

NATIONAL PARK SERVICE
NATIONAL REGISTER OF HISTORIC PLACES

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Property Name Dancing Point
State VIRGINIA
County Charles City
Reference Number 16000166

WARNING

This file may contain material that must be withheld because it is restricted under one or more Federal laws and regulations. All or some of those noted below may apply. Additionally, other federal laws and program requirements may limit public access to information in these files.

- 1) The National Historic Preservation Act of 1966, as amended, Section 304[16 U.S.C. 470w-3(a), confidentiality of the location of sensitive historic resources; 16 U.S.C. 470w-3(b), Access Determination; 16 U.S.C. 470w-3(c), Consultation with the Advisory Council];
- 2) The Archaeological Resources Protection Act of 1979, as amended [Public Law 96-95; 16 U.S.C. 470aa-mm; with special attention to Section 9 subsections a and b in their entirety];
- 3) The National Parks Omnibus Act of 1988, Section 207 (1 and 2);
- 4) 36 CFR 800.6(5) and 36 CFR800.11(c);
- 5) Department of the Interior Departmental Manual (519 DM 2);
- 6) National Park Service Management Policies 2006, Section 5.1.1;
- 7) Director's Order 28, Section 5a;

Information in these files that may be restricted can include, but is not limited to, such things as: locations of archeological sites; locations of features within archeological sites; types of artifacts and their recovered locations; the existence of and/or the locations of excavated and unexcavated human remains; photos, maps and text that includes sensitive archeological or cultural information; specific or general information of a sensitive cultural nature such as information about religious ceremonies; rock art or other cultural items; creation stories; or properties associated with such things.

Please note that Section 304 (c), [16 U.S.C. 470w-3(c)], 36 CFR 800.6(5), and 36 CFR 800.11 (c) require consultation with the Advisory Council on Historic Preservation on reaching determinations of withholding. Further, 36 CFR 800.6(5), and 36 CFR 800.11 (c) specify including the views of the SHPO/THPO, Indian tribes and Native Hawaiian organizations, related to the confidentiality concern in reaching determinations of withholding.

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FEB 26 2016

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Dancing Point

Other names/site number: DHR# 018-5108

Name of related multiple property listing N/A

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

2. Location

Street & number: [REDACTED]

City or town: [REDACTED] State: Virginia County: Charles City

Not For Publication: ***see redactions*** Vicinity:

3. State/Federal Agency Certification

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

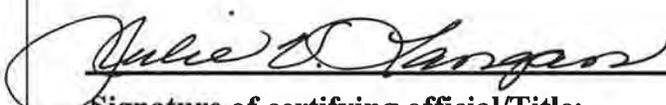
I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

 national statewide X local

Applicable National Register Criteria:

 X A B X C X D

	<u>2-18-16</u>
Signature of certifying official/Title:	Date
<u>Virginia Department of Historic Resources</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u> </u> meets <u> </u> 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:)

Patrick W. Andrews
Signature of the Keeper

4/8/2016
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>3</u>	<u>1</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>1</u>	<u>2</u>	structures
<u>0</u>	<u>0</u>	objects
<u>6</u>	<u>3</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

LANDSCAPE: Unoccupied Land

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Post-Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: CONCRETE; GLASS; METAL: Copper;
BRICK; STUCCO

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

The property is situated at the confluence of the James and Chickahominy rivers and is bounded to the south by the James, and the east by the Chickahominy. The property is situated on the eastern margins of a broad and relative level terrace with elevations ranging from sea level along the river shores to a low bluff approximately 20 feet above mean sea level. Dancing Point as a residential site has been occupied from prehistory until the present. It was settled by Englishmen as Smith's / Southampton Hundred in 1619, sponsored by the privately financed Society of Smith's Hundred, and remained occupied until soon after the coordinated Virginia Indian uprising of 1622. The site was re-occupied by the 1630s and 1640s, and continued to be occupied and farmed through the 20th century. In 1969, the property was purchased by Eugene and Lucy Sydnor, Jr., who hired landscape architect Thomas D. Church to master plan the site and design the landscape, and architect Robert W. Stewart to design the house. The resulting house is an important exercise in Postmodern architecture, sited within a significant Modern landscape design. Thomas D. Church planned the approach to the house, siting the road to maximize views of the river. The Postmodern house and associated designed gardens consist of a single-story,

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stucco-covered, frame house with distinctive, generous, single-pane, glazing, designed in the postmodern style. The house consists of three main portions, a pavilion containing the kitchen, dining room, and library; a pavilion containing four bedrooms; and a pavilion containing a living room. Each of these pavilions is connected by a glazed connector. The property includes the main house (contributing building), a pavilion (contributing building), a swimming pool (contributing structure), a pool house (contributing building), and a designed landscape (contributing site), all of which are contributing resources; non-contributing resources include a storage shed (non-contributing building), a treehouse (non-contributing structure), and a dock (non-contributing structure). The property includes eight previously inventoried archaeological sites, including Site 44CC0141 (contributing site), whose primary period of occupation spans the second quarter of the seventeenth century through the late eighteenth century, and which includes significant artifact concentrations and intact subsurface cultural features which offer the potential for more intensive archaeological investigation. To date, limited archaeological investigations have taken place but they are sufficient to demonstrate that the property has considerable additional potential beyond what is known to date concerning Site 44CC0141. High potential exists for significant prehistoric, Contact Period, and historic archaeological deposits associated with Native Americans, European colonists, and subsequent Euro-American occupants. Future investigations are expected to yield important information concerning all these time periods and cultural associations.

Narrative Description

Site Description:

The land is fairly level and is situated in an open, mature hardwood and softwood forest with a very light understory of hollies and ferns. The house and garden are reached by a long approach road that weaves through the property. As the road approaches the house, it crosses a tidal creek. A tall ca. 1980 wood-framed treehouse (non-contributing structure) is located to the northwest, on the tidal creek.

Thomas D. Church planned the approach to the house, siting the road to maximize views of the river. On the portion of the site reached after crossing the tidal creek, a distinctive landform that projects into the James River, long known as Dancing Point, he created an important Modern landscape (contributing site). The designed landscape, which surrounds the house, strongly reflects Church's original landscape designs, as recorded in his sketches and drawings produced between 1970 and 1973. The gardens were restored in 2015, using Church's original sketches and drawings, to return the area around the house to Church's design intent. Rustic garden features at the north end of the property, including an entry feature on the approach road and a series of rustic benches, pedestrian bridges, and the treehouse within the tidal swamp were designed by Mrs. Sydnor in the 1980s, and do not relate to the Church Gardens to the southeast.

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Building Description:

The Postmodern house and associated designed gardens are composed of the following elements. A single-story, stucco-covered, frame house with distinctive, generous, single-pane, glazing, is designed in the postmodern style in three portions: a pavilion containing the kitchen, dining room, and library; a pavilion containing four bedrooms; and a pavilion containing a living room. Each of these blocks is connected by a glazed connector. The dining room and bedroom pavilions (the westernmost two pavilions) were built between 1973 and 1975 to designs by Church. Each pavilion is covered by a copper-clad mansard roof; the connectors are covered with flat-lock metal roofs. The living room pavilion was built 1975-1976, to designs begun by Church but revised by Robert Stewart, Church's original collaborator on the house portion of the design. Also present on the site are a pool (contributing structure) and pool equipment shelter; an indoor pool house (contributing building) in which the pool is now decked over and the building used as a guesthouse open-sided pavilion (contributing building), and a dock (non-contributing structure). The pool and pool house were planned by Church, but executed in 1975-1976 by Stewart. The dock appears to have been rebuilt in the 1990s or 2000s.

The dwelling's three pavilions utilize a three-bay modern portico rhythm, punctuated on the ground with three-part paving which extends into brown river gravel walks against the west, south, and east sides of the building. The paths were apparently designed to soften the transition from building to landscape, and to provide a simple walking surface surrounding the building.

Each of the three pavilions and their connecting units is similar in design on the interior. The building rests on a concrete slab with tile floors, though in some bedrooms wall-to-wall carpeting was applied over the tile. The walls, with the exception of the library and portions of the dining room, are plaster. Floor-to-ceiling glazing is typical on the west, south, and east elevations, with fixed, aluminum-framed glazing interspersed with single-pane, aluminum-framed sliding-glass doors. All rooms have exterior doors, providing not only dramatic views of the landscape but direct access to it. All ceilings are flat and 12' above the floor, with the exception of the living room pavilion, which is covered by a dome with a skylight, both of which are reflected on the interior. The only exceptions to this abstracted interior decoration pattern are the library and dining rooms. The library received wood paneling (detailed in Stewart's 6 June 1975 plans). The dining room received a distinctive decorative treatment intended to evoke Monticello, featuring a Doric cornice and a Palladian window screen mounted on the interior over the floor-to-ceiling glazing. The dining room was the only room to receive such a classical treatment; in other interior spaces, the classical heritage is visible in a more abstracted fashion.

A small garden planned by Church to the immediate north of the residence may not have been built; if it was, it was removed for the construction of the existing enclosed-swimming pool house and open frame pavilion. The swimming pool house – the only enclosed building not connected to the rest of the house – was designed as an open wood-framed, building, with a small swimming pool recessed beneath the floor level. At some point after its construction the

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pool was drained and a floor deck was constructed over the swimming pool. The space has since been utilized as a guest house. The conversion of the pool house to a guest house appears to date to the 1980s, but drawings for it have not been located. Also in this area to the north of the house is a small open frame pavilion while further to the north is a dock complex, which has been rebuilt several times, with the most recent alterations appearing to date to the 1990s.

Garden Description:

The house and garden are approached from the northwest. From the earliest sketches, the entry road leads to a service area bounded by the pool, the pool house, and the bedroom and living room blocks of the house, all of which create an enclosed courtyard (Church sketches October 1971, 6 April 1973). Over time, several non-contributing storage buildings were built adjacent to this courtyard; in 2015, all but one of these was removed; the only remaining storage building is the one furthest from the house itself. The removal of these storage sheds has re-established the view from the entrance courtyard to the east/northeast, making the river again visible. The northwest side of the house, which addresses the entrance courtyard, was not glazed; it was clearly intended to incorporate the back-of-house functions of the residence. On the other major elevations, the house is glazed to maximize views of the adjacent James and Chickahominy rivers.

From the pool to the western bedroom pavilion of the house, Church's drawings (26 November 1973)¹ called for a 6'6" sapling fence dividing the parking / service area from the pool and pool house. That sapling fence no longer exists, but along that same line a row of established crape myrtles provides similar screening.

The garden beds and plantings in the immediate vicinity of the house appear to be consistent with Church's design. In the 26 November 1973 drawing, plans for the areas along the western bedroom pavilion of the house and the connector included substantial shrub beds and plantings. Today, these beds and plantings on the western side remain visible but are much less substantial than those originally recommended by Church. The current owners proposed restoration plan (see attached Sketch Map) proposes sympathetic plantings to augment those that might have been lost over the years. At the connector between the bedroom pavilion and the dining room pavilion, a terrace proposed by Church appears never to have been built; presumably this was done to maintain an open view of the river.

In the 26 November 1973 drawing, the living room pavilion was dotted-in as proposed, but was not built until 1975-1976. If the planting beds at the southeastern corner of the living room block were constructed as planned, it would have been necessary to remove them for the construction of the eastern living room pavilion, as they would have been in the path of the connector.

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The pool, detailed in Church’s design of 21 November 1973,² called for a rectangular structure (on an east-west axis) with a hemispherical projection to the north. At the northwest end of the pool, the drawings called for a covered lanai and a future pool equipment shelter. Pencil changes over the pool equipment room reveal that design to be very much in flux. Stewart’s site plan of 6 June 1975 indicate that the pool had not yet been built, but was intended to be completed.

The landscape in the house precinct is consistent with the design qualities present in Church’s most significant landscape designs, characterized by simple design, utilizing relatively modest, low plantings, with the landscape kept open to emphasize distant views. While the specifics of this site are far different from Church’s more typical suburban California landscapes, his insistence on minimalist design, with emphasis on extending the landscape into the distance and highlighting views, is consistent. The overall plan in the area around the house is true to its original intent and the plan is consistent with Thomas D. Church’s design.

Inventory of Contributing and Non-Contributing Architectural Resources

Resource	Designation	Date	Contributing or Non-contributing
A	Main House	1973-76	Contributing Building
B	Pool House	1975-76	Contributing Building
C	Pool	1975-76	Contributing Structure
D	Pavilion	1973-76	Contributing Building
E	Storage Shed	ca. 1990	Non-contributing Building
F	Dock	ca. 1990	Non-contributing Structure
G	Treehouse	ca. 1980	Non-contributing Structure
H	Landscape Design	1973-76	Contributing Site

Archaeological Resources at Dancing Point

To date, two professional archaeological investigations have taken place at Dancing Point. Considerable evidence was discovered of human occupation from the prehistoric period through the Contact Period and into the more recent past. In total, eight archaeological sites have been identified: 44CC0139, 44CC0140, 44CC0141, 44CC0146, 44CC0147, 44CC0148, 44CC0149, and 44CC0155.

Environmental Setting

The Dancing Point property is situated within the Lowland subprovince of the Coast Plain physiographic province of Virginia, which is a flat, low-relief region along major rivers. The property is situated at the confluence of the James and Chickahominy rivers and is bounded to

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the south by the James and the east by the Chickahominy. The property is situated on the eastern margins of a broad and relatively level terrace with elevations ranging from sea level along the river shores to approximately 20 feet above mean sea level in its central upland portion. At the present time, the majority of the property is wooded and undeveloped, and characterized by mixed hardwood and pine forest with a relatively open understory. In the central portion of the property, formerly cultivated agricultural fields were planted with pine trees approximately 25-30 years ago.

The U.S. Department of Agriculture Web Soil Survey indicates that the upland portions of the property are characterized primarily by well-drained Pamunkey loam soils, with slopes ranging from 0 to 6 percent. This soil type is considered to be prime farmland and is very well-suited to the cultivation of a wide range of crops, including corn and tobacco. As a result, this land would have been conducive to Native American farming and settlement during the Middle and Late Woodland periods. In turn, their cleared agricultural fields evidently attracted the early English settlers during the Virginia Company Period. Throughout the remainder of the colonial era, this property would have been ideally suited to settlement and tobacco cultivation. Its location at the confluence of two major waterways, the fertility of the soils, and the availability of ample game (including deer, ducks, and wild turkey), fish, and shellfish made Dancing Point an ideal location for occupation by prehistoric Native Americans and the Euro-Americans colonists who supplanted them.

Archaeological Survey at Dancing Point, 1982

The first professional archaeological investigation of the Dancing Point property was conducted by staff of the Virginia Historic Landmarks Commission (VHLC) in November-December 1982. At the invitation of the property owner, Mrs. Lucy H. Sydnor, VHLC archaeologists Nicholas Lucchetti and Beverly Bogley conducted a pedestrian survey of those portions of the property which consisted of recently plowed and rain-washed agricultural fields with 100-percent surface visibility. This brief investigation resulted in the identification of eight archaeological sites located entirely or partially within the Dancing Point property, including 44CC0139, 44CC0140, 44CC0141, 44CC0146, 44CC0147, 44CC0148, 44CC0149, and 44CC0155. As described below, these sites represented the remains of prehistoric Native American occupations dating to the Archaic and Woodland periods, as well as Euro-American settlements dating to the seventeenth and eighteenth centuries.

44CC0139: The site consisted of a heavy concentration of prehistoric Native American lithic materials of indeterminate date and Woodland Period pottery. A small historic (evidently seventeenth-century) component was observed within a limited area, manifested by English white ball clay tobacco pipe bowl and stem fragments, a copper alloy lid, a hand-wrought nail, iron tack, and lead shot.

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44CC0140: The site consisted of a light, dispersed scatter of prehistoric Native American lithic materials of indeterminate date and Woodland Period pottery.

44CC0141: The site consisted of a heavy concentration of prehistoric Native American lithic materials of indeterminate date and Woodland Period pottery, with an historic component comprised of a moderate artifact concentration and a light scatter of brick fragments. The historic materials included a variety of ceramics including Jamestown coarseware (ca. 1625-1650); North Devon coarseware, plain (ca. 1600-1630); North Devon coarseware, gravel temper (ca. 1600-1775); Rhenish Westerwald stoneware (ca. 1600-1775); Delftware (ca. 1600-1800); Staffordshire slipware (ca. 1680-1775); Staffordshire slipware, combed (ca. 1680-1775); and white salt-glazed stoneware (ca. 1720-1775). Other items included wine bottle glass, a brass button, flint, and animal bone. Based on this historic artifact assemblage, it appeared that the site had been occupied from the second quarter of the seventeenth century through the third quarter of the eighteenth century.

44CC0146: The site consisted of a light and dispersed scatter of prehistoric Native American lithic materials, including a quartzite Halifax (Middle-Late Archaic Period) projectile point.

44CC0147: The site consisted of a light and dispersed scatter of prehistoric Native American lithic materials, including a quartzite Guilford (Middle-Archaic) projectile point.

44CC0148: The site consisted of a moderate concentration of historic artifacts broadly dating to the seventeenth- and eighteenth centuries.

44CC0149: The site consisted of a light and dispersed scatter of prehistoric Native American lithic material of indeterminate date.

44CC0155: The site consisted of a very light density of prehistoric Native American lithic material of indeterminate date.

Archaeological Investigation at Site 44CC0141, 2015

As noted by Antony F. Opperman and E. Randolph Turner, III, in their assessment of the archaeological manifestations of Anglo-Powhatan interactions during the Virginia Company Period, “survey efforts to conclusively identify the archaeological remains of Southampton Hundred . . . should be considered a high priority activity,” and that “any archaeological survey efforts should include reexamination of previously recorded sites to verify location and to ensure that subtle evidence of early 17th century occupation is observed.”³

Of all the previously identified archaeological sites on the Dancing Point property, 44CC0141 appeared to offer the greatest potential for remains associated with the early historic occupation of this property, particularly Smith’s/Southampton Hundred. The documented presence of

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seventeenth-century artifacts, combined with its situation on a broad and level landform with well-drained, fertile soils, overlooking the confluence of the Chickahominy and James rivers and with easy access to the water, suggested that this would have been an ideal location for a Virginia Company Period occupation. Similarly, the presence of Late Woodland Period artifacts indicated that a recently-abandoned Paspapegh settlement may have been located here when the Smith's Hundred colonists arrived in 1619.

In July 2015, archaeologists of the James River Institute for Archaeology, Inc. (JRIA), with assistance from staff of the Virginia Department of Historic Resources (DHR) and other volunteers, conducted a brief archaeological reexamination of Site 44CC0141. The goal of the investigation was to conduct subsurface testing to assess the physical integrity of the resource, determine the potential for evidence of historic occupation—particularly during the Virginia Company Period—and to evaluate the potential eligibility of this site for inclusion in the National Register under Criteria A and D.

*** *Begin Redaction****

*** *End Redaction**** Of the 40 shovel tests excavated, 25 (62.5 percent) were positive, yielding prehistoric Native American and/or historic artifacts. The shovel testing indicated that the site area has been repeatedly plowed in the past, with the soil stratigraphy consisting of a relatively homogenous plowzone horizon of fine sandy loam to a depth of approximately 1.0-1.5 foot sealing culturally sterile subsoil.

An assemblage of 137 artifacts (not including oyster shell, which was noted but not retained) was recovered from the testing at Site 44CC0141, including both prehistoric Native American and historic items. Prehistoric Native American artifacts included lithic materials such as quartz cobbles, a core, and shatter; quartzite cobbles, cores, fire-cracked rock, flakes, shatter, and a preform; and a steatite preform. Native American ceramics included primarily shell-tempered wares, with one sherd of sand-tempered, fabric-impressed ware, all of which evidently dated to the Middle and/or Late Woodland periods. The historic artifacts included both architectural materials and domestic items. The architectural materials included hand-made brick and mortar fragments, and a variety of nails (hand-wrought, cut, wire, and unidentified). Domestic artifacts included sherds of white salt-glazed stoneware (ca. 1720-1775), and Pennsylvania coarseware (ca. 1740-1840); English and local clay tobacco pipe fragments; dark green wine bottle and case bottle glass fragments; mortar fragments; and oyster shell.

In addition to the ceramics, the main temporally diagnostic historic items included clay tobacco pipes, which are ubiquitous at seventeenth- and eighteenth-century domestic sites. These consisted almost entirely of imported English ball clay pipes, although one locally-made

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“Chesapeake” pipe bowl fragment also was found. There is considerable debate as to whether these were made by English settlers, Native Americans, or Africans; yet it is generally agreed that they were produced between ca. 1608 and 1700. Six of the English ball-clay pipestem fragments had measurable bore diameters, ranging between $5/64^{\text{th}}$ and $6/64^{\text{th}}$ inch. In the 1950s, archaeologist J.C. Harrington first observed that the bore diameters of clay tobacco pipestems diminished at a relatively predictable rate over time, from $9/64^{\text{th}}$ inch around 1600 to $4/64^{\text{th}}$ inch by 1800. Although the sample of pipes from 44CC0141 is too small to reliably date using the various mathematical formulas that have been developed to calculate the mean date of pipestem assemblages based on the relative frequency of different sized bore diameters, bore sizes of $6/64^{\text{th}}$ inch were most prevalent during the period ca. 1680-1710, while those of $5/64^{\text{th}}$ -inch were most common ca. 1710-1750.⁴

One of the shovel tests revealed evidence of a subsurface cultural feature, so a larger three-foot square test unit (Test Unit 1) was excavated at that location to investigate. The unit subsequently was expanded to measure 5.0 feet by 3.0 feet to expose more of the feature, and revealed a distinct edge along its southwest corner. The entire feature was not exposed within the test unit, but the visible portion measured at least 4.5 feet by 3.0 feet. The profile of the shovel test excavated into the feature indicated that it extended to a depth of approximately 1.0 foot below the base of the plowzone layer. Artifacts from the intrusive shovel test and from the test unit excavation included predominantly eighteenth-century materials, including sherds of white salt-glazed stoneware (ca. 1720-1775) and Pennsylvania coarseware (ca. 1740-1840); English ball clay tobacco pipe fragments (one with a $5/64^{\text{th}}$ -inch bore diameter); dark green wine bottle and case bottle glass fragments; a gunflint; a cut nail; mortar fragments; and oyster shell.

Taking into consideration the artifacts recovered during the 1982 survey and the 2015 investigation, it appears that Site 44CC0141 was first occupied by Native Americans during the Middle and Late Woodland Periods. The primary site component, however, is historic, with evidence of successive occupations from at least the second quarter of the seventeenth century until the American Revolution. During the middle part of the seventeenth century, the site likely represented the household of a tobacco planter such as Bartholomew Knipe, who acquired land in this vicinity in the early 1640s, or his indentured servants. By the second quarter of the eighteenth century, the property evidently had been incorporated into the Lightfoot family’s large Sandy Point plantation. Given the distance of this site from the main house at Tedington, it most likely represented an outlying slave quarter, or possibly an overseer’s or tenant farmer’s household. To date, no definitive remains of the brief occupation of Smith’s/Southampton Hundred ca. 1619-1622 have been identified. However, the presence of certain ceramics typical of the early part of the seventeenth century (e.g. North Devon coarseware, Delftware, and Jamestown coarseware ceramics) suggests that this was an attractive location to early English settlers. As a result, it is entirely conceivable that more intensive archaeological investigation of this site would reveal conclusive evidence of activity during the Virginia Company Period.

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Inventory of Archaeological Resources

Of the eight archaeological sites previously identified at the Dancing Point property, Site 44CC0141 is the only resource which has been investigated to the extent necessary to determine that it contributes to the National Register eligibility of the property under Criterion D. More detailed investigations of the remaining sites would be necessary to assess their physical integrity and potential for supporting further research on the prehistoric Native American occupation of the property.

Inventory of Contributing and Non-Contributing Archaeological Resources

Site #	Designation	Date	Contributing or Non-contributing
44CC0139	Multicomponent Prehistoric Native American-/Historic Euro-American site	Woodland/17 th c.	Non-contributing site
44CC0140	Prehistoric Native American site	Woodland	Non-contributing site
44CC0141	Multicomponent Prehistoric Native American-/Historic Euro-American site	Woodland/17 th -18 th c.	Contributing Site
44CC0146	Prehistoric Native American site	Middle-Late Archaic	Non-contributing site
44CC0147	Prehistoric Native American site	Middle Archaic	Non-contributing site
44CC0148	Historic site	17 th -18 th c.	Non-contributing site
44CC0149	Prehistoric Native American site	Undetermined	Non-contributing site
44CC0155	Prehistoric Native American site	Undetermined	Non-contributing site

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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.)

EXPLORATION/SETTLEMENT

ARCHAEOLOGY – HISTORIC – NON-ABORIGINAL

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1619-ca. 1800

1970-1976

Significant Dates

1619-1622 Virginia Company Period Settlement (Smith's / Southampton Hundred)

1622 Powhatan Confederacy Uprising

1970-1976 Design and Construction of Dancing Point House

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

EUROAMERICAN

Architect/Builder

Church, Thomas B.

Stewart, Robert W.

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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.)

Dancing Point is eligible for listing on the Virginia Landmarks Register and the National Register of Historic Places under Criterion A (Exploration/Settlement) and Criterion D (Archaeology – Historic – Non-Aboriginal) at the state level of significance, with a period of significance of 1619-ca. 1800. The early settlements at Dancing Point, particularly the Virginia Company Period settlements such as Smith's/Southampton Hundred, and subsequent settlement in the area, already have yielded information important in the area's history of European settlement and has potential to yield additional information about the prehistoric and historic occupations of the property. A brief archaeological surface survey of portions of the Dancing Point property conducted by staff of the Virginia Historic Landmarks Commission in 1982 resulted in the identification of eight archaeological sites located entirely or partially within the Dancing Point property, including 44CC0139, 44CC0140, 44CC0141, 44CC0146, 44CC0147, 44CC0148, 44CC0149, and 44CC0155. These sites represented the remains of prehistoric Native American occupations dating to the Archaic and Woodland periods, as well as Euro-American settlements dating to the seventeenth and eighteenth centuries. In 2015, archaeologists of the James River Institute for Archaeology, Inc., and the Virginia Department of Historic Resources conducted a more intensive subsurface investigation at Site 44CC0141. Of the previously documented archaeological sites at Dancing Point, this resource appeared to offer the greatest potential for identifying evidence of early historic settlement, particularly that associated with Smith's/Southampton Hundred, ca. 1619-1622. Although only limited archaeological investigations have taken place to date, the yielded data is sufficient to demonstrate that the Dancing Point property has considerable additional potential beyond what is known today about Site 44CC0141. High potential exists for significant prehistoric, Contact Period, and historic archaeological deposits associated with Native Americans, European colonists, and subsequent Euro-American occupants. Should additional investigations take place, they are anticipated to yield important information concerning all these time periods and cultural associations.

Dancing Point also is eligible for listing on the Virginia Landmarks Register and the National Register of Historic Places under Criterion C (Architecture and Landscape Architecture) at the local level of significance, with a period of significance of 1970-1976, and Criteria Consideration G, as a significant example of the Modern landscape architecture of Thomas D. Church, and the only surviving example in Virginia of his design; and as a significant example of Postmodern classicism as designed by Richmond architect Robert W. Stewart.

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

Professional archaeological testing at Dancing Point has revealed that, although the site soils have been disturbed by repeated plowing, the topsoil overburden contains significant artifact deposits associated with Woodland Period activity, and successive historic occupations from at least the second quarter of the seventeenth century through the American Revolution. In addition, a substantial subsurface feature likely dating to the eighteenth century was partially exposed, indicating that the site retains good subsurface integrity. Although no definitive evidence of Virginia Company Period settlement was obtained in this brief investigation, more intensive testing may yet provide confirmation of this ephemeral site component. As demonstrated at Site 44CC0141, the known archaeological resources, as well as those not yet identified, offer the potential for better understanding the successive uses of this property throughout both the prehistoric and historic periods of its occupation. As a result, the archaeological component of the Dancing Point property contributes to its eligibility under Criterion D in the area of Archaeology – Historic – Non-Aboriginal.

Dancing Point during the Virginia Company Period: Smith’s/Southampton Hundred, 1619-1622

Although short-lived, the English settlement at Dancing Point—known variously as Smith’s Hundred and Southampton Hundred—was among the largest and most ambitious of the “particular,” or privately-financed, plantations established along the James River during the first quarter of the seventeenth century.

The fledgling colony established at Jamestown by the joint-stock Virginia Company of London in May 1607 was plagued in its early years by hunger, disease, and troubled relations with the indigenous native peoples of the Powhatan Confederacy. Early hopes of exploiting the region’s natural resources for profit failed to materialize, and by 1613 the colonists had begun to plant tobacco. This crop at least provided a marketable export, but it quickly came to supplant any other enterprise and precipitated a system of monoculture that would dominate Virginia’s economic, physical, and social landscape of the colony for generations.

Suffering from internal tensions and desperate to protect its considerable investment, the Virginia Company had begun to introduce significant changes in the colony by 1618, including abolishing martial law, establishing private property ownership, and allowing greater individual freedom and political access. As summarized by historian Charles E. Hatch, “the program was prompted by a desire to make the Virginia enterprise a financial success, to increase the population, and to make the Colony attractive as well as to give the colonists more of a sense of participation.” One of the most significant results of these reforms was the establishment of “particular” plantations, known as “hundreds,” which were sponsored by groups of private

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investors in England. As the Virginia Company struggled to gain its financial footing, these private plantations were largely responsible for expanding the scope of settlement throughout the James River basin.⁵

Smith's Hundred, promoted by the privately-financed Society of Smith's Hundred, was named for one of its major investors, Sir Thomas Smith, who was then serving as treasurer of the Virginia Company. The Society's members also included other high-ranking Virginia Company officials such as Sir George Yeardley, who would soon be appointed as Virginia's governor. Comprising a vast tract of 100,000 acres north of the James River and west of the Chickahominy River within the Corporation of Charles City County, Smith's Hundred was among the first particular plantations authorized by the Virginia Company, and became one of the largest of the English settlements during the period 1619-1622.⁶

The earliest surviving record of the Society's activities are the minutes of a committee meeting held on 8 May 1618 at which treasurer Sir Edwin Sandys proposed that funds be expended to "entertain and keep" 35 men for a month before they sailed for Virginia. Most of these prospective settlers were farmers and laborers, but they also included four carpenters, two sawyers, and a bricklayer "with his tools." The men would be "well appareled," provided with all necessary "implements of labor" and weapons, and given 10 shillings upon their arrival in the colony. The committee then detailed the expenses for provisioning the party, providing an important record of the material culture of the early settlement, as well as insight into the expectations the investors had for the plantation as a profitable business venture. The inventory included clothing, shoes, and bedding for each man. They were well equipped with a variety of tools for farming, fishing, blacksmithing, and construction, along with arms (20 muskets, and 40 swords and daggers) and armor (20 breastplates and 36 helmets). Their stores also included 69 pencils and parchments, presumably for the use of the expedition's leaders. And the laconic notation near the end of the document: "For the women apparel," suggests that a certain number of female settlers were expected to accompany the men on the initial voyage.⁷

In addition to the mundane equipment necessary to establish a settlement from the ground up in the New World, the Smith's Hundred adventurers also carried with them beads "of all colors" and 100 pounds of copper "for the purchase of the land and corn if need be . . . to be traded."⁸ As observed by Antony F. Opperman and E. Randolph Turner, III, in their assessment of the archaeological manifestations of Anglo-Powhatan interactions during the Virginia Company Period, the inclusion of copper in the Smith's Hundred inventory is particularly significant, as it represents "one of the few times that the way by which land was acquired (other than by conquest) is specified in period records."⁹

Although they might have wished otherwise, the Smith's Hundred investors were well aware that they were not settling uninhabited territory. In 1607, John Smith and his fellow adventurers had unwittingly stumbled into the midst of the Powhatan Chiefdom, one of the most complex Native

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American groups on the eastern seaboard. As head of the largest “centralized polity” in Virginia, the paramount leader Wahunsonacock (or Powhatan) commanded the allegiance of local chiefs, or “weroances,” in 31 different districts, including a total population of approximately 13,000 men, women, and children. Among these subordinate groups were the Paspeheghs, whose territory encompassed the north shore of the James River on either side of the Chickahominy River, including Jamestown Island. This accident of geography meant that the Paspeheghs would make the first and most sustained contact with the new arrivals, and ultimately resulted in their early decimation and dispersal. By the time the Smith’s Hundred settlers set sail, the Paspeheghs had already been forcibly driven from their traditional territory and merged with other nearby groups.¹⁰ When they arrived, the new colonists did not set foot on virgin land, but rather took possession of a well-established cultural landscape characterized by a patchwork of woodland and cleared agricultural fields interspersed with recently abandoned village sites.¹¹

The Smith’s Hundred settlers arrived in Virginia sometime early in 1619, settling at Dancing Point¹², which was described as the “most convenient place within their limit.” Soon after, John Delbridge Yeardley wrote to the Society’s treasurer Sir Edwin Sandys, declaring that they had a “great store of good cleared grounds.” The colony was then suffering through a period of drought; this meant that the first crop of tobacco would be delayed, so they were putting their efforts into cultivating corn instead. The settlement was “altogether destitute of cows,” and Yeardley requested that some be sent from England. In the meantime, they planned to use the oxen already in the colony to “set up 3 ploughs” at Smith’s Hundred. Yeardley also reported the disturbing news that a “hopeful young gentleman” named Captain William Epes, who had been given charge over the settlement, had come to blows with a visiting seaman named Captain Stalling—the unfortunate result of “drunkenness which of late hath been too common.” Epes struck Stallings over the head with a sword in its scabbard, and he died from his injuries the following day. Epes was arraigned for the killing, but a sympathetic jury found him guilty of the lesser charge of “manslaughter by chance medley,” and he was restored to his command soon after.¹³

During its relatively brief occupation, Smith’s Hundred was under the direct authority of Sir George Yeardley, who had recently arrived in the colony as its new governor. Early in his tenure, Yeardley expressed some misgivings about whether he could devote sufficient time to the new plantation in addition to his official duties. Yet he continued to direct its affairs on behalf of the investors in England, and would soon build a “mansion house” there. Smith’s Hundred sent two representatives, Captain Thomas Graves and Mr. Walter Shelley, to the General Assembly held at Jamestown in July-August 1619. Around the same time, another group of 42 settlers left for the colony aboard the ship *Diana*, although five died on the voyage. Additional supplies sent to Smith’s Hundred during this early period included 36 bushels of English meal, 40 swords, and 25 suits of armor. By January of 1620, however, reports arrived in London that there had been “much sickness” among the residents of Smith’s Hundred, “so that this year no matter of gain or of great industry can be expected of them.”¹⁴

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In May 1620, Sir Thomas Smith relinquished his shares in the Society of Smith's Hundred to Henry Wriothesley, the Third Earl of Southampton, after which the plantation was known as Southampton Hundred. By this time, 310 colonists had been sent to the settlement, which now included St. Mary's Church, presided over by Reverend David Sandys. In her 1618 will, the wealthy widow Mary Robinson of St. Olave's Parish, London, had donated £200 towards the construction of the church and purchase of various furnishings, including a silver communion service. Some of these items, including a chalice inscribed: "The Communion Cupp for Snt Mary's Church in Smith's Hundred in Virginia," have survived and are now in the possession of St. John's Church in Hampton, Virginia. These items are reputed to be the oldest church plate in the United States.¹⁵

Around the time that Smith's Hundred was established, additional bequests of £550 from an anonymous donor who identified themselves only as "Dust and Ashes," and £300 from Mr. Nicholas Ferrar, Senior, were made specifically for educating and Christianizing Native American children in the colony. Virginia Company officials decided that the responsibility for implementing this plan should be given either to the Society of Martin's Hundred or Southampton Hundred. The Martin's Hundred representatives demurred, pleading that "their plantation was sorely weakened and as then in much confusion." The directors of Southampton Hundred showed equally little interest, even offering to contribute another £100 to the project should they be excused from participating. Sir George Yeardley himself expressed doubts that they could convince the Native Americans to entrust their children to the English, "by reason of their tenderness of them and fear of hard usage." Notwithstanding these protests, the Virginia Company determined that the school would be established at Southampton Hundred. Yet, it is not clear whether any progress was made before the devastating Powhatan Attack of 1622 destroyed any goodwill the English may have had for their Native American neighbors.¹⁶

On the morning of 22 March 1622, a well-coordinated assault by Native Americans throughout the James River basin caught the English almost totally unprepared, and left 347 colonists dead. Five settlers at Southampton Hundred were killed in the attack, including Robert Goffe and his wife, William Larkum, John Davies, and William Mountfort. By June, the plantation's residents were petitioning the governor for a supply of corn, complaining that continued harassment by the Indians had prevented them "from planting corn, tobacco, and other necessary employment whereby they might be able to subsist." It appears that the remaining residents abandoned the Dancing Point settlement soon after, many of them likely relocating further down the James River to Hog Island where the Society also held property. Despite a substantial investment of some £6,000 to establish and maintain the plantation, Southampton Hundred ceased to exist a mere three years after it had begun.¹⁷

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Sandy Point Plantation, The Neck, Ruthven, and Dancing Point, 1637-present

Tracing the post-Virginia Company period ownership and use of the Dancing Point property is complicated by the fact that this area just west of the Chickahominy River remained part of James City County until 1720. That county's court records were heavily damaged during the Civil War, and the resulting loss of deeds makes it difficult to accurately reconstruct land ownership prior to 1865. However, the available documentary evidence indicates that this property and environs were settled by Anglo-Virginians in the late 1630s and early 1640s. By the early eighteenth century, it appears that the property had become part of "The Neck," a component of the vast Sandy Point estate amassed by the wealthy and prominent Lightfoot family.

In May 1638, Benjamin Carroll received a patent for 700 acres of land from the Crown. This tract began at "a sandy point" and extended down the James River to Dancing Point. It is not entirely clear whether this grant included all or part of the current Dancing Point property, which may also have been included within Bartholomew Knipe's 100-acre patent of August 1642. Knipe's property was located southwest of During Point, was bounded to the southwest on the James River, and was "compassed in from Dancing Point with Epse Bay," a geographical feature which likely was named for Smith's Hundred leader Captain William Epes.¹⁸

Although it is not known who owned or occupied the Dancing Point property during the remainder of the seventeenth century, more than likely it was acquired by Francis Lightfoot between 1709 and 1727. Francis's father was Philip Lightfoot, a well-connected tobacco planter and office-holder who had purchased property on the James River in James City (later Charles City) County by 1699. This riverfront acreage formed the core of what would become the Sandy Point plantation, with its mansion house—"Tedington" (later corrupted to "Tettington")—located about 1.5 miles upriver from Dancing Point. When Lightfoot died in 1708, he left the 790-acre Sandy Point property to his son Francis. According to a later legal document, Francis subsequently "entered upon the said lands, and purchased some adjoining tracts, whereby the said devised lands are become more profitable, and of much greater Value." Although there is no definitive evidence of the transfer, the current Dancing Point property probably was included in Lightfoot's Sandy Point holdings before he died in 1727.¹⁹

After Francis Lightfoot's death, the property passed to his younger brother, Philip Lightfoot. Known as the "merchant prince of Yorktown," Philip Lightfoot was a shrewd businessman who profited from Virginia's booming transatlantic slave trade, using the proceeds to amass a vast landed estate with plantations in York, Surry, Charles City, Brunswick, Goochland, New Kent, Prince George, and Hanover counties, as well as lots in Yorktown and the town of Blandford, later incorporated into the City of Petersburg. When he died in 1748, he left a fortune in enslaved people, silver, cattle, and other goods. His eldest son William, who lived at Tedington, inherited all of his father's land in Charles City County, 60 enslaved African Americans, and £200 to repair the house.²⁰

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William Lightfoot died prior to 1771, after which Tedington and the Sandy Point estate passed to his son, also named William, who died in 1809. His son, William Howell Lightfoot of “Cabin Point” in Surry County, subsequently inherited Sandy Point. However, he died the following year, and for the next 25 years his Surry County lands—by then comprising well over 4,000 acres—was administered by the executors of his estate.²¹

The first documented reference to the Dancing Point tract as a distinct component of the Lightfoots’ Sandy Point plantation came in 1812, when John Colgin was taxed on a 786-acre parcel listed as “The Neck.” Colgin had married William Lightfoot’s widow, Anne, and likely acquired the property through this connection. In January 1817, Colgin sold The Neck to William Prosser, who in turn deeded it back to the Lightfoot estate that same April. Meanwhile, Sarah Stewart Lightfoot, the widow of William H. Lightfoot, had married John Minge, who appears to have been involved with managing the Sandy Point lands, including The Neck. When their daughter, Sarah Melville Minge, married Robert Buckner Bolling in 1831, she brought Sandy Point as her dowry.²²

A wealthy landowner who lived at “Centre Hill” in Petersburg, Bolling employed resident farm managers to supervise the Sandy Point plantation. In 1841-1842, one of these superintendents, a Mr. A. Nicol, authored a series of articles about Sandy Point plantation for *The Farmer’s Register*, a popular agricultural journal. According to Nicol, the Neck (or “lower farm”) comprised 600 acres and was cultivated in three fields of corn, wheat, and clover. He explained that the entire Sandy Point plantation was home to about 90 enslaved African American farm laborers, and numerous others who were employed as gardeners, fishermen, and domestic servants, as well as those too young or old to work. “On each of the divisions of the estate,” he noted, “the buildings for farm purposes are ample, though neither arranged nor located so well as they might have been. The buildings, with the exception of those on the Teddington division, are old. An entire remodeling, adapted to the intended improvements on the estate, is now being commenced.” As with the other plantation tracts, The Neck had its own resident overseer, who was responsible for the “care and control [of] an adequate number of negroes (*sic*), horses, oxen, &c., for the performance of the labor on the division of the estate committed to his care.”²³

In 1852, Bolling advertised Sandy Point for sale. “The whole tract contains 4,454 acres of unsurpassed natural quality,” he claimed. He then went on to describe each of the “sub-divisions,” including:

THE NECK—contains 984 acres, 551 limed, clovered, and in a high state of cultivation; 168 in wood and timber, and 264 meadow or marsh land well meadowed and reclaimable at small expense. A valuable winter Fishery belongs to this farm. BUILDINGS—a small new frame dwelling, smoke house, negro houses, stable and large barn, with stationary horse power and shelter.²⁴

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A plat of the property prepared the previous year indicated the bounds of each division of the Sandy Point estate, including The Neck (Figure 1). A group of three buildings, one large and two smaller, was located in the west-central portion of the tract, just to the north of the current Dancing Point property. These likely represented the slave quarters and agricultural buildings described in Bolling's 1852 advertisement.

In June 1852, Robert B. Bolling and Sarah Melville Bolling of Petersburg sold 3,898.575 acres, including The Neck, to Richard Baylor of "Kinloch" in Essex County, Virginia, for the considerable sum of \$130,000. As with his predecessor, Baylor did not reside at Sandy Point; yet his brother, Thomas Gregory Baylor, served there for a number of years as farm manager.²⁵

A map of Charles City County prepared by Confederate military cartographers in 1863 (Figure 2) depicts the main house at Tedington (labeled "Baylor") surrounded by a variety of outbuildings, but no significant built improvements within or near the current Dancing Point property.

Richard Baylor died in 1862, and a subsequent dispute among his heirs resulted in Sandy Point plantation being divided into five equal parts as the result of an Essex County chancery court ruling in the early 1870s. The current Dancing Point property was encompassed by Lot No. 5 of this division, which was allocated to Baylor's daughter, Catherine B. Baylor. In September 1908, Catherine's sister, Helen S. (Baylor) Hudgins and Helen's husband S.K. Hudgins of Norfolk, Virginia, deeded 636 acres of this property to Dr. Kirkland Ruffin of Norfolk and J.B. Ruffin of Danville, Virginia. It does not appear that either of the Ruffins resided permanently on this property; however, Dr. Ruffin's son did. According to his 1917 World War I draft registration form, the 22-year old Kirkland Ruffin, Jr., was then employed as a farmer by his father at "Tettington, Virginia."²⁶

In February 1929, Dr. Ruffin and his wife Mary Dunn Ruffin sold the "The Neck" property—then including 700 acres—to George R. Wright of Charles City County. Wright later defaulted on the mortgage, however, and in June 1936 the widowed Mary D. Ruffin repurchased the property at public auction for \$12,000, considerably less than what Wright had paid. Two years later, Mary deeded the tract to her son for the balance due on the deed of trust and \$1,500 in taxes.²⁷

Kirkland Ruffin, Jr., and his wife Lucy W. Ruffin continued to reside on the property, which they renamed "Ruthven." In January 1959, the Ruffins deeded a ¼ undivided interest in 340 acres to their four daughters—Lucy Ruffin Green (widowed), Mary Ruffin Smith (and her husband A.L. Smith, Jr.), Jane Ruffin House (and her husband Douglas House), and Elizabeth Ruffin Hancock (and her husband James A. Hancock, Jr.)—while the parents reserved for life their "dwelling house" on 10 acres. In March 1969, the Ruffin daughters and spouses sold 49.85

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acres at Dancing Point to Lucy H. Sydnor. Mrs. Sydnor subsequently purchased an additional 96.2 acres from the Ruffin heirs in August 1984. The current owners, Bruce L. Howard, Sr., and Betty H. Howard, purchased the Dancing Point property in June 2014.²⁸

Design and Construction of the House at Dancing Point

Summary

In March 1969, Lucy H. Sydnor (wife of Eugene B. Sydnor) purchased 49.85 acres at Dancing Point in Charles City County, Virginia, from four daughters of Kirkland Ruffin and Lucy W. Ruffin, Jr.: Lucy Ruffin Green (widowed), Mary Ruffin Smith (and her husband A.L. Smith, Jr.), Jane Ruffin House (and her husband Douglas House), and Elizabeth Ruffin Hancock (and her husband James A. Hancock, Jr.). The Sydnors maintained a primary residence at 6000 St. Andrew's Lane in Richmond, and utilized Dancing Point as a weekend residence. In 1959 the Sydnors initially hired landscape architect Thomas B. Church for the first of two significant residential commissions. For the first commission, focusing on gardens at the Sydnor's house 6000 St. Andrew's Lane, Richmond, Church produced designs in 1959 and again in 1962 (Figures 3 and 4).²⁹ Church's first landscape commissions for the Sydnors, at St. Andrew's Lane, were for a new back garden for the residence, to accompany a small rear addition. That garden was a small lawn framed by a low brick seat wall planted with border plantings, very much in the same scale and character of Church's Bay area gardens. The Sydnors would later commission additional designs for their St. Andrew's Lane residence from Richmond architect Robert .W. Stewart, AIA, who produced the requested designs (apparently renovations and additions) in 1967 and 1983.³⁰

The second Sydnor commission was for Dancing Point, the Sydnors' weekend property.³¹ Between 1970 and 1975 both Church and Stewart, working together, produced drawings for a new house and associated gardens.³² This commission will be discussed in detail below.

In the early 1980s, following her separation (and eventual divorce) from Eugene, Lucy Sydnor made Dancing Point her full time residence, purchasing an additional 96.2 acres from the Ruffin heirs in August 1984. Dancing Point remained her home until her death on 3 July 2006, at age 85.³³ After the separation and divorce, Eugene B. Sydnor, Jr. commissioned renovation drawings from Stewart for his new residence at 5806 Grove Avenue.³⁴ Mr. Sydnor died on 9 September 2003.³⁵

The Clients: Eugene B. Sydnor, Jr. (1917-2003) and Lucy Harvey Sydnor (1921-2006)

Eugene B. Sydnor, Jr., was born in Richmond, Virginia. Sydnor attended St. Christopher's School³⁶ in Richmond, graduated from Princeton University, and received an MBA from the Harvard Business School.³⁷ Following graduation, Sydnor entered Naval Reserve training school at Northwestern University. While there he met Lucy Harvey, a Chicago native, and they

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married in 1942 before Sydnor entered active duty.³⁸ Sydnor served on a destroyer in the U.S. Navy during World War II,³⁹ rising to the rank of First Lieutenant.⁴⁰ Lucy Harvey Sydnor was born in 1921 in Winnetka, Illinois. Mrs. Sydnor attended the North Shore Country Day School and the Master's School at Dobbs Ferry, and later attended Smith College.⁴¹ She moved to Richmond during World War II, after her marriage to Eugene B. Sydnor, Jr.⁴² Eugene and Lucy had four children: Alice, William H., Eugene B. III, and Charles F. Sydnor.

After the war, Eugene Sydnor became a successful businessman, holding leadership positions with the Richmond Better Business Bureau, both Virginia and National Retail Merchants Associations, and both Richmond and United States Chambers of Commerce. Sydnor served in the Virginia House of Delegates from 1953 to 1955, and the Virginia Senate from 1955 to 1959. In 1956, Sydnor sponsored legislation that created the State Council for Higher Education. He later served as the first Chairman of the State Technical Education Board and the first Chairman of the State Board of Community Colleges. Sydnor also served on the Virginia Commission of Constitutional Government, and was the director of the Virginia Division of Industrial Development and Planning.⁴³ Sydnor remained an avid sailor throughout his life, sailing his sloop *Etoile* in many East Coast races and participating in every Newport-Bermuda race from 1968 to 1996.⁴⁴ After the 1972 Newport-Bermuda Race, Sydnor raced the *Etoile* across the Atlantic to Virgo, Spain, in the *Regatta del Descubrimiento*, commemorating the 480th anniversary of Christopher Columbus' transatlantic voyage.⁴⁵

Lucy Harvey Sydnor was active in civic and cultural affairs, with a particular interest in historic preservation. She was also a Life Member of the Association for the Preservation of Virginia Antiquities, serving on the APVA Board of Directors from 1970-1982, and was the first Chair of the Virginia Committee, a fundraising arm of the APVA. During the 1970s Mrs. Sydnor led the effort to save the historic Richmond and Kanawha Canal and tidal basin in Richmond, spearheading efforts to relocate the proposed Downtown Expressway to avoid these historic resources.⁴⁶ She also was involved in several restorations in the Church Hill neighborhood of Richmond, and in the designation of the Maggie L. Walker House as a National Historic Landmark. Mrs. Sydnor was one of the founders of the Lower James River Association (serving as its president from 1980-1982, and Chairman of its Board from 1982-85)⁴⁷ and, in 1985, she was elected the first life member of the Lower James River Association Board. Mrs. Sydnor was also a charter member of the Council of the Virginia Museum of Fine Arts, and served as its second president.⁴⁸ She was a member of the Lewis Ginter Botanical Garden, the National Trust for Historic Preservation, the Raleigh Tavern Society of Colonial Williamsburg, the Jamestown Council of Republican Women, and the Smith College Alumni Association. She also attended the Attingham Summer School, sponsored by the British National Trust.⁴⁹

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The Landscape Architect: Thomas Dolliver Church (1902-1978)

Thomas Dolliver Church was born in Boston in 1902. He grew up in San Francisco, attended the University of California at Berkeley and, later, Harvard. After graduation in 1922, he spent time in Europe on a Sheldon Travelling Fellowship, afterward returning to the United States to teach landscape architecture at U.C. Berkeley. He began to practice architecture in 1929 and, three years later, opened his own office at 402 Jackson Street in San Francisco, where he remained until his retirement in 1977.

Church's architectural designs combined the natural environment and economic climate of the 1930s through the 1970s, and led to the development of what became known as the California Style. Church designed gardens for the expanding middle class, both in cities and in Bay Area suburbs. While residential designs made up the majority of Church's work, he also designed landscapes for multi-family housing, industrial plants, and hospitals, and served as consultant to Stanford University and the University of California's Berkeley and Santa Cruz campuses. Church's designs were featured by a number of popular home and garden journals, primarily Sunset magazine. Church published two books, Gardens are for People (1955, reprinted 1983), and Your Private World (1969).

Church's most important works include the Dewey Donnell garden, El Novillero, in Sonoma, California (1948) (designed with Lawrence Halprin, who was then working for Church); the beach garden of Mr. and Mrs. O. Martin in Aptos, California (1948); the General Motors Technical Center in Warren, Michigan (1956); portions of the campuses of the University of California at Berkeley and Santa Cruz; and Longwood Gardens in Pennsylvania.

Church collaborated with architects such as William Wurster and Gardner Dailey. He influenced many young landscape architects, including future leaders of the profession such as Garrett Eckbo, Robert Royston, and Lawrence Halprin, all of whom worked for Church early in their careers. Church's awards include the Gold Medal of the American Society of Landscape Architects and the Fine Arts Medal of the American Institute of Architects.

Thomas Church is one of the founders of Modern landscape design, with a portfolio of over 4,000 landscape designs. His work is characterized by concise, minimal designs that emphasized simplicity of pattern and planting materials and ease of use over formal complexity and elaborate plant palettes, creating landscapes that became settings for family life. Many of Church's landscape designs were for residences in the rapidly-expanding California suburbs.⁵⁰ Church published several articles in the San Francisco Chronicle and the journals House Beautiful and Sunset, in addition to his books.⁵¹ His suburban landscape plans emphasized spare design, simple planting schemes, the openness of a site, and views out into the landscape. These qualities are very much in evidence in Church's design for Dancing Point. The house embraces the landscape, becoming, in effect, a sophisticated platform for viewing the landscape and the river beyond. Nothing in Church's design interferes with or distracts from views of the river.

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The Architect: Robert W. Stewart, AIA (1937-1994)

Church's collaborator at Dancing Point was Robert Welton Stewart, an accomplished and highly-respected architect based in Richmond, Virginia. Stewart was born in Kansas, and grew up in Minnesota. He graduated from Duke University, and obtained a Master's degree in Architecture from the Yale School of Architecture. He began his career working as a draftsman at the Richmond firm Baskervill and Son, and later worked for Warren Hardwicke and Partners. He opened his own architecture firm, Interplan, in 1972, the year before he entered into collaboration with Church on Dancing Point.⁵²

Stewart focused on designing and remodeling residences in Richmond, specializing in Modern architecture. Stewart's major works include the Pavilion at Providence Hall for the Colonial Williamsburg Foundation; Virginia Commonwealth University's Conference Center, and the north and south wings of the Virginia Museum of Fine Arts (with Warren Hardwicke and Partners) in Richmond.⁵³ Stewart was active also in historic preservation activities, including a restoration of the Pace-King House in Richmond; a restoration of the Kent-Valentine House for the Garden Club of Virginia in Richmond; a Master Plan of Stratford Hall in Westmoreland County; and a restoration of Historic Christ Church in Lancaster County.⁵⁴ Stewart was for many years a trustee of both the Historic Richmond Foundation and the Association for the Preservation of Virginia Antiquities (APVA), and served as president of the William Byrd Branch of the APVA.

Stewart was awarded the Virginia Society of the American Institute of Architects' Distinguished Service Award in 1982. Stewart's commitment to preserve Richmond's architectural heritage was recognized by the Historic Richmond Foundation with a Distinguished Preservationist of the Year Award in 1992. In bestowing the award upon Stewart, the Historic Richmond Foundation noted "While his specific works would merit this award on their own, Mr. Stewart's true genius in many cases has been working behind the scenes to ensure that a project is at first considered, and then accomplished."⁵⁵ Stewart's design for The North Wing of the Virginia Museum of Fine Arts was awarded the 2000 Test of Time Award from the Virginia Society of the American Institute of Architects. The North Wing, along with landscape architect Lawrence Halprin's Sculpture Garden (which was designed in conjunction with the North Wing), was demolished in 2006 to make way for the McGlothlin Wing which was completed in 2010. (This commission reflects another link between Stewart and Church, as Halprin worked for Church early in his career.) Robert W. Stewart died in 1994.⁵⁶

The Design of Dancing Point

The first record of conversations about Dancing Point are a 19 February 1970 field report documenting a meeting attended by Lucy and Gene Sydnor, Victor Woodson, Robert "Bob" Stewart, and Thomas D. Church.⁵⁷ That field report, issued by Church, noted that Church "Visited Dancing Point and saw the recent work of clearing and bulkheading. Discovered new

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vistas and areas of special excitement which influenced later discussions of road access and house orientation.”⁵⁸ The bulkheading (adding wooden pilings and other materials to reinforce the point against erosion) was carried out by Victor Woodson, who remained connected to the project as a contractor.

On the subject of the road, Church noted that they had “...settled on the lower crossing pending further cost analysis. This involves a bridge across the mouth of the swamp. The bridge will be built on steel piling and will have a slightly arched form. Clearance under the bridge was tentatively set at 7 to 8 feet with a span of 45 feet, allowing room for passage of small boats and future equipment if the swamp is cleared in the future.”⁵⁹

Writing about the discussions about site work, Church noted that “A tentative road alignment was eye-balled in the field and will be staked and transferred to the survey. Victor will also obtain further topographic data to include an up to date line of the top of the bank around the building site and shore line, all trees of 6 inch caliper and over on the building knoll, an indication of which trees have been removed, and the addition of the grid lines from which he worked. It is suggested since the equipment is moving off the job, that the sand fill in the swamp area be carried out as originally planned.”⁶⁰ This discussion appears to have been recorded in an undated sketch retained in Church’s papers at the University of California, Berkeley (Figure 5).⁶¹

Church further recorded the conversations about the location and siting of the house:
New interest was shown by all in the Chickahominy side of the building site, from both the standpoint of the orientation (S.E.), protection from wind and sun, and both near and distant views. This resulted in tentatively turning the house and court into the south with a major axis from the front entry to the tip of Dancing Point, and a cross axis from the swimming pool site, across the courtyard to the James river. Bob Stewart will start schematic sketches to determine if the program will fit into the area selected. Variations of this theme, or entirely new and different ideas will be welcomed.⁶²

The undated sketch noted above also appears to be related to this site discussion, and records this early consideration of the house siting, which was to be later changed.⁶³

The field report concluded with the establishment of a tentative schedule. As Church noted, “A tentative time schedule was discussed with the Sydnors. Bob Stewart was to check and report on its feasibility:

March 1 – June 1, 1970	Preliminary studies
June 1 – Oct 15, 1970	Review of working drawings
Nov. 1, 1970	Completion of working drawings and specifications

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Nov. 15 – Feb, 15, 1971	Review, cost estimates and acquisition of materials by contractor
March 1971	Start construction” ⁶⁴

As with all schedules, this schedule expressed more hope than reality. The actual construction extended through 1974.

The next surviving correspondence between the Sydnors and Church occurred on 27 August 1970 in the form of a letter. In that letter, Church noted

I'm making a flash trip to Richmond on Wednesday, Sept. 9th to see a Mrs. Edward Gunst who is building a house there somewhere. Just in case you and Sid are there and are free I'm hoping we might meet Wednesday evening. I arrive on United 262 at 6:58 pm. My appointment with Mrs. Gunst is for Thursday. She has made a reservation at the Com. Byrd Motel, so we can at least talk by phone. Carl Hummelsine is picking me up around one o'clock on Friday and taking me to Williamsburg for the evening and a working session Saturday AM. I leave Richmond on the 4:10pm flight Saturday afternoon. It would be nice if we could meet.”⁶⁵

This letter is significant for several reasons. In addition to documenting that the design discussions continued between the Sydnors and Church, it also revealed that Church had a long-standing relationship with Carl Hummelsine, the President of the Colonial Williamsburg Foundation, and that Church was meeting with another potential client in Richmond, Mrs. Edward Gunst. The Hummelsine connection is an interesting one, as it reveals a series of conversation about commissions, both potential and actual, offered to Church at the Colonial Williamsburg Foundation (to be discussed below). The Gunst connection is similarly interesting, as the Gunsts had previously contracted for extensive commissions (1938-1939 and 1953) with landscape architect Charles Gillette for their residence in Richmond.⁶⁶

The next visit by Church to Dancing Point was recorded in an 11 February 1970 field report drafted by Church. In that report, Church noted that he “Reviewed house drawings and visited site.”⁶⁷ In addition, Church recorded that they “Discussed house location and set a tentative site for the living room and the main block of the house. This will be reviewed on paper, restaked on the property and reviewed again in relation to views and trees.”⁶⁸ The new location offered several advantages.

The present location promises to allow enough space to the east for a pool at house level. Bob may want to include an outside john in the house plan for this area, as well as a small dressing room (could be enclosed or open air?). While this house may be plaster (?) in a dirty Italian pink, the paved areas around the house and courtyards could be a sympathetic color in brick. Bob will stabilize the

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present plan and the site location and send to us. Some preliminary studies of the site and garden layout can be started.⁶⁹

Several minor changes were discussed, including “Victor will arrange for the minor changes in the realignment of the breakwater and the filled areas on the island.”⁷⁰ Church concluded the report by noting that “Lucy will make sure that there is an inexhaustible supply of chocolate cookies on hand whenever we all meet for a picnic.”⁷¹ The reported noted that the next meeting would “could be around the middle of November.”⁷²

Design work appears to have dragged out, as there is no record of a November 1970 meeting. The next correspondence was not until 10 June 1971. In that letter, Grace Hall, Church’s secretary, wrote Mrs. Sydnor to inform her that

I’m sorry to report that Mr. Church has developed a problem with his back and has been confined to his bed for the past week. His doctor reports that several weeks of treatment and convalescence will be necessary before he can return to the office, much less travel. This means that his proposed visit to Richmond must be postponed. We will be in touch with you when it is possible for him to reschedule this trip.⁷³

Church did not seem to recover from his injuries until autumn.

It was on 28 October 1971 that Church wrote to Mrs. Sydnor to “confirm our arrangements for the landscape design for your new house at Dancing Point, Virginia.”⁷⁴ That letter took the form of a contract, setting forth specific conditions to be followed. Those conditions included provision such as “Your architect will supply us with a topographic map of the property and architectural plans.”⁷⁵

The letter included specific conditions for collaboration with Stewart, including:

We will collaborate with you and your architect in locating the house on the property, solving entrance problems and establishing floor grades. We will supply him with any information needed for his working drawings, such as take-off locations for water and drain lines, switches and stubouts for garden lighting, locations and design off steps, and terraces or retaining walls which are to be a part of the general contract.⁷⁶

Church included additional provisions such as “We will prepare preliminary design studies including all required landscape elements such as entrance road and parking, terraces, swimming pool, recreation facilities, house and garden service areas and any other special requirements in your program.”⁷⁷ Church further elaborated upon the overall scope of the project by noting that “When the design is approved we will submit a final master plan for the project.”⁷⁸ Church produced a sketch (dated Oct. 1971) to accompany

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this report (Figure 6).⁷⁹ This sketch depicts the full project, closely resembling its final form (three pavilions connected by two transparent connecting wings, and a swimming pool, organized around an entrance court. The sketch included only two items, a tennis court and a small terrace were not built.

Church also described the compensation, which included “A master plan design fee of \$3000.00 payable \$500.00 as a retainer, \$1500.00 when design studies have been approved, [and] \$1000.00 when the final plans are submitted.”⁸⁰ Travel expenses were to be billed at \$300 per day plus travel expenses. Finally, Church specified that the “Cost of working drawings (layout, details, water, lighting, drainage) and planting in collaboration with a local man, will be determined when the extent of the work becomes clear. I would estimate the cost between \$2500.00 and \$25000.00. This could be done on a time basis or a pre-determined fixed fee.”⁸¹ The contract was signed by Lucy H. Sydnor on 21 [?] November 1971.⁸²

In addition to the extensive commissions for the Sydnors Richmond and Charles City County, and the possible Gunst commission in Richmond, Thomas Church carried on an extensive professional correspondence with Carlisle “Carl” Humelsine, the President of the Colonial Williamsburg Foundation, and other members of the foundation, between 1970 and 1975. Many of Church’s trips to Virginia included visits to both the Sydnor’s projects as well as Colonial Williamsburg projects. Church engaged in a wide variety of project for Colonial Williamsburg. Projects included a new approach and sculpture island at the Cascades Restaurant.⁸³ Other projects included a new dining room (identified in a later letter as located in the Abby Aldrich Rockefeller Folk Art Collection), a “new pool + connections” (location unidentified), and a “relocated boxwood, redesigned steps from house to terrace, located gazebo” for the “Humelsine’s House.” For this work, Church charged for two days on site plus travel.⁸⁴ Additional work included an expansion of the Williamsburg Inn (including a new dining room)⁸⁵ and a new entrance approach to the main Information Center.⁸⁶ Church appears to have developed a series of landscape projects in Virginia in last decade of practice before his death in 1978.

The earliest surviving architectural drawings for Dancing Point date to 6 April 1973 (Figure 7).⁸⁷ (No set of architectural drawings for the house survive in their entirety.) The 6 April 1973 set, produced by Thomas Church and identified as “Swimming Pool,” show the initial pool design (a rectangle with a semicircular extension to the north), as well as two of the three pavilions, the bedroom and kitchen and dining room pavilions. The third pavilion, the living room pavilion (which in Church’s October 1971 site sketch) was left off; that pavilion was constructed later, in 1975, and conforms to the location of the October 1971 site sketch, and the general massing and finishes of the original two pavilions. In the 6 April 1973 drawing, only three rooms are identified in the bedroom pavilion (“Charlie’s Room,” “Guest Room,” and “Master Bedroom”), and no rooms are identified in the kitchen and dining room pavilion, but the room arrangement conforms largely to the room arrangement as constructed.⁸⁸ “Charlie’s Room” is the only space

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in the house identified by a family member's name (that of the Sydnor's youngest child); it is so identified on both the 6 April 1973 drawings and the 26 November 1973 site sketch. The tennis court has been omitted, and does not reappear on any site plan for Dancing Point.

The 26 November 1973 Church sketch (labeled "Sydnor Study", Figure 8) further refines the site, adding several features to the previous 6 April 1973 drawing⁸⁹ The swimming pool is altered only slightly (the general shape remains, with some refinement to the corners), but the site is more fully developed. The entrance court is more fully refined, the walks adjacent to the pavilions are added, several small terraces located (though not constructed), and a court developed to the north of the kitchen and dining room pavilion (though the proposed greenhouse became a small indoor pool house). The 26 November sketch also includes a dotted-in footprint of the living room pavilion, clearly intended to be constructed at a future date. This site sketch does not delineate rooms, but several room usages are identified by general location.⁹⁰ In the kitchen and dining room pavilion, Church's sketch identifies the location of the kitchen, dining room, and library, as well as a maid's room, all of which were constructed in those locations. In the bedroom pavilion, the spaces are labeled "study," "MBR" (master bed room), "guest," and "Charlie," the only space in the house identified by a family member's name (that of the Sydnor's youngest child).⁹¹ A set of undated photographs made by Thomas Church record the appearance of Dancing Point with the bedroom and kitchen and dining room pavilions constructed, but before the construction of the living room pavilion and swimming pool, suggesting a date of ca. 1975 (Figures 10 and 11).

The final set of surviving drawings for Dancing Point were produced by Robert Stewart, AIA, through his firm Interplan (Figure 9).⁹² The drawings (only three sheets survive from a set of unknown size) were revised on 6 June 1975 "to show approx. locations of underground utilities." Their original production date is unknown. The three sheets (sheets 1, 3, and 5) record the site plan (sheet 1), elevations of the new living room pavilion (sheet 3), proposed interior paneling for the living room pavilion (sheet 5). These drawings are the earliest surviving drawings for the project produced by Robert Stewart. Sheet 1, the site plan, identifies the bedroom pavilion and the kitchen and dining room pavilion (now for the first time identified as "Central Pavilion" as existing, and depicts the living room pavilion as constructed. The site plan records that the small terraces proposed in Church's 26 November 1973 sketch were not built, but that the proposed "kitchen court."⁹³ The greenhouse is still identified in that vicinity, though it is not identified as existing, and it is not clear when the enclosed pool house was proposed for that location. The entrance court is shown largely as constructed, and the drawing contains a note to "See dwgs. By T. Church for future swimming pool, indicating that it was not yet constructed."⁹⁴ Sheet 3 records the elevations of the living room pavilion largely as constructed. The final surviving sheet, sheet 5, depicts what is apparently a proposed set of paneled finishes for the living room pavilion; this was not constructed. The building and landscape depicted in the 6 June 1975 Stewart drawings is largely as constructed, and largely as survives at present.

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Postmodern Design and Dancing Point

Stewart was 35 years old when he first collaborated with Church at Dancing Point; he was also Church's junior by the same 35 years. While Church was drawn to the spare, economical lines of International Modernism, Stewart was part of a younger generation that was looking past Modernism and toward an architecture that was freer and more expressive, a design ethic that would become known as Postmodernism.

Postmodernism, originating in the United States during the 1960s and early 1970s, can be viewed as a reaction to the limitations of international Modernism. International Modernism often resulted in buildings that were rational but also stark and reductive, and many architects came to believe that Modernism failed to create buildings that were beautiful, or even interesting. In response, some architects began to experiment with buildings that embraced color, decoration, historic reference, and human scale. Success was no longer to be defined by merely meeting functional requirements through minimal means.

Robert Venturi's Complexity and Contradiction in Architecture (1966) was one of the most significant books in the burgeoning Postmodern movement. It encouraged readers to look back through architectural history for inspiration, and turned Mies van Der Rohe's dictum "less is more" into "less is a bore." As Venturi phrased it "Architects can bemoan or try to ignore them [classical ornament and historic references] or even try to abolish them, but they will not go away. Or they will not go away for a long time, because architects do not have the power to replace them (nor do they know what to replace them with)." ⁹⁵ One of the early monuments of Postmodernism is Venturi's Vanna Venturi House (1962-64) in Chestnut Hill, Pennsylvania, one of the hallmarks of which was its use of historic references (such as the prominent gable) though in an ironic manner (the split in the gable). Venturi's second book, Learning from Las Vegas (1972, with Denise Scott Brown and Steven Izenour), extended the arguments begun in Complexity and Contradiction, arguing that, in contract with the Spartan utility of International Modernism, new architecture should "accommodate existing needs for variety and communication," appropriating references to historic architecture as signifiers to enrich the visual messages conveyed by architecture. Architects designing with Postmodernism in mind often designed with historic references in mind. One of the qualities of Postmodern architecture was a willingness to look at the history of architecture for inspiration, sometimes seriously (Allan Greenberg's Farmhouse in Connecticut, 1979-83, with its reverential references to Mount Vernon), and sometimes humorously (Charles Moore's Piazza d'Italia, New Orleans, 1978, with its over-the-top evocation of Roman sculpture).

While the landscape of Dancing Point very much reflects Thomas Church's grounding in a Modern conception of landscape design, the house at Dancing Point very much reflects Robert Stewart's interest in Postmodern architecture. The house, while reflecting many tenants of International Modernism, such as its use of large expanses of single-sheet glass glazing; unadorned, flat white stucco exterior walls, connectors glazed from floor to ceiling on both sides,

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reducing the wall to a minimal glass enclosure; and its siting on a simple, unadorned, Modern landscape. There are elements, however, in the building, that reflect a Postmodern sensibility. For example, the use of the tripartite arched porticos to terminate the ends of the pavilions is a clear reference to classical porticoes, even if the arcades themselves are simple and unadorned. This sort of clear reference is a hallmark of Postmodernism in the early 1970s. Similarly, while the exterior walls of Dancing Point are clad in simple, unadorned white stucco, one might expect, in an International Modernist building, the continuation of this design aesthetic into a flat roof. At Dancing Point, however, the roofs are not flat but extend upward into copper-clad mansard hip roofs, a design choice very much at odds with the aesthetics of Modernism but very much in keeping with Postmodernism as a rich historic reference. These references continue on the interior, reflecting Postmodernism's interest in historic reference, as well, perhaps, as an interest in the approaching bicentennial of the United States. The library received rich, carved paneling, its historicist references very much at odds with the cool, Modernist aesthetic of the glass connectors, a contrast very much encouraged by Postmodernist designers. It is in the dining room that the clearest and most unambiguous historic references are made; in this case to Monticello, through the use of the Doric order and a shade of yellow that was at that time employed at Monticello, and through the use of a wooden Palladian window screen (perhaps another reference to Mount Vernon), mounted over the floor-to-ceiling glazing on the eastern wall. These references are not ironic but are indications of connections to a rich historic past, an interest reflected in the Sydnors' interests in history and historic preservation.

In his New Directions in American Architecture (1969, revised 1977) Robert A.M. Stern describes a Postmodern aesthetic very much like that adopted at Dancing Point. In that book, Stern calls for an architecture based on 1) *Contextualism*: the building as a fragment of a larger whole, 2) *Allusionism*: architecture as an act of historical and cultural response, and 3) *Ornamentalism*: the wall as the medium of architectural meaning, qualities that are very much reflected in the house at Dancing Point. An excellent point of comparison with Dancing Point is Stern's own Lang House (1973-1974) in Washington, Connecticut. As ordinarily photographed, from the side, the house is presented as a contrast between the series of boxes that comprise the Richard Meir-like rear of the house but, when viewed from the front, the house is very similar in design to Dancing Point. The front elevation is a five-bay, two-story, stucco-covered dwelling, with two, single-bay, single-story wings. While the walls are simple, they are ornamented with applied bands of moulding, intended to evoke, if not replicate, such historic details as window and door hoods, mouldings, and a Palladian window. As at Dancing Point, the details evoke, but do not replicate, historic details, but neither are they presented in an ironic manner.

In time, many architects making ironic (or not-so-ironic) historic references in their architecture, such as Allan Greenburg, Robert A.M. Stern, and others, would come to embrace a more historically-accurate approach to classical and traditional architecture, eventually becoming leaders in the new classical architecture movement, which is very much alive and productive today. Through the contract between the landscape and the house, Dancing Point marks an

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important transition between Modern landscape and Postmodern architecture. The house also marks an important moment in Postmodern use of historic reference which would branch into the ironic reference of Charles Moore, and what would eventually become the serious, studied references of Greenberg, Stern, and many others who would come to embrace new classicism.

Dancing Point Today

Dancing Point remains in an excellent state of preservation, and, as discussed above, is largely in conformance with building and landscape drawings produced by Thomas Church and Robert Stewart between 1970 and 1975. The current owners, Bruce L. Howard, Sr., and Betty H. Howard, purchased the Dancing Point property in June 2014, and have been excellent stewards of both the buildings and the landscape.⁹⁶ With designs provided by Commonwealth Architects, the Howards restored the Church landscape at Dancing Point and made minor repairs to the building in 2014 and 2015, after which it became their residence.

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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 # _____

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Primary location of additional data:

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

Name of repository: Department of Historic Resources, Richmond, VA

Historic Resources Survey Number (if assigned): DHR No. 018-5108

10. Geographical Data

Acreeage of Property approximately 146.35 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 37.244625 | Longitude: -76.920803 |
| 2. Latitude: 37.246177 | Longitude: -76.910550 |
| 3. Latitude: 37.243444 | Longitude: -76.910114 |
| 4. Latitude: 37.243460 | Longitude: -76.914121 |
| 5. Latitude: 37.241194 | Longitude: -76.917170 |
| 6. Latitude: 37.237470 | Longitude: -76.918308 |
| 7. Latitude: 37.233246 | Longitude: -76.917023 |
| 8. Latitude: 37.266330 | Longitude: -76.923333 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone:

Easting:

Northing:

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2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

Dancing Point is comprised of 146.35 acres located at the intersection of the James River and the Chickahominy River. The property is bound to the north by Sandy Point Road. The western boundary is formed by the gravel drive that accesses the house. The eastern boundary is formed by the gravel drive that accesses an adjacent property and also the Chickahominy River. The southern boundary is paralleled by the James River. The true and correct historic boundaries are shown on the attached location map and conform to the tax parcels recorded as # 82 3 and #81 11 by Charles City County as shown on the attached tax parcel map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of Dancing Point are historically associated with the property that was purchased and owned by the Sydnors and designed and developed by Thomas D. Church and Robert W. Stewart. The historic boundaries have been drawn to encompass the property's historic setting as well as all known historic architectural and archaeological resources.

11. Form Prepared By

name/title: Bryan Clark Green and Matthew R. Laird
organization: Commonwealth Architects and the James River Institute for Archaeology
street & number: 101 Shockoe Slip, Third Floor
city or town: Richmond state: VA zip code: 23219
e-mail: bgreen@comarchs.com
telephone: (804) 648-5040 x 1135
date: 10 September 2015

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

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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: Dancing Point

City or Vicinity: Charles City

County: Charles City

State: Virginia

Photographer: Bryan Clark Green

Date Photographed: 16 July 2015

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

Photo 1: 018-5108, Dancing Point, Site, Road at Entrance, View to north (2015).
VA_CharlesCityCounty_DancingPoint_0001.

Photo 2: 018-5108, Dancing Point, Site, View to Northeast (2015).
VA_CharlesCityCounty_DancingPoint_0002.

Photo 3: 018-5108, Dancing Point, Site, View to South (2015).
VA_CharlesCityCounty_DancingPoint_0003.

Photo 4: 018-5108, Dancing Point, Site, View to East (2015).
VA_CharlesCityCounty_DancingPoint_0004.

Photo 5: 018-5108, Dancing Point, Site, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0005.

Photo 6: 018-5108, Dancing Point, Site, Tree house, View to North (2015).
VA_CharlesCityCounty_DancingPoint_0006.

Photo 7: 018-5108, Dancing Point, Entrance Drive, View to Southeast (2015).
VA_CharlesCityCounty_DancingPoint_0007.

Photo 8: 018-5108, Dancing Point, North Elevation, View to Southeast (2015).
VA_CharlesCityCounty_DancingPoint_0008.

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Photo 9: 018-5108, Dancing Point, North Elevation, View to Northeast (2015).
VA_CharlesCityCounty_DancingPoint_0009.

Photo 10: 018-5108, Dancing Point, Pool, View to West (2015).
VA_CharlesCityCounty_DancingPoint_0010.

Photo 11: 018-5108, Dancing Point, East Elevation, View to West (2015).
VA_CharlesCityCounty_DancingPoint_0011.

Photo 12: 018-5108, Dancing Point, East Elevation, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0012.

Photo 13: 018-5108, Dancing Point, East Elevation, View to West (2015).
VA_CharlesCityCounty_DancingPoint_0013.

Photo 14: 018-5108, Dancing Point, South Elevation, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0014.

Photo 15: 018-5108, Dancing Point, Site, View to Southeast (2015).
VA_CharlesCityCounty_DancingPoint_0015.

Photo 16: 018-5108, Dancing Point, East Elevation, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0016.

Photo 17: 018-5108, Dancing Point, East Elevation, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0017.

Photo 18: 018-5108, Dancing Point, East Elevation, View to Southwest (2015).
VA_CharlesCityCounty_DancingPoint_0018.

Photo 19: 018-5108, Dancing Point, East Elevation, View to Southwest (2015).
VA_CharlesCityCounty_DancingPoint_0019.

Photo 20: 018-5108, Dancing Point, Guest House, View to North (2015).
VA_CharlesCityCounty_DancingPoint_0020.

Photo 21: 018-5108, Dancing Point, Pavilion, View to North (2015).
VA_CharlesCityCounty_DancingPoint_0021.

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Photo 22: 018-5108, Dancing Point, Interior, Entrance, View to Southwest (2015).
VA_CharlesCityCounty_DancingPoint_0022.

Photo 23: 018-5108, Dancing Point, Interior, Master Bedroom, View to Southeast (2015).
VA_CharlesCityCounty_DancingPoint_0023.

Photo 24: 018-5108, Dancing Point, Interior, Master Bedroom, View to Southwest (2015).
VA_CharlesCityCounty_DancingPoint_0024.

Photo 25: 018-5108, Dancing Point, Interior, Library, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0025.

Photo 26: 018-5108, Dancing Point, Interior, Library, View to East (2015).
VA_CharlesCityCounty_DancingPoint_0026.

Photo 27: 018-5108, Dancing Point, Interior, Dining Room, View to Northeast (2015).
VA_CharlesCityCounty_DancingPoint_0027.

Photo 28: 018-5108, Dancing Point, Interior, Detail, Dining Room, View to Northeast
(2015). VA_CharlesCityCounty_DancingPoint_0028.

Photo 29: 018-5108, Dancing Point, Interior, Corridor, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0029.

Photo 30: 018-5108, Dancing Point, Interior, Kitchen, View to East (2015).
VA_CharlesCityCounty_DancingPoint_0030.

Photo 31: 018-5108, Dancing Point, Interior, Kitchen, View to West (2015).
VA_CharlesCityCounty_DancingPoint_0031.

Photo 32: 018-5108, Dancing Point, Interior, Living room, View to Northwest (2015).
VA_CharlesCityCounty_DancingPoint_0032.

Photo 33: 018-5108, Dancing Point, Interior, Living room, View to Southwest (2015).
VA_CharlesCityCounty_DancingPoint_0033.

Photo 34: 018-5108, Dancing Point, Interior, Living room, Ceiling Detail, View to Northwest
(2015). VA_CharlesCityCounty_DancingPoint_0034.

Photo 35: 018-5108, Dancing Point, Site, Test Unit 1, detail (2015).
VA_CharlesCityCounty_DancingPoint_0035.

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Photo 36: 018-5108, Dancing Point, Site, Test Unit 1, View to East (2015).
VA_CharlesCityCounty_DancingPoint_0036.

Historic Images

1. Sandy Point Plat, Charles City County, 1851. The Library of Virginia.
2. Gilmer Map, New Kent County (detail), 1863. The Library of Virginia.
3. View of Garden, undated, Thomas D. Church, 6000 St, Andrew's Lane, Richmond, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
4. View of Garden and Addition, undated, Thomas D. Church, 6000 St, Andrew's Lane, Richmond, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
5. Site sketch, undated [prob. 1970], Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
6. Site sketch, October 1971, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
7. Swimming Pool, 5 June 1973, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
8. Site Plan, 26 November 1973, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
9. Site Plan, 6 June 1975, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
10. View of Dancing Point, undated [prob. 1975], Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.
11. View of Dancing Point, undated [prob. 1975], Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

Acknowledgements

The authors would like to thank the following individuals for their generous contributions to this nomination:

The owners of Dancing Point, Betty and Bruce Howard, along with their son Bruce Jr. were at all times interested, encouraging, and supportive of the work. Their stewardship of Dancing Point

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has been exemplary, and could not be in better hands. It was a privilege to work with them on this project.

Carl R. Lounsbury, from the Colonial Williamsburg Foundation, first raised the possibility of locating St. Mary's Church, visited the site, and offered many useful suggestions to us.

Anderson Bradshaw, the Howard's family Attorney, in Charles City County, helped assembling the land records for Dancing Point.

Several volunteers kindly provided professional assistance with the archaeological survey at Dancing Point, including Mike Clem, Joanna Wilson Green, Brad McDonald, and Jolene Smith of the Virginia Department of Historic Resources; they were joined by volunteers Will McDonald and Bryan Green.

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

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

ENDNOTES

¹ Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977," Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

² Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977," Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

³ Turner and Opperman, "Searching for Virginia Company Period Sites," Ch. 8, pp. 25-26.

⁴ Ivor Noël Hume, *A Guide to Artifacts of Colonial America* (Vintage Books, New York, 1991), p. 298.

⁵ Charles E. Hatch, *The First Seventeen Years: Virginia, 1607-1624* (University Press of Virginia, Charlottesville, 1957), pp. 21-23.

⁶ Hatch, *The First Seventeen Years*, p. 38-39; Martha W. McCartney, *Virginia Immigrants and Adventurers, 1607-1635: A Biographical Dictionary* (Genealogical Publishing Company, Baltimore, 2007), p. 58.

⁷ Susan Myra Kingsbury, *The Records of the Virginia Company of London*, Volume III (United States Government Printing Office, Washington, D.C., 1933), pp. 94-98.

⁸ Kingsbury, *Virginia Company Records III*, pp. 96, 98.

⁹ E. Randolph Turner and Antony F. Opperman, "Searching for Virginia Company Period Sites: An Assessment of Surviving Archaeological Manifestations of Powhatan-English Interactions, A.D. 1607-1624." Unpublished manuscript (Virginia Department of Historic Resources, Richmond, 1995), Ch. 8, p. 24.

¹⁰ Helen C. Rountree, *The Powhatan Indians of Virginia: Their Traditional Culture* (University of Oklahoma Press, Norman, 1989), p. 11; Helen C. Rountree, *Pocahontas's People: The Powhatan Indians of Virginia Through Four Centuries* (University of Oklahoma Press, Norman, 1990), pp. 30-31, 54-55; J. Frederick Fausz, "An 'Abundance of

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Blood Shed on Both Sides': England's First Indian War, 1609-1614." *Virginia Magazine of History and Biography*, Vol. 98, No. 1 (January 1990), pp. 3-56.

¹¹ Between 1990 and 1992, JRIA conducted Phase III archaeological data recovery at Site 44JC0308, a Late Woodland/Early Contact Period Paspehegh village site located on the east bank of the Chickahominy River opposite Dancing Point. The excavations resulted in the documentation of 48 structural patterns, 25 human burials, and two hearth pits, while analysis of copper-base ornaments included in the burials indicated that a high proportion of the artifacts were manufactured from European materials. The investigations yielded considerable information concerning the internal structure of the settlement, the size and health of the resident population, the nature of sociopolitical organization among the inhabitants, their subsistence economy, their relations with outside groups, and the impact of European contact on their lifeways. Mary Ellen N. Hodges and Charles T. Hodges, *Paspehegh Archaeology: Data Recovery Investigations of Site 44JC308 at the Governor's Land at Two Rivers, James City County, Virginia* (James River Institute for Archaeology, Inc., Williamsburg, Virginia, 1994).

¹² Although the origins of the name are not known, the documentary evidence indicates that this place was known as "Dancing Point" when the Smith's Hundred colonists arrived. Kingsbury, *Virginia Company Records* III, p. 246.

¹³ Kingsbury, *Virginia Company Records* III, pp. 120-122, 242, 246. Despite his misadventure, Epes remained in the colony and went on to become a large landholder on the Eastern Shore of Virginia. His early role in the settlement of Southampton Hundred may have been recalled in the name of a local geographical feature: when Bartholomew Knipe was granted the 100-acre Dancing Point tract in August 1642, it was described as being located on "Epse Bay." William G. Stanard, "Abstracts of Virginia Land Patents." *Virginia Magazine of History and Biography*, Vol. 5, No. 3 (January 1898), p. 340; Nell M. Nugent, *Cavaliers and Pioneers: Abstracts of Virginia Land Patents and Grants. Volume One: 1623-1666* (Richmond: Virginia State Library and Archives, 1992), p. 130.

¹⁴ Kingsbury, *Virginia Company Records* III, pp. 124-125, 154, 192, 217, 226, 246, 262, 433.

¹⁵ Susan Myra Kingsbury, *The Records of the Virginia Company of London*, Volume I (Government Printing Office, Washington, D.C., 1906), pp. 347, 350; Hatch, *The First Seventeen Years*, p. 39; Lyon G. Tyler, *The Cradle of the Republic: Jamestown and the James River* (The Hermitage Press, Richmond, 1906), p. 230-231; George Maclaren Brydon, *Virginia's Mother Church and the Political Conditions Under Which it Grew* (Virginia Historical Society, Richmond, 1947), pp. 48, 56; C. Braxton Bryan, "Our Oldest Communion Plate," *The Churchman*, Vol. 19 (23 June 1900), pp. 773-774; Sherry Tyler Brown, *80% Heaven Bound: Deaths & Burials in Charles City County, Virginia* (Charles City County Historical Society, Charles City, Virginia, 2000), pp. 17-18; William G. Stanard (ed.), "Minutes of the Council and General Court, 1622-1629 (Continued)." *Virginia Magazine of History and Biography*, Vol. 29, No. 3 (July 1921), pp. 300-302.

¹⁶ Kingsbury, *Virginia Company Records* I, pp. 585-588; Brydon, *Virginia's Mother Church*, pp. 56.

¹⁷ Hatch, *The First Seventeen Years*, p. 41; Kingsbury, *Virginia Company Records* I, pp. 569, 652-653; William G. Stanard (ed.), "Minutes of the Council and General Court, 1622-1629 (Continued)." *Virginia Magazine of History and Biography*, Vol. 29, No. 4 (October 1921), p. 423.

¹⁸ Nugent, *Cavaliers and Pioneers, Vol. One*, pp. 88, 130.

¹⁹ Edith Allen Williams, *Calling all Lightfoots: The Lightfoot Family History* (Heritage Books, Westminster, Maryland, 2003), pp. 89-92; H.R. McIlwaine (ed.), *Journals of the House of Burgesses of Virginia, 1727-1734, 1736-1740* (Virginia State Library, Richmond, 1910), pp. 396-397).

²⁰ Williams, *Calling all Lightfoots*, pp. 92-96; Will of Philip Lightfoot of Yorktown, 31 July 1747, York County (Virginia) Wills, Inventories, and Court Orders, 1745-1759 (microfilm copy, Library of Virginia, Richmond), p. 103.

²¹ Williams, *Calling all Lightfoots*, p. 96; Charles City County (Virginia) Land Books, 1810-1836 (microfilm copies, Library of Virginia, Richmond).

²² Charles City County (Virginia) Land Books, 1812-1817; Charles City County (Virginia) Deed Book 6 (microfilm copy, Library of Virginia, Richmond), pp. 68, 94; Williams, *Calling all Lightfoots*, p. 96;

²³ A. Nicol, "Notes on the Sandy Point Estate—No. 1." *The Farmers Register*, Vol. IX (1841), pp. 213-216.

²⁴ "Highly Improved Estates and Valuable Timber Land, On lower James River, For Sale." *Pennsylvania Farm Journal*, Volume 1 (1852), p. 377.

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²⁵ Charles City County (Virginia) Deed Book 10 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 340; "A Guide to the Baylor Family Papers: A Collection in Special Collections, The University of Virginia Library," accessed online September 2015 at: <http://ead.lib.virginia.edu/vivaxtf/view?docId=uva-sc/viu00032.xml>.

²⁶ Essex County (Virginia) Chancery Case Index Number 1867-012, Robert P. Baylor, etc. vs. Helen S. Baylor, infant, etc. (microfilm copy, Library of Virginia, Richmond); Charles City County (Virginia) Deed Book 20 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 20; World War I Draft Registration Record for Kirkland Ruffin, Jr. Accessed online September 2015 at: http://charlescity.org/ww1/ww1-record.php?searchShowAll=true&sort=given_names_desc&list_num=428.

²⁷ Charles City County (Virginia) Deed Book 27 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 245; Charles City County (Virginia) Deed Book 29 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 412; Charles City County (Virginia) Deed Book 30 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 404.

²⁸ Charles City County (Virginia) Deed Book 42 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 177; Charles City County (Virginia) Deed Book 52 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 471; Charles City County (Virginia) Deed Book 81 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 354; Charles City County (Virginia) Instrument #140000340 (Circuit Court Clerk's Office, Charles City County Courthouse).

²⁹ Thomas B. Church, design for Eugene B Sydnor Jr, St Andrews Lane (Richmond, VA; 1959, 1962; residential). "Thomas D. Church Collection, 1933-1977," Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

³⁰ "A Guide to the Robert W. Stewart Papers, 1970s-1990s," A Collection in Special Collections and Archives, James Branch Cabell Library, Collection Number M 242, Virginia Commonwealth University. <http://ead.lib.virginia.edu/vivaxtf/view?docId=vcu-cab/vircu00034.xml> See Oversize drawer 56.

³¹ Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977," Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

³² Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977," Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

³³ "Sydnor, Lucy Harvey." Obituary. Daily Press. 15 July 2006.

³⁴ "A Guide to the Robert W. Stewart Papers, 1970s-1990s," A Collection in Special Collections and Archives, James Branch Cabell Library, Collection Number M 242, Virginia Commonwealth University. <http://ead.lib.virginia.edu/vivaxtf/view?docId=vcu-cab/vircu00034.xml> See Oversize drawer 57.

³⁵ "On the death of Eugene B. Sydnor, Jr.," House Joint Resolution No. 208, Offered 14 January 2004. Virginia General Assembly, 2004 Session.

³⁶ Tad Thompson, "In Memoriam Eugene B. Sydnor, Jr.," Fishing Bay Yacht Club, 9 September 2003. Accessed 29 December 2014.

³⁷ "Lucy Harvey to Become Ensign's Bride Thursday," Chicago Tribune, 8 May 1942.

³⁸ "Lucy Harvey to Become Ensign's Bride Thursday," Chicago Tribune, 8 May 1942.

³⁹ Tad Thompson, "In Memoriam Eugene B. Sydnor, Jr.," Fishing Bay Yacht Club, 9 September 2003. Accessed 29 December 2014.

⁴⁰ "On the death of Eugene B. Sydnor, Jr.," House Joint Resolution No. 208, Offered 14 January 2004. Virginia General Assembly, 2004 Session.

⁴¹ "Lucy Harvey to Become Ensign's Bride Thursday," Chicago Tribune, 8 May 1942.

⁴² "Sydnor, Lucy Harvey." Obituary. Daily Press. 15 July 2006.

⁴³ "On the death of Eugene B. Sydnor, Jr.," House Joint Resolution No. 208, Offered 14 January 2004. Virginia General Assembly, 2004 Session.

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⁴⁴ Tad Thompson, "In Memoriam Eugene B. Sydnor, Jr.," Fishing Bay Yacht Club, 9 September 2003. Accessed 29 December 2014.

⁴⁵ Tad Thompson, "In Memoriam Eugene B. Sydnor, Jr.," Fishing Bay Yacht Club, 9 September 2003. Accessed 29 December 2014.

⁴⁶ "Sydnor, Lucy Harvey." Obituary. Daily Press. 15 July 2006.

⁴⁷ "Sydnor, Lucy Harvey." Obituary. Daily Press. 15 July 2006.

⁴⁸ "Sydnor, Lucy Harvey." Obituary. Daily Press. 15 July 2006.

⁴⁹ "Sydnor, Lucy Harvey." Obituary. Daily Press. 15 July 2006.

⁵⁰ Marc C. Treib, ed. Modern Landscape Architecture: A Critical Review. Cambridge: The MIT Press, 1994. P. 62.

⁵¹ Marc C. Treib, ed. Modern Landscape Architecture: A Critical Review. Cambridge: The MIT Press, 1994. P. 62.

⁵² "A Guide to the Robert W. Stewart Papers, 1970s-1990s," A Collection in Special Collections and Archives, James Branch Cabell Library, Collection Number M 242, Virginia Commonwealth University. <http://ead.lib.virginia.edu/vivaxtf/view?docId=vcu-cab/vircu00034.xml>

⁵³ "A Guide to the Robert W. Stewart Papers, 1970s-1990s," A Collection in Special Collections and Archives, James Branch Cabell Library, Collection Number M 242, Virginia Commonwealth University. <http://ead.lib.virginia.edu/vivaxtf/view?docId=vcu-cab/vircu00034.xml>

⁵⁴ "Distinguished Preservationists Award," Historic Richmond Foundation, award citation.

⁵⁵ "Distinguished Preservationists Award," Historic Richmond Foundation, award citation.

⁵⁶ "A Guide to the Robert W. Stewart Papers, 1970s-1990s," A Collection in Special Collections and Archives, James Branch Cabell Library, Collection Number M 242, Virginia Commonwealth University. <http://ead.lib.virginia.edu/vivaxtf/view?docId=vcu-cab/vircu00034.xml>

⁵⁷ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁵⁸ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁵⁹ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶⁰ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶¹ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶² Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶³ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶⁴ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 19 February 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶⁵ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane, Richmond, Virginia, 27 August 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

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⁶⁶ The Charles Gillette Collection, the Library of Virginia, Richmond, Virginia, Client Control Number 326, Mrs. Edward Gunst. See Detail Planting Plan / Property of Mr. & Mrs. Edward Gunst / Richmond, Virginia, 3/10/1939, Client Control Number 316, Gillette Number 620-6; Mrs. Edward Gunst / No. 3004 Rugby Road / Richmond, Va. [topographic and layout plan], 10/11/1938, Client Control Number 316, No Gillette Number; Proposed Development of Grounds / Property of Mr. & Mrs. Edward Gunst / Richmond, Virginia, 10/20/1938, Client Control Number 316, Gillette Number 620-2; Detail of Front Retaining Wall and Returns / Property of Mr. & Mrs. Edward Gunst / Richmond, Virginia, 10/25/1938, Client Control Number 316, Gillette Number 620-3; General Planting Plan / Property of Mr. & Mrs. Edward Gunst / Richmond, Virginia, 11/7/1938, Client Control Number 316, Gillette Number 620-5; Grading and Construction Plan / Property of Mr. & Mrs. Edward Gunst / Richmond, Virginia, Client Control Number 316, Gillette Number 620-4; Alternate Rose Planting Plan / Mrs. Edward Gunst / Richmond, Virginia, 3/20/1939, Client Control Number 316, Gillette Number 620-6A; General Planting Plan / Property of Mrs. Edward Gunst / Richmond, Virginia [2 sheets], 11/7/1938, Client Control Number 316, Gillette Number 620-5; Bulb Planting Plan / Mrs. Edward Gunst / Richmond, Virginia, 3/24/1939, Client Control Number 316, Gillette Number 620-7; General Planting Plan / Mrs. Edward Gunst - Richmond, Virginia, 8/25/1953, Client Control Number 316, Gillette Number 620-8; Steps Detail / Mrs. Edward Gunst - Richmond, Virginia, 10/7/1953, Client Control Number 316, Gillette Number 620-10; [Layout plan, sections, and elevation studies] [2 sheets], undated drawings, Client Control Number 316, no Gillette number; Correspondence - Gunst, Mrs. Edward, 1938-1963, Client Control Number 316, Gillette Number 620.

⁶⁷ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 11 September 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶⁸ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 11 September 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁶⁹ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 11 September 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷⁰ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 11 September 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷¹ Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 11 September 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷² Thomas D. Church, Field Supervision Report, Dancing Point, Charles City County, Virginia, 11 September 1970, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷³ Grace Hall to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane, Richmond, Virginia, 10 June 1971, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷⁴ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷⁵ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷⁶ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977, "Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

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⁷⁷ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷⁸ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁷⁹ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸⁰ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸¹ Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸² Thomas D. Church to Mrs. Eugene B. Sydnor, Jr. 6000 St. Andrews Lane (contract for landscape design for Dancing Point), Richmond, Virginia, 28 October 1971, Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸³ Carlisle H. Humelsine to Thomas D. Church, 29 September 1970, "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley. Additional discussion of the Cascades project is included in Carlisle Humelsine to Thomas D. Church, 29 September 1970; and memo, Wm. (Bill) Philips, Don Evans, Charlie Hackett, and Rudy Barnes, 1 December 1970; Charles E. Hackett to Thomas D. Church, 4 December 1970 in the same collection.

⁸⁴ Memo, Wm. (Bill) Philips, Don Evans, Charlie Hackett, and Rudy Barnes, 1 December 1970; "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley. Additional discussion of the Abby Aldrich Rockefeller project are included in Thomas D. Church to Carlisle Humelsine, 2 April 1971, Thomas D. Church to Carlisle Humelsine, 15 April 1971; Thomas D. Church to Carlisle Humelsine, 17 May 1971 and in the same collection.

⁸⁵ Charles E. Hackett to Thomas D. Church, 4 December 1970, William H. Phillips, Jr. to Thomas D. Church, 27 January 1971, Carlisle Humelsine to Thomas D. Church, 17 May 1971; "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸⁶ Peter A.G. Brown to Thomas D. Church, 27 July 1971, Roy Eugene Graham, AIA to Thomas D. Church, 21 October 1975, and Thomas D. Church to Roy Eugene Graham, 28 October 1975; "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸⁷ "Swimming Pool," for Mr. & Mrs. Eugene Sydnor, Thomas D. Church and Associates, Landscape Architects, Sheet SP-1, 6 April 1973. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸⁸ "Swimming Pool," for Mr. & Mrs. Eugene Sydnor, Thomas D. Church and Associates, Landscape Architects, Sheet SP-1, 6 April 1973. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁸⁹ "Sydnor Study," sketch [for Mr. & Mrs. Eugene Sydnor], Thomas D. Church and Associates, Landscape Architects, Sheet SP-1, 6 April 1973. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-

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1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁹⁰"Sydnor Study," sketch [for Mr. & Mrs. Eugene Sydnor], Thomas D. Church and Associates, Landscape Architects, Sheet SP-1, 6 April 1973. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁹¹"Sydnor Study," sketch [for Mr. & Mrs. Eugene Sydnor], Thomas D. Church and Associates, Landscape Architects, Sheet SP-1, 6 April 1973. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁹² Site Plan, "Living Room Pavilion Addition for Sydnor Residence," Dancing Point, Charles City County, Virginia" [for Mr. & Mrs. Eugene Sydnor], Interplan, Robert Welton Stewart, AIA, and Jakob Joffe, AIA, 108 N. First Street, Richmond, Virginia, Sheet 1, "Revised 6 June 1975 to show approx. locations of underground utilities." Sheets 3 and 5, the only other surviving sheets, are not dated. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁹³ Site Plan, "Living Room Pavilion Addition for Sydnor Residence," Dancing Point, Charles City County, Virginia" [for Mr. & Mrs. Eugene Sydnor], Interplan, Robert Welton Stewart, AIA, and Jakob Joffe, AIA, 108 N. First Street, Richmond, Virginia, Sheet 1, "Revised 6 June 1975 to show approx. locations of underground utilities." Sheets 3 and 5, the only other surviving sheets, are not dated. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁹⁴ Site Plan, "Living Room Pavilion Addition for Sydnor Residence," Dancing Point, Charles City County, Virginia" [for Mr. & Mrs. Eugene Sydnor], Interplan, Robert Welton Stewart, AIA, and Jakob Joffe, AIA, 108 N. First Street, Richmond, Virginia, Sheet 1, "Revised 6 June 1975 to show approx. locations of underground utilities." Sheets 3 and 5, the only other surviving sheets, are not dated. Thomas B. Church, design for Eugene B Sydnor Jr, Dancing Point (Richmond, VA; 1972-1974; residential) Collaborator: R.W. Stewart (Architect) "Thomas D. Church Collection, 1933-1977,"Environmental Design Archives, College of Environmental Design, 230 Wurster Hall #1820, University of California, Berkeley.

⁹⁵ Robert Venturi, Complexity and Contradiction in Architecture New York: Museum of Modern Art, 1966). P. 42.

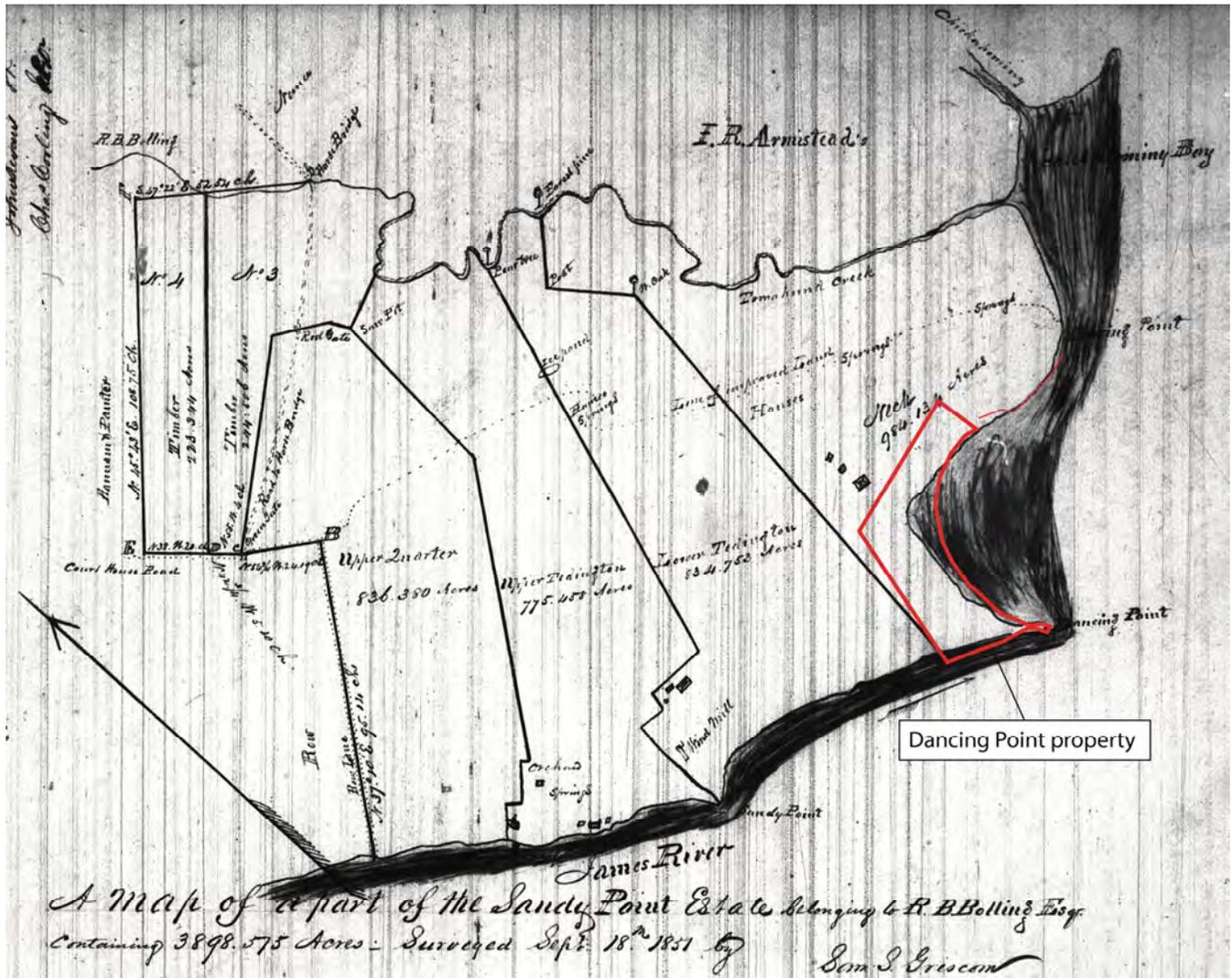
⁹⁶ Charles City County (Virginia) Deed Book 42 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 177; Charles City County (Virginia) Deed Book 52 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 471; Charles City County (Virginia) Deed Book 81 (Circuit Court Clerk's Office, Charles City County Courthouse), p. 354; Charles City County (Virginia) Instrument #140000340 (Circuit Court Clerk's Office, Charles City County Courthouse).

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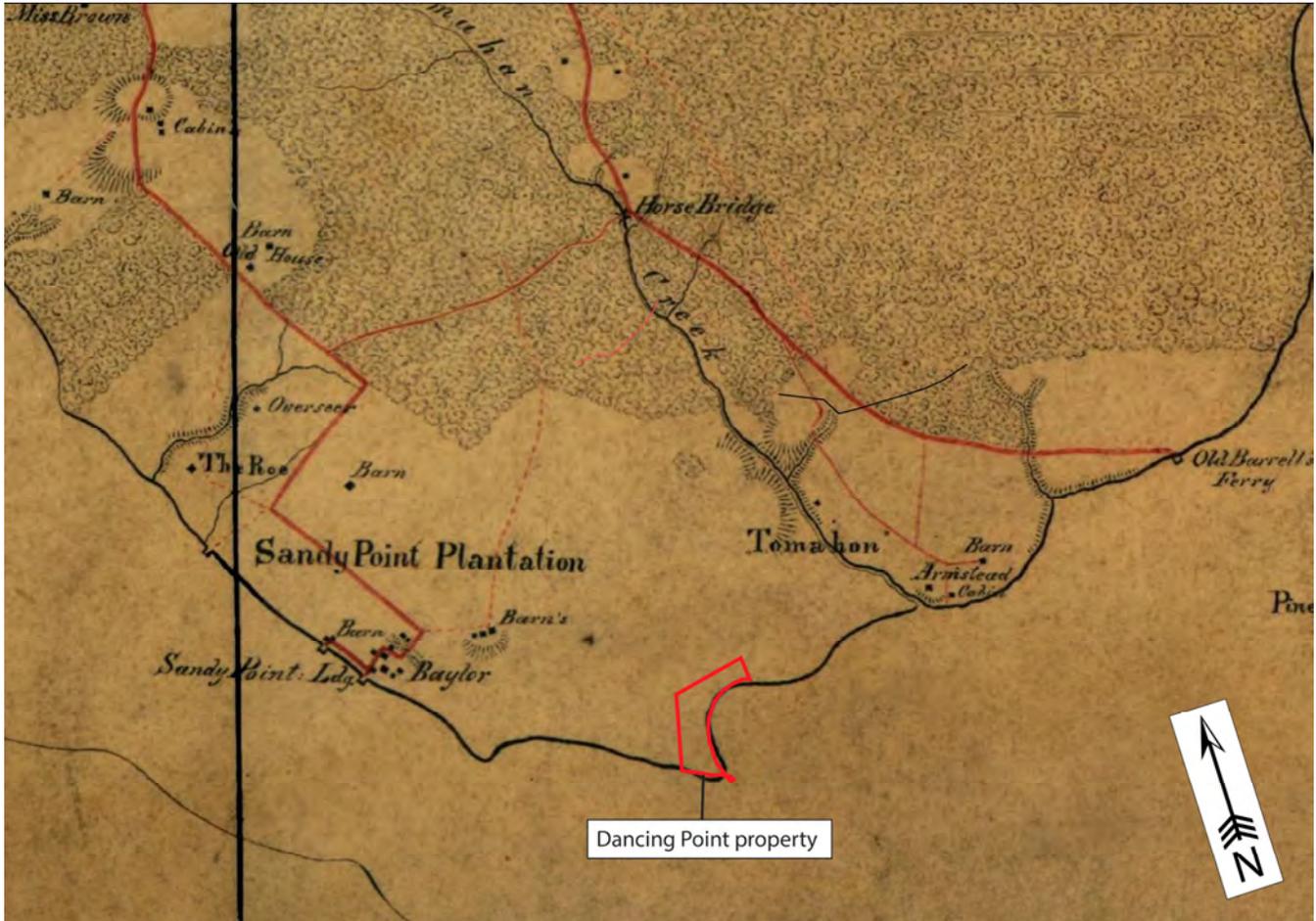
1. Sandy Point Plat, Charles City County, 1851. The Library of Virginia.

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2. Gilmer Map, New Kent County (detail), 1863. The Library of Virginia.

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3. View of Garden, undated, Thomas D. Church, 6000 St, Andrew's Lane, Richmond, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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4. View of Garden and Addition, undated, Thomas D. Church, 6000 St, Andrew's Lane, Richmond, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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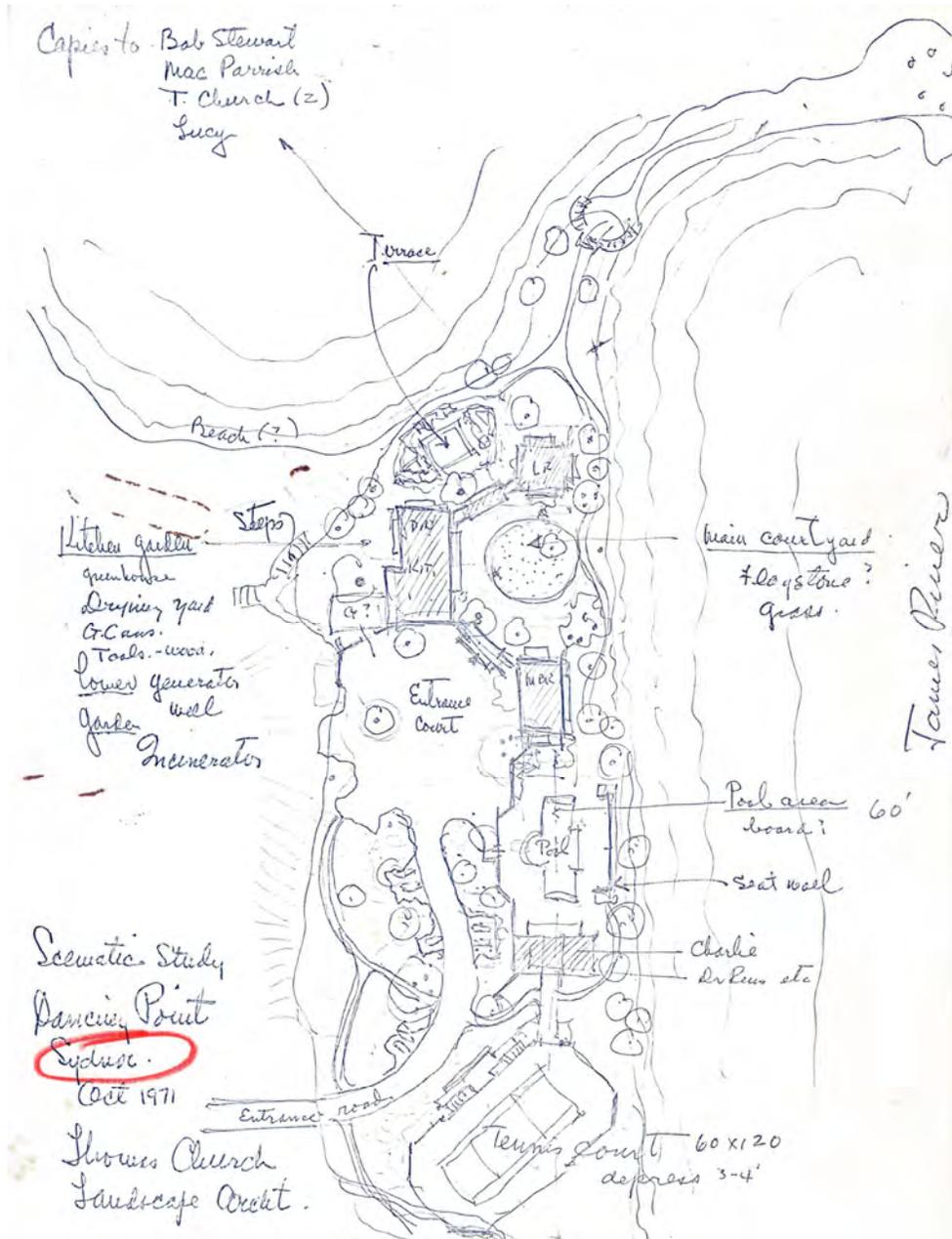
5. Site sketch, undated [prob. 1970], Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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6. Site sketch, October 1971, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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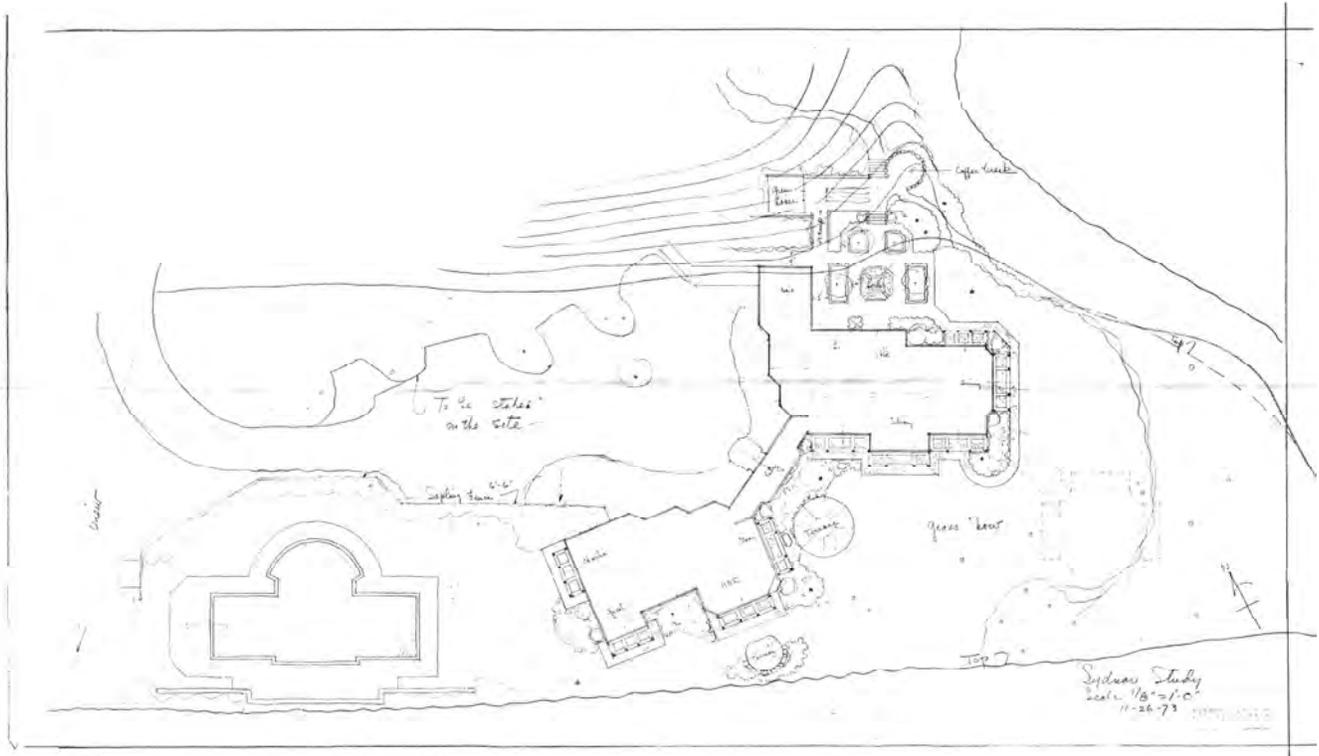
- 7. Swimming Pool, 5 June 1973, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.**

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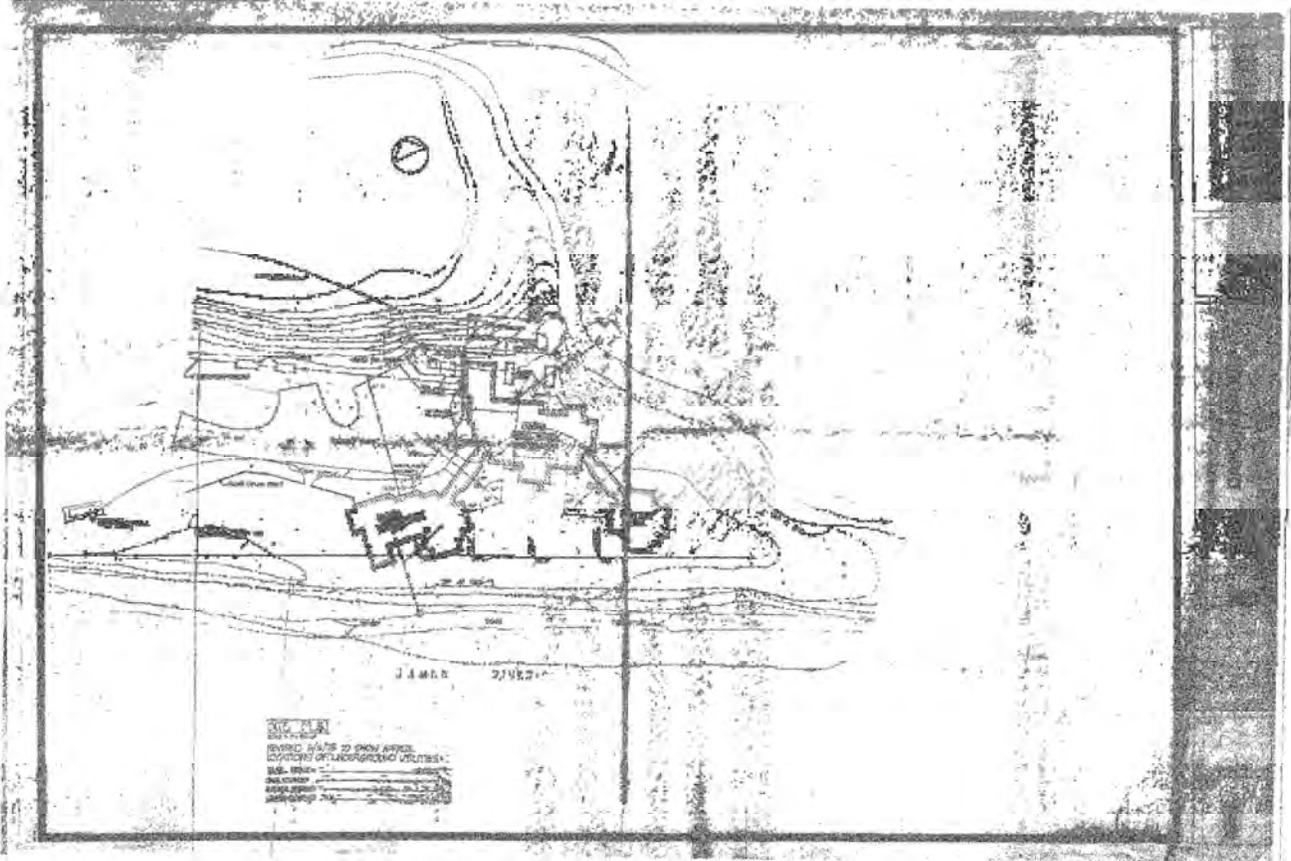
8. Site Plan, 26 November 1973, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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9. Site Plan, 6 June 1975, Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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10. View of Dancing Point, undated [prob. 1975], Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

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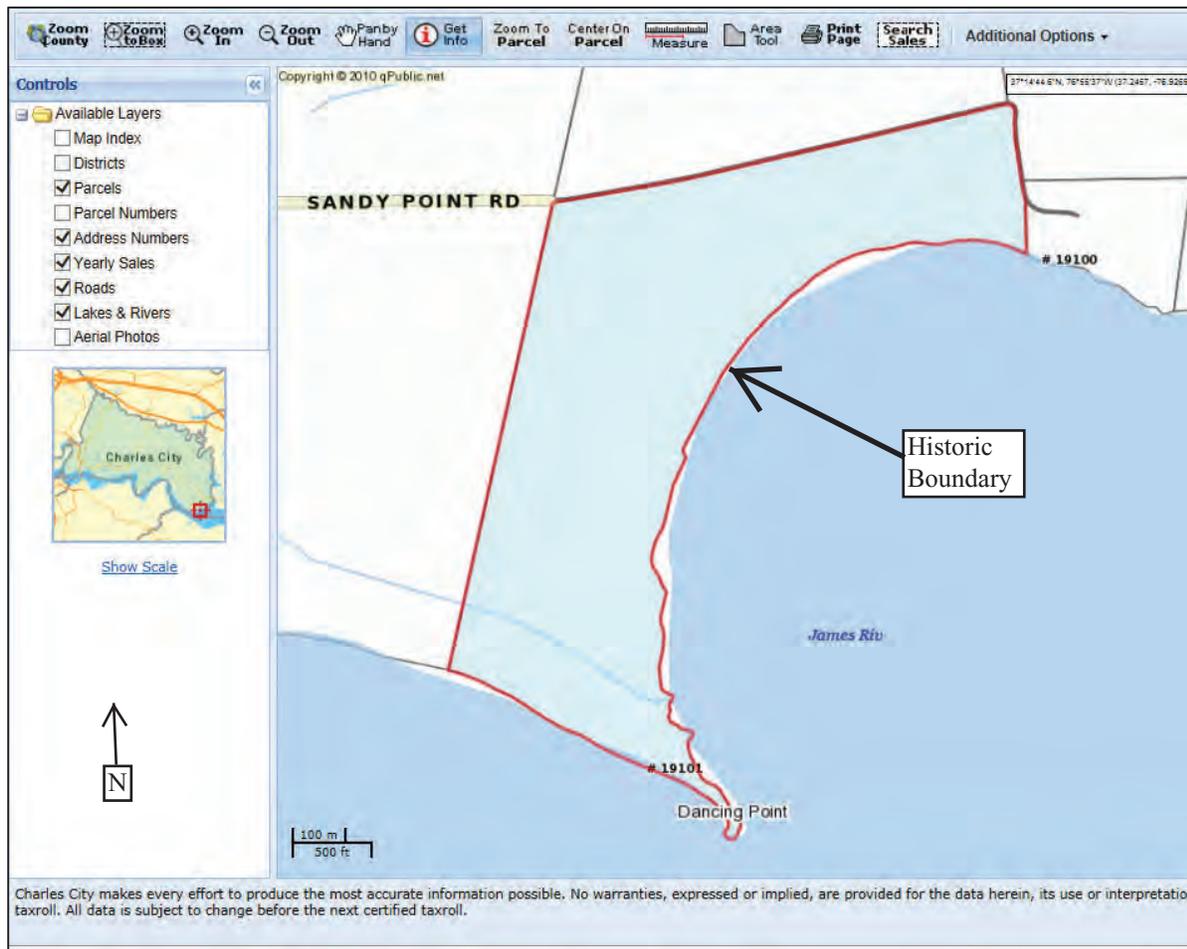
Name of multiple listing (if applicable)

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11. View of Dancing Point, undated [prob. 1975], Thomas D. Church, Dancing Point, Charles City County, Virginia. The Thomas D. Church Collection, University of California, Berkeley, Environmental Design Archives.

One map of archaeological resources has been redacted



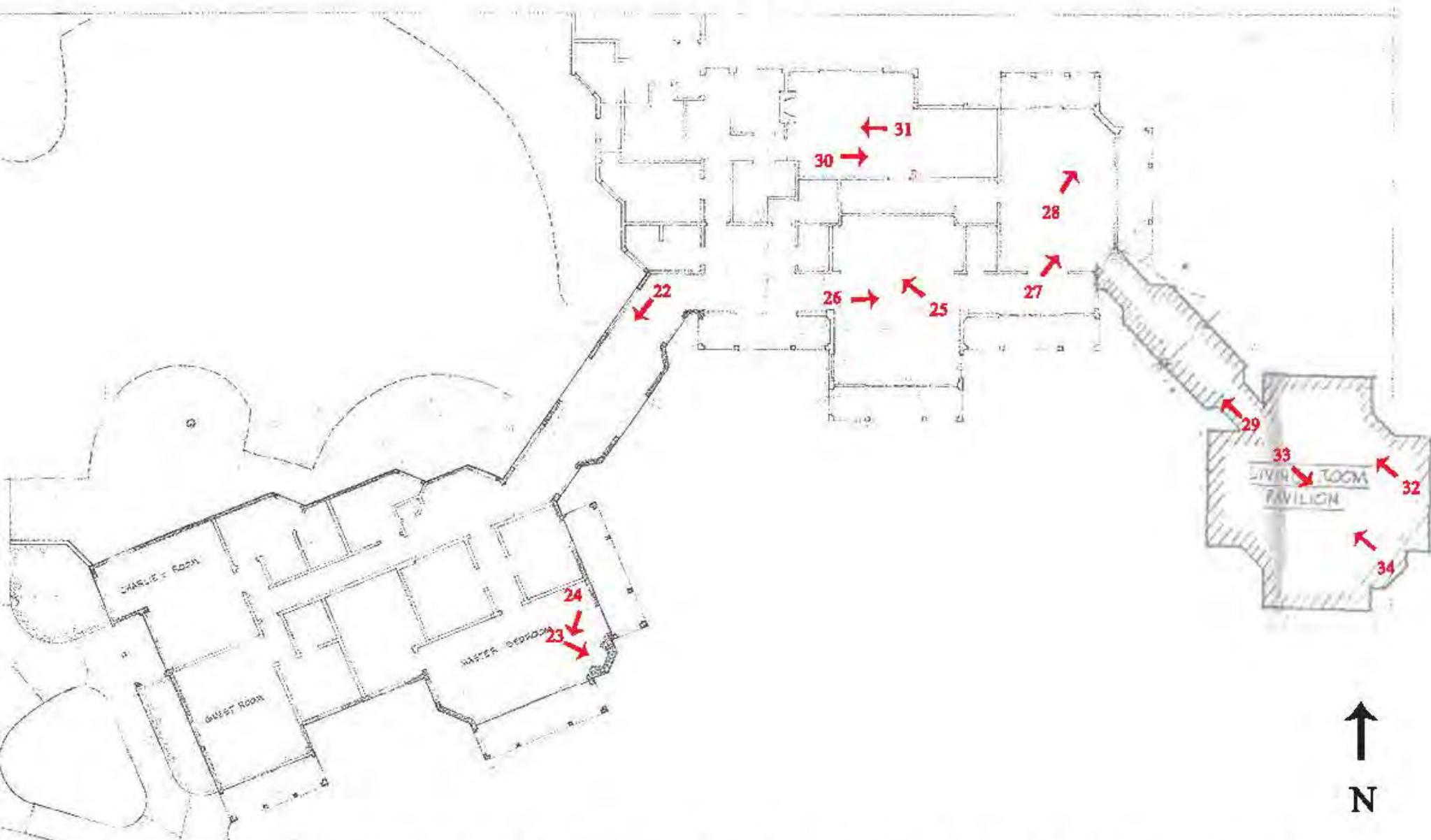
TAX PARCEL MAP
Dancing Point
Charles City County, Virginia
DHR # 018-5108
Tax Parcels 81 11 and 82 3



J a m e s R i v e r
Dancing Point, DHR #018-5108, Charles City County, VA - Photo Key, Site Vicinity



Dancing Point, DHR #018-5108, Charles City County, VA - Photo Key, House Vicinity



Dancing Point - DHR #018-5108, Charles City County, VA, Photo Key - House Interior

One map of archaeological resources has been redacted

One map of archaeological
resources has been redacted