room mantel detail.

22 of 22
Chimney in original kitchen basement.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

Legend
 County Boundaries
AERIAL VIEW - VICINITY

Black Oak Spring
Augusta County, VA
DHR No. 007-0180


 **Historic Boundary**


Feet

0 500 1000 1500 2000
 1:18,056 / 1"=1,505 Feet

Title:**Date: 5/18/2023**

DISCLAIMER: Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

Notice if AE sites: Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.

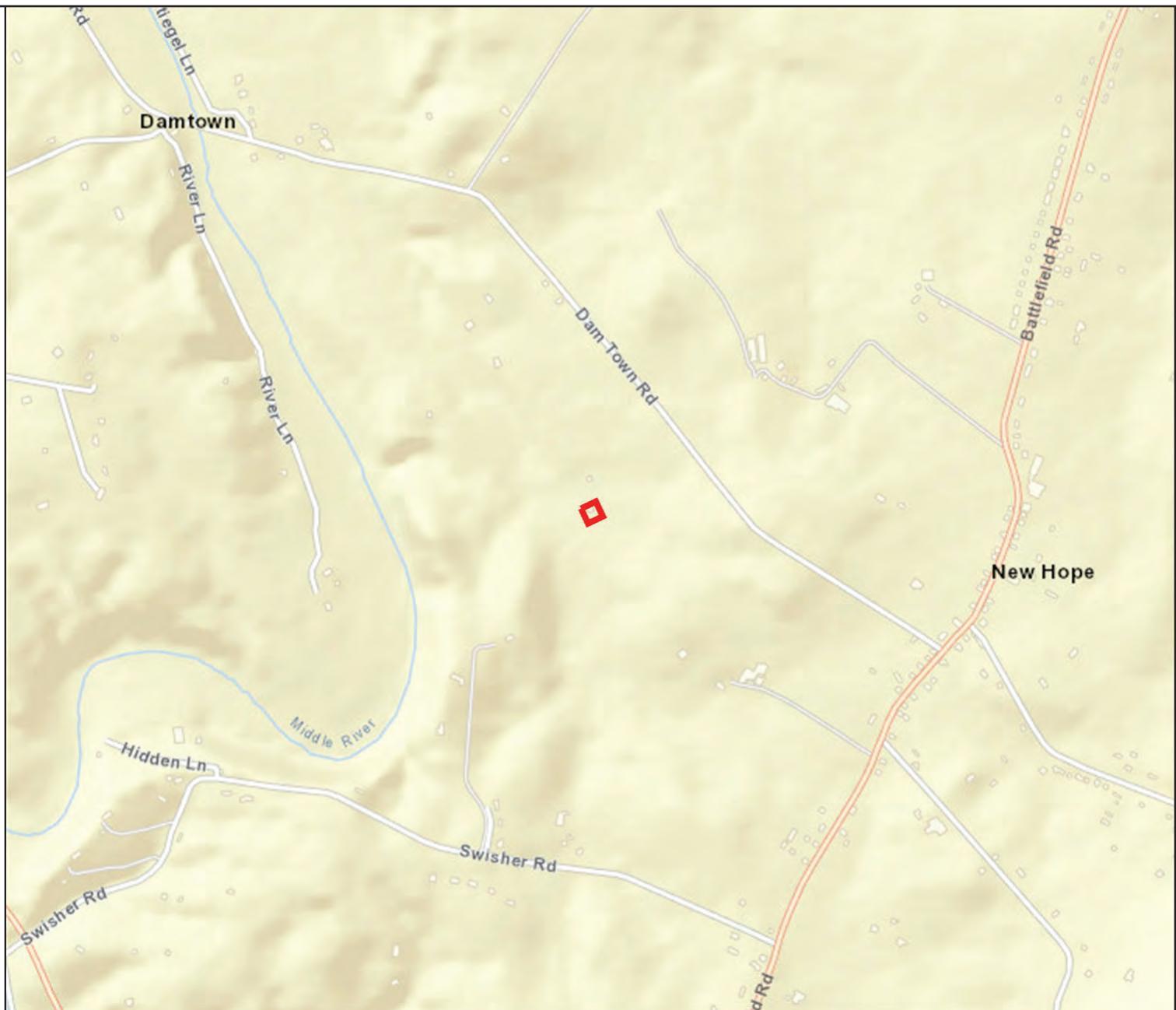
Legend County Boundaries**ROAD MAP**

Black Oak Spring
Augusta County, VA
DHR No. 007-0180

 **Historic Boundary**

Feet

0 500 1000 1500 2000
1:18,056 / 1"=1,505 Feet

**Title:****Date: 5/18/2023**

DISCLAIMER:Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

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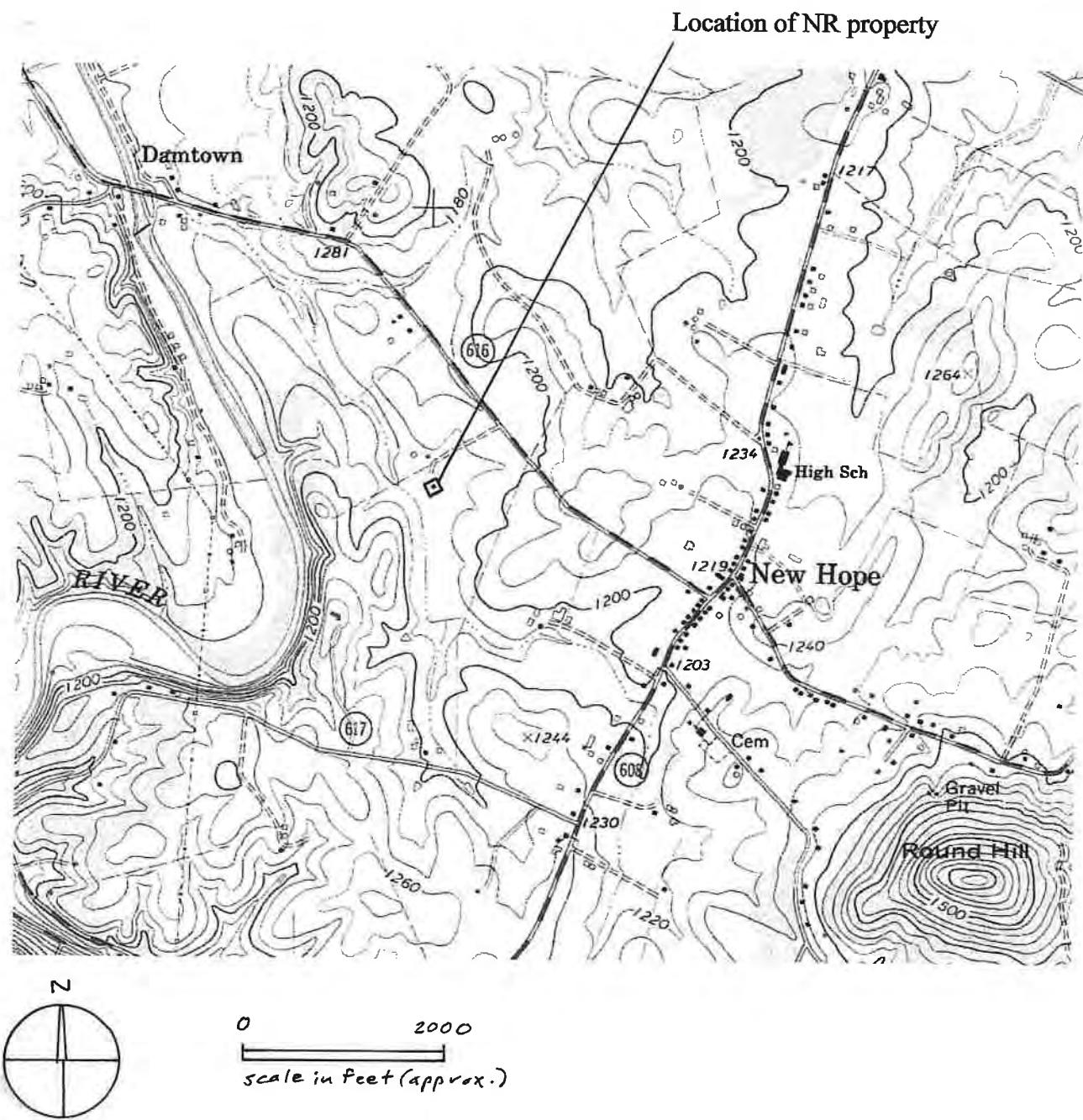
Black Oak Spring

1709 Dam Town Road
Fort Defiance, Augusta County, Virginia
DHR ID# 007-0180

National Register of Historic Places Location Map

Latitude/longitude coordinates:

1. Latitude: 38.200560 Longitude: -78.916150



Legend

 County Boundaries

AERIAL VIEW

Black Oak Spring
Augusta County, VA
DHR No. 007-0180



 **Historic Boundary**



Feet

0 20 40 60 80
1:1,128 / 1"=94 Feet

Title:

Date: 5/18/2023

DISCLAIMER:Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

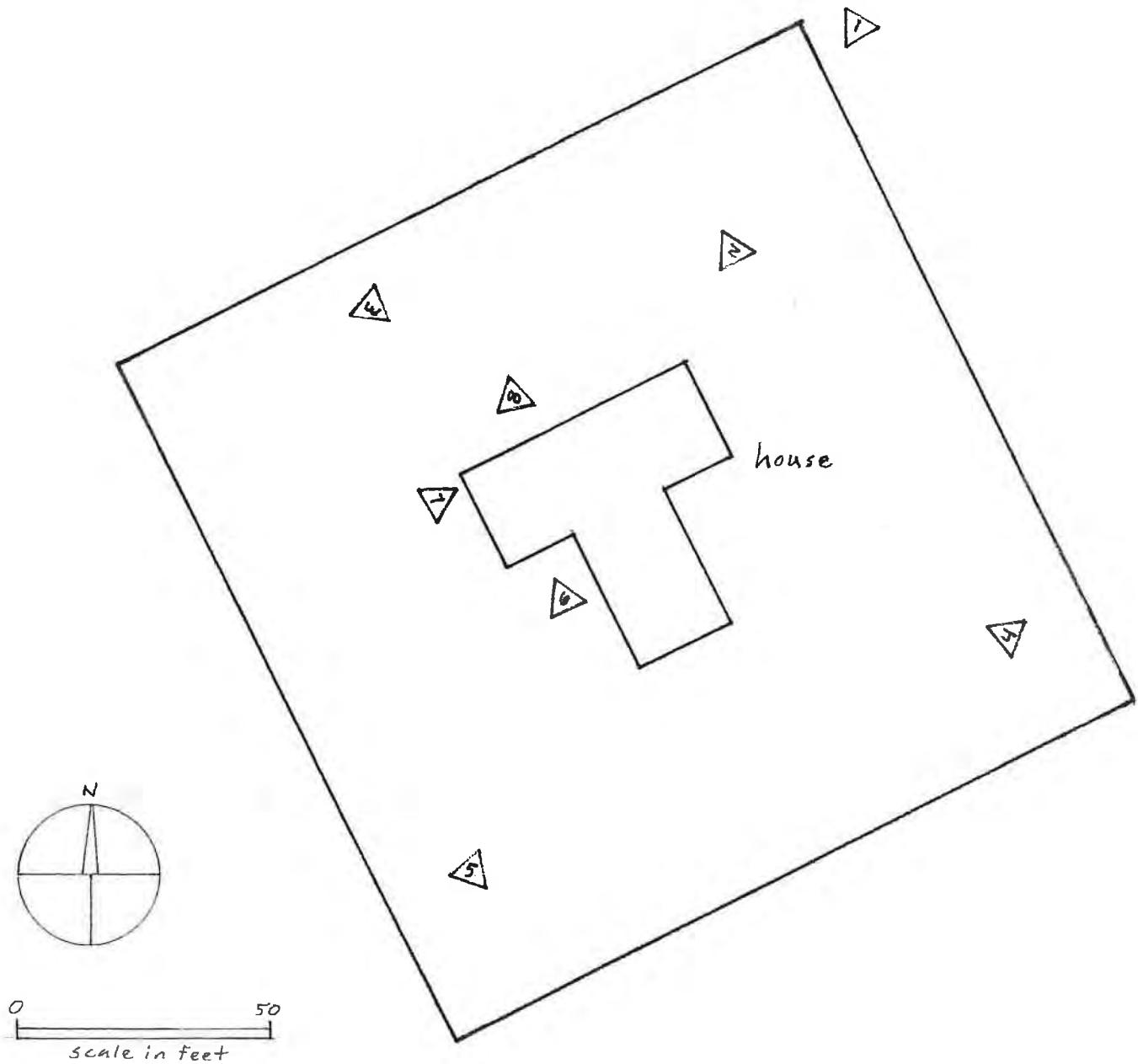
Notice if AE sites:Locations of archaeological sites may be sensitive the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.

Black Oak Spring

1709 Dam Town Road
Fort Defiance, Augusta County, Virginia
DHR ID# 007-0180

National Register of Historic Places Boundary Map, Sketch Map/ Photo Key (exterior views)

Triangular markers indicate number and direction of view of nomination photos and are keyed to the photo log in the nomination. Scale and form of building footprint approximate.



Tax Parcel Map

Black Oak Spring, Augusta County, VA; DHR No. 007-0180



4/24/2023, 3:29:43 PM

1:9,028

0 0.05 0.1 0.2 mi
0 0.07 0.15 0.3 km

Parcels

Addressed Structures

driveways

County Boundary

Streets

Craigsville