

VLR-9/13/00 NRHP-12/1/00

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Centerview
other names/site number VDHR tile no. 118-5062

2. Location

street & number 1900 Memorial Avenue N/A not for publication
city or town Lynchburg NIA vicinity
state Virginia code VA county Lynchburg (Indep. City) code 680 zip code 24501

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets ___ does not meet the National Register Criteria, I recommend that this property be considered significant nationally ___ statewide ___ locally. (___ See continuation sheet for additional comments.)

McCarton Signature of certifying official/Title Date 10/3/2000
VIRGINIA DEPARTMENT OF HISTORIC RESOURCES
State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official/Title Date
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is: Signature of the Keeper Date of Action
___ entered in the National Register. See continuation sheet.
___ determined eligible for the National Register. See continuation sheet.
___ determined not eligible for the National Register.
___ removed from the National Register.
___ other (explain):

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
0	0	structures
0	0	objects
2	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Category	Subcategory
DOMESTIC	single dwelling
DOMESTIC	secondary structure

Current Functions
(Enter categories from instructions)

Category	Subcategory
COMMERCE	professional (law office)
WORK IN PROGRESS	

7. Description

Architectural Classification
(Enter categories from instructions)

Greek Revival

Materials
(Enter categories from instructions)

foundation	Brick
walls	Brick
roof	Metal
other	Wood
	Concrete

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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.
X B Property is associated with the lives of persons significant in our past.
X 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.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or a grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past fifty years.

Areas of Significance

(Enter categories from instructions)

HEALTH/MEDICINE

ARCHITECTURE

Period of Significance

1861-1904

Significant Dates

1871

1901

Significant Person

(Complete if Criterion B is marked above)

Morgan, Robert Withers

Cultural Affiliation

N/A

Architect/Builder

unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
X Other
Name of repository:
local libraries, museums, and government offices

10. Geographical Data

Acreage of Property approximately 0.707 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
	1	17	662680	4	141550	
	2	17		3	17	
				4	17	

___ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title	<u>I. Daniel Pezzoni</u>	date	<u>May 15, 2000</u>
organization	<u>Landmark Preservation Associates</u>	telephone	<u>(540) 464-5315</u>
street & number	<u>6 Houston St.</u>	zip code	<u>24450</u>
city or town	<u>Lexington</u> state <u>VA</u>		

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name	<u>Landrea, L.L.C., c/o Henry C. Devening</u>		
street & number	<u>1900 Memorial Ave.</u>	telephone	<u>(804) 847-6787</u>
city or town	<u>Lynchburg</u>	state <u>VA</u>	zip code <u>24501</u>

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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**Centerview
Lynchburg, Va.**

NARRATIVE DESCRIPTION

Summary

Centerview is a two-story brick house completed in 1871 in the Greek Revival style. The northwest-facing dwelling features a symmetrical three-bay front elevation, with interior gable-end chimneys, a metal-sheathed gable roof with shallow pitch, and a raised basement. A Craftsman-style front entry porch of brick, concrete, and wood construction, which presumably dates to the 1920s, incorporates the hip roof of an original all-wood porch. A full-facade porch extends across the rear elevation at the first and basement levels. The center-passage-plan interior is characterized by austere Greek Revival details, wood floors, and plaster-and-lath and plaster on brick wall and ceiling finishes.

The dependency, which is similar in construction and detail to the main house but which may date to 1861, is a one-story gabled brick building set behind and perpendicular to the main dwelling. The form and placement of the two-unit building suggests it originally served as a summer kitchen and cook's dwelling among other functions. The house and dependency were rehabilitated in 1999-2000 as law offices. The landscaped lot on which the buildings stand occupies a high point along Memorial Avenue (hence the "view" in "Centerview"). Houses dating primarily from the second quarter of the twentieth century occupy the lots behind Centerview, whereas mid-twentieth-century buildings occupy the commercial frontages along Memorial Avenue. When it was built Centerview stood surrounded by farmland in what was then Campbell County. The property was annexed by the City of Lynchburg in the early twentieth century, and it is now located in what is considered the center city area.

Inventory

1. Centerview. 1871; 1920s. Contributing building.
2. Dependency. 2nd quarter 19th c. (1861?). Contributing building.

House Exterior

The construction of Centerview's brick walls varies depending on elevation. The front elevation is constructed of stretcher-bond brickwork with a header-stretcher course every six courses. The gable ends are also stretcher bond but with a more irregular header-stretcher coursing every six, seven, or eight courses. The rear elevation is six-course American bond. The house was probably originally pencilled, although no surviving evidence has been preserved, and the brickwork appears to have been painted red at a later date. Other exterior features include six-over-six windows in molded surrounds and a narrow molded wood cornice.

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**Centerview
Lynchburg, Va.**

Description (continued)

The most prominent feature of the front elevation is the entry porch, which combines what is probably an original roof and foundation with 1920s supports, balustrade, and steps. The hip roof has beaded flush board ceiling sheathing, and the brick foundation has iron-barred vents with window sash behind. The 1920s fabric is Craftsman style in character, with slender square wood posts and pilasters with molded neckings in groups of twos and threes on brick pedestals, a perforated brick balustrade, and a red-tinted poured concrete floor. In front of the porch are double steps of concrete behind a brick wall topped by a perforated brick balustrade and containing a round-arched niche. The steps and porch walls, balustrades, and pedestals are capped by concrete copings. The porch shelters an original front entry with a simple Greek Revival surround, sidelights, transom, and an early twentieth-century wood panel door with a window in its upper half.

The back porch dates mostly to the nineteenth century and is likely original to the house. It stands on square wood columns above basement-level brick piers, and has a slatted ceiling, once painted olive drab but now white, and a section of original board railing (the other sections were replaced in kind during rehabilitation). The northeast end was enclosed to create a kitchen in the 1920s, with weatherboard siding and a corner brick flue. The kitchen originally had two full-size six-over-six windows; one was later replaced with a smaller window, and then returned to its original size during rehabilitation. A storage closet of matchboard construction and with outdoor access stood against the kitchen under the porch until it was removed during rehabilitation. Sheltered under the porch is a rear entry identical to the front one, but with its original grained four-panel door. The two ends of the basement level of the porch were enclosed as work and storage rooms during the first half of the twentieth century, with vertical board sheathings and six-pane window sash used as fixed windows. The northeast end enclosure was eliminated during rehabilitation and replaced with a latticed enclosure.

House Interior

The front entry opens into a center passage containing a one-run stair with a stout turned newel at its foot and turned balusters ascending and wrapping around the stair well on the second floor. A pair of French doors with textured panes, twentieth century in date, opens into the right-hand room, which probably served as the parlor. The principal architectural feature of this room is the mantel, which has a conventional post-and-lintel Greek Revival form but with chamfering on the pilasters and thick brackets in the frieze over each pilaster. Elements of this room are typical of those throughout the house: molded baseboards and door and window surrounds, formerly wallpapered walls and ceilings that were painted during rehabilitation, ornamental cast-

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Centerview
Lynchburg, Va.

Description (continued)

iron fireplace covers (some having a long-time association with the house, others recently purchased), 1920s-era suspended and ceiling-mounted electric light fixtures (also with mixed provenance), and twentieth-century terra-cotta tile hearths. Most fireplace surrounds are painted plaster; the one in this room has green ceramic tiles added during rehabilitation.

The left-hand room has an identical mantel and is otherwise similar to the right-hand room, but with a built-in desk and counter dating to the rehabilitation. A doorway with transom opens from this room into the former kitchen, now a waiting area. The left-hand room door and the door to the basement stair under the center-passage stair are four-panel construction and have dark brown graining in imitation of mahogany. The basement stair door appears to be the former front door of the house, since it bears evidence of a former doorbell.

The second floor is similar in plan and detail to the first, with molded baseboards and trim and mahogany-grained four-panel doors. The two bedrooms (now office space) have plain Greek Revival mantels. In the early twentieth century, presumably in the 1920s, a bathroom and walk-in closets were created out of the two bedrooms. The bathroom is entered through a dark grained multi-panel door in a molded surround with turned corner blocks (the closets have similar door surrounds). Inside are a matchboard wainscot, wall-mounted cabinets, and a mix of historic and modern fixtures. The closets preserve floral wallpaper and squiggle-pattern ceiling paper from the first half of the twentieth century.

The basement details and finishes date almost entirely to the twentieth century. These include an early twentieth-century mantel reused from the O'Brien House (which formerly stood at Fifth and Federal streets), with colonettes and an overmantel mirror, a terra-cotta tile floor, a textured plaster ceiling, a modern bathroom, and a furnace room with an open shower. A door leads to the space under the front porch, which has shelves for canned goods storage and which probably originally served as a pantry for a winter kitchen in the basement.

Dependency and Landscape Features

The dependency is constructed of American-bond brick with header courses every six, seven, or eight stretcher courses. Like the main house, it has a metal-sheathed gable roof with a low pitch. The exterior is plainly detailed, with six-over-six windows, two original entries on the northeast elevation and a twentieth-century entry on the southwest elevation (all hung with four-panel doors), a small four-pane window added in the twentieth century to light a bathroom, and a central chimney parged above roof level. Small roofs supported by angled struts were constructed

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**Centerview
Lynchburg, Va.**

Description (continued)

over the two original entries in the twentieth century; these and wooden steps under them were replaced in kind during rehabilitation. The south end of the rear (southwest) elevation shows evidence of having been rebuilt. This, and the presence of a concrete slab under the present floor level, suggest that the southeast end of the building was modified as a garage, possibly in the 1920s, and that the garage door was later filled in and a reused nineteenth-century door and window were inserted.

Inside, the southeast room features a small but ornate Victorian mantel with chamfered edges and molded applique panels in the frieze and pilasters. This ca. 1870s-80s mantel may not be original to the space. The fireplace in the northwest room has a surround faced with tabular greenstone blocks under a simple wood mantel shelf and above a stone hearth. The plaster-and-lath and plaster on brick walls have mid-twentieth-century wallpaper over white, blue, and drab paint colors. The rooms have plain baseboards and both plain and molded door and window surrounds, some with turned corner blocks. A small bathroom entered through matchboard and wood panel doors occupies one side of the chimney mass between the two rooms.

The 0.707-acre lot on which the house and dependency stand features a mix of historic and more recent specimen trees, including a deodar cedar and a magnolia, with boxwoods and yuccas that appear to be remnants of a nineteenth-century planting scheme. To the east of the house is a square patch that appears to be the remnant of a sunken garden. Poured concrete steps with an iron railing lead up to the house from a concrete sidewalk bordered by a concrete retaining wall along Memorial Avenue. During recent rehabilitation work remnants of a nineteenth-century brick walkway were uncovered leading back from the house on axis with the rear entrance. A herringbone-pattern brick walkway was laid along the course of the earlier walkway. A recently refurbished gravel driveway extends along the southwest and southeast boundaries of the lot to connect the property with Memorial Avenue and Orchard Street.

Integrity Statement

The Centerview house and dependency possess a high degree of integrity from the period before 1950, and both retain most of their original features. The rehabilitation now underway is being carried out in keeping with the Secretary of the Interior's Standards. Much of the historic landscape features will be retained.

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**Centerview
Lynchburg, Va.**

NARRATIVE STATEMENT OF SIGNIFICANCE

Summary

The Greek Revival brick residence known as Centerview was built for the Irvine family in 1871, but its principal significance lies in its later association with Lynchburg's accomplished Morgan family. Confederate veteran Dr. Robert Withers Morgan (1844-1904) acquired the property in 1876 and afterward rose to prominence as a dentist and formulator of dental hygiene products, including "Dental Chewing Gum" and "Dental Scotch Snuff," both manufactured in Lynchburg. Dr. Morgan's Civil War experiences inspired a life-long desire to improve dental care in the armed forces and motivated him to draft legislation that led to the creation of the United States Army Dental Corps in 1901. While Dr. Morgan was making his contribution to the nation's health, his daughter Georgia Weston Morgan (1869-1951) began to study art at Lynchburg's Randolph-Macon Woman's College. Miss Morgan, who lived intermittently at Centerview until 1923, was in later life honored as the "dean of Lynchburg artists" for her work in miniatures and landscapes. For much of the twentieth century Centerview was owned by the Burgess family. The property retains many historic features, including a two-room brick dependency that probably functioned as a cook's dwelling among other uses, and both home and dependency are currently being rehabilitated as law offices.

Applicable Criteria

Centerview is eligible under Criterion B in the health/medicine area of significance for its association with Dr. Robert W. Morgan, a prominent Lynchburg dentist and dental hygiene products innovator who contributed to the establishment of the United States Army Dental Corps. Dr. Morgan practiced from offices at several locations in downtown Lynchburg, but Centerview is appropriate as a representation of his significance as stated in National Register Bulletin 32 (p. 18): "A person's home at the time (s)he achieved significance will usually represent any significant accomplishments that occurred while the individual was living in that home." Centerview and its dependency are also eligible under Criterion C in the architecture area of significance as representative examples of Greek Revival styling and nineteenth-century domestic arrangements in Lynchburg. The period of significance extends from 1861--the date of the first improvements to the property, which may represent the construction of the dependency--until the death of Dr. Morgan in 1904. Centerview is eligible at the national level of significance for its association with Robert W. Morgan, whose contribution to health care was national in scope.

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**Centerview
Lynchburg, Va.**

Statement of Significance (continued)

Information in support of designation appears throughout the historic context.¹

Acknowledgments

A number of individuals and organizations assisted in the preparation of this report. Foremost among these was the nomination's sponsor, Henry C. Devening, who also conducted research for the report. Others who provided assistance included researchers Andrea B. Devening, Melissa Gilkey, and Peck Merchant; Col. John E. King of the U.S. Army Dental Corps; Lewis Averett, Librarian, Jones Memorial Library, Lynchburg; Lynchburg Museum System staff; and June Ellis, Marc Wagner, and Jack Zehmer of the Virginia Department of Historic Resources.

Historic Context

On March 29, 1852 Luther Irvine purchased an approximately two-acre parcel on the Forest Road just outside Lynchburg's western limits. Several days later, on April 1, Irvine transferred the property to James and Sarah E. Irvine, presumably his brother and sister-in-law. The Irvines did not build immediately. Improvements valued at \$800 were completed in 1861, possibly representing the construction of the dependency, and in 1871 an additional \$1,200 worth of improvements were added, presumably the main house. The 1850 census listed Luther Irvine as a twenty-five-year-old agent living as a boarder in or near Lynchburg. James Irvine, age thirty and a butcher by trade, apparently lived nearby with his wife, four children, and two boarders. Neither Luther nor James were recorded as owning real estate in 1850. The 1860 census listed James (C.) Irvine as a butcher and possessor of \$3,000 in real estate; by 1870 he had changed his occupation to farmer and had amassed \$15,000 in real estate. In 1870, James, Sarah, a son James M. who carried on his father's trade of butcher, six other children, and two black cooks--

¹ Centerview was also considered under Criterion B in the art area of significance as the residence and presumably studio of acclaimed Lynchburg artist Georgia Weston Morgan. However, Miss Morgan's reputation appears to reflect her work in art and art education for the period after she moved from Centerview in 1923, and a home and/or studio associated with her later life would likely prove more representative of her significance.

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Centerview
Lynchburg, Va.

Statement of Significance (continued)

Lucy Logwood and Thomas Liggatt--comprised the household.²

On August 10, 1876, James and Sarah Irvine sold a parcel of slightly over seven acres including a "brick dwelling and other buildings" to Robert W. Morgan for \$2,450.00. A native of Campbell County, Robert Withers Morgan volunteered for service in Company E of the 11th Virginia Infantry early in the Civil War. He received wounds at the second battle of Manassas and was captured at an action at Milford Station in 1864 and held at the Point Lookout prisoner of war camp in Maryland. After the war he operated a store in Floyd County with his brother Buck, but he returned to the Lynchburg area in 1873 to study dentistry under Dr. Robert Lemon. Morgan opened a dentist's office in Lynchburg in 1879, and two years later he enrolled at the Baltimore College of Dental Surgery, returning to Lynchburg upon graduation. During the years 1883 to 1885 Morgan associated with Dr. W. W. Moss, who lived with the Morgan family, and with Dr. Henry Wallace Canada after 1885. Morgan apparently moved his downtown office frequently during the 1880s-1890s period.³

Morgan developed formulas for a number of products designed to inhibit tooth decay. One was "Dental Chewing Gum," manufactured by the Dental Chewing Gum Company, which circulated a photographic advertisement depicting Morgan's sons Peyton and Hood in a mouth-to-mouth chewing gum tug-of-war. According to one account the business was "fairly successful," but problems in obtaining the chicle used to make the gum brought an end to the enterprise. Dr. Morgan also concocted recipes for dental chewing tobacco and snuff. A testimonial for "Dr. Morgan's Dental Chewing Tobacco" explained the proper use of the substance: "You have only, after meals, to apply your quid and the acid secretions from between the teeth are at once removed, thus removing the first cause of all the trouble with our teeth." Morgan later sold his formulas to R. I. Owen and William Christopher Ivey, who manufactured the medicated tobaccos at their extensive "Dental Snuff Works" at 4th and Federal streets in Lynchburg. Ivey and Owen went into the snuff business in 1883, and they formed the Dental Snuff Company in 1898.

² Campbell County tax records and Deed Book 29, pp. 31 and 32; U.S. census free population schedules for 1850, 1860, and 1870; and research by Peck Merchant on the history of Centerview at the Lynchburg Museum System.

³ Campbell County Deed Book 38, p. 242; Stickley and Amowitz, *Lynchburg Dental Society*, 44, 47, 51, 57, 59; Bell, *11th Virginia Infantry*, 87; J. P. Bell and Company business directories for the City of Lynchburg, various years.

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Centerview
Lynchburg, Va.

Statement of Significance (continued)

Morgan probably used antacid and antiseptic chemicals to give his preparations their advertised properties.⁴

Robert W. Morgan practiced dentistry during an era of growing professionalism in the specialty. Traditionally, barbers and other non-professionals had provided dental care to the public, the "care" usually involving the extraction of diseased teeth. Professional dentists were a rarity; during the Civil War a single full-time dentist served federal forces. The situation changed dramatically after the war. State dental societies organized, a national organization--the American Dental Association--gained strength, and by one account there were 13,000 members of organized dentistry in 1870 (few of these individuals were probably professionally trained, however). New techniques, prostheses, and anaesthetics came into use, and germ theory provided a scientific basis for understanding dental problems.⁵

Dr. Morgan resolved to introduce these advances in dentistry to a grossly underserved sector of American society: the armed forces. Impetus came from Morgan's Civil War experiences. "Seeing soldiers suffer from lack of attention to their teeth," wrote a historian, "suggested the idea of having a dental corps in the regular army." Morgan promoted his ideas during the era of the Spanish-American War, a health care disaster that convinced the government of the need to improve and reorganize military medical services. According to historian Mary Gillett, it became obvious "that a handful of hospital corpsmen functioning as dentists could not successfully treat the rapidly decaying teeth of the large numbers of troops being sent to the tropics." Morgan drafted legislation to create a corps of professional dental surgeons, and with the sponsorship of U. S. Congressman Peter J. Otey of Lynchburg a version of the bill was passed into law in February 1901 and the U.S. Army Dental Corps (DC) established. Morgan did not labor alone; the profession had worked since the 1860s to pass legislation establishing dental care for the military, and in the late 1890s the National Dental Association lent its weight

⁴ Stickley and Amowitz, *Lynchburg Dental Society*, 47-50; Noell, "Business Firms of 1900 in Lynchburg," 72.

⁵ Wynbrandt, *Excruciating History of Dentistry*, 130, 138; Gillett, *Army Medical Department, 1865-1917*, 18-19.

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Lynchburg, Va.

Statement of Significance (continued)

to passage of legislation based on Morgan's bill.⁶

In recognition of his efforts, Morgan was appointed to a newly formed board of three dental examiners charged with approving dentists for the DC. He served with the first president of the Army Board of Dental Examiners, Dr. John Sayre Marshall, who had also worked for military dental care and who is generally acknowledged as the "father of the Army Dental Corps." The Board was short-lived; at the end of 1901 the three examiners were assigned to field offices, Morgan's in Havana. Morgan apparently considered leaving military service at this time, as revealed in a letter from Dr. John S. Marshall dated December 18, 1901. Marshall wrote:

"I hope, if you do not remain in the service, that you will not loose your interest in our Corps, and that you will do all in your power to nourish and feed what may in a sense be called 'your child.' For you through Major Otey presented the first bill looking to the formation of a Dental Corps, and prepared the way for the bill which finally passed."

Morgan decided to accept the assignment, but while in Cuba his health declined--according to one account he contracted malaria--and he returned to Lynchburg where he died in 1904. A better fortune awaited the "child" that Morgan and Marshall had helped bring to term. The DC grew in size and efficacy over the years, and by 1994, 1,244 dentist-officers served in its ranks.⁷

A few things are known about the character of the Centerview property during the period that Dr. Morgan, his wife Mary Jane ("Janie") Moorman (1843-1921), and the couple's six children lived there. G. W. Baist's 1891 map of Lynchburg shows three buildings on the property; two are likely the house and dependency, the third, which is located farther back on the lot, was probably a barn. A photograph dating to the early twentieth century shows what is probably the original porch, with square wood columns and sawn porch and step balustrades with vasiform slats. The names of Centerview's surroundings and nearby streets evolved through time. The house stands on what was known as the Forest Road in the Civil War era, Fifth Street Extension

⁶ Early, *Campbell Chronicles*, 212; Gillett, *Army Medical Department, 1865-1917*, v, 313, 326, 414; Stickley and Amowitz, *Lynchburg Dental Society*, 46, 49; King, "Highlights;" and Jeffcott, *United States Army Dental Service in World War II*, 1-2.

⁷ Stickley and Amowitz, *Lynchburg Dental Society*, 49-54; *Lynchburg News*, July 15, 1904; and King, "Highlights."

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**Centerview
Lynchburg, Va.**

Statement of Significance (continued)

at the end of the nineteenth century, and finally Memorial Avenue in the twentieth century. A Lynchburg city directory from the mid-1880s may refer to the area as Clover Valley. In 1909 Mary J. Morgan had all or a portion of her property subdivided as Morgan Heights, and in 1923 the property was resurveyed as Center View Square, the earliest known reference to the name Centerview. Orchard Street, which borders Centerview on the northeast, is said to have been named after Dr. Morgan's large orchard planted with fruit, berry, and nut trees.⁸

Of Robert and Mary Morgan's six children, the best known is Georgia Weston Morgan, who was born in 1869 while the family lived in Floyd County. Georgia taught art in the public schools in the 1890s before coming to the attention of Bernhard Gutmann and Louise J. Smith, founding members of the Lynchburg Art League (1895). In 1899 Morgan enrolled at Randolph Macon Woman's College to study art under Smith, and in 1906 she was hired as an art instructor at the school. Morgan focused on portraiture during the early years of her career, but after studies in Paris in 1909-10 she began to produce the expressive landscape scenes for which she is principally remembered, painting and teaching from her studio at 700 Church Street. In 1915 she became the head of the art department of Virginia Christian College (later Lynchburg College), where she taught until her retirement in 1945. In the 1910s and early 1920s Georgia Morgan resided with her mother at Centerview between teaching assignments and her own studies with artists out of state, and there is a tradition that she used the dependency behind the main house as her studio.⁹

Georgia and the other heirs of Mary J. Morgan sold Centerview out of the family in 1923. Georgia, then aged fifty-four, continued to gain recognition as an artist both in Lynchburg and on the national scene. In 1926 she founded the Lynchburg Art Club and in 1932 she established the Lynchburg Civic Art League. In the mid-1930s she worked to secure Works Progress Administration funding for a community arts program. Her civic involvement was not limited to the arts; from 1933 to 1936 she served as vice president of the Lynchburg Historical Society, and she was active in many local and national organizations. "Miss Georgia," as she was known to her students, was considered something of a Bohemian in Lynchburg. "She was always

⁸ Baist, "Map of Lynchburg;" Peck Merchant research; City of Lynchburg Deed Book 85, p. 181 and Deed Book 133, p. 378; and Coleman, "Georgia Morgan," 6.

⁹ Potter, "Miss Georgia Morgan," 27-28; Blunt and Moore, "Portrait of an Artist;" and Coleman, "Georgia Morgan," 6.

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Lynchburg, Va.**

Statement of Significance (continued)

covered in paint," recalled one student, "and in order to remember where her brushes were she kept them in her hair." On her death in 1951, the local press eulogized Georgia Weston Morgan as the "Dean of Lynchburg Artists."¹⁰

The Morgans sold Centerview to Calvin Lafayette and Mildred E. (White) Burgess in November 1923. C. L. Burgess (ca. 1886-1972) operated a plumbing, steam and gas fitting shop in Lynchburg, and on his death he was described as "an exemplary citizen . . . and a leader in the plumbing and heating business of this city and the State." The Burgesses operated Centerview as a tourist home in the 1950s. Mildred Burgess died shortly after her husband, and the property passed to their children. The last heir, C. L. Burgess Jr., died in 1998, and the property was purchased by Landrea L.L.C. in 1999. Centerview is currently being rehabilitated as law offices.¹¹

Architectural Analysis

Centerview is representative of its era and location. The one-room-deep center-passage-plan house with symmetrical facade (sometimes referred to as the I-house form) had become the normative house type for many affluent Virginians by the third quarter of the nineteenth century. Likewise, the Greek Revival style was the style of choice during the period, especially in Virginia's rural areas, and dependencies similar in form to the one at Centerview were often built for the lodging of slaves or servants. The sawn balustrade of the front porch in its original configuration and the brackets on the mantels in the downstairs illustrate Victorian influence. Tax records may be interpreted to indicate construction of the dependency in 1861, in which case it almost certainly served as a slave dwelling. If the dependency was built at the same time as the main house in 1871, then it represents the perpetuation of an antebellum architectural form in the early post-bellum period.

Centerview possesses several later features of note. The Craftsman front porch and steps probably date to the early years of the Burgess family ownership (after 1923), as does the

¹⁰ Potter, "Miss Georgia Morgan," 29-31; Blunt and Moore, "Portrait of an Artist;" *Teaching Career Devoted to Creative Art*; and *Lynchburg News*, December 5, 1951.

¹¹ City of Lynchburg Deed Book 133, p. 379; *Daily Advance*, September 8, 1972; and Henry C. Devening personal communication.

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Lynchburg, Va.**

Statement of Significance (continued)

upstairs bathroom, which retains high-quality fixtures that presumably attest to C. L. Burgess's stock and trade as a plumber. The rustic greenstone fireplace surround in the dependency may support the tradition that a room in the building was used as Georgia Weston Morgan's studio before 1923. Alternatively, it may be associated with the use of the property as a tourist home in the 1950s.

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Verbal Boundary Description

The nominated parcel corresponds to City of Lynchburg Centerview Square Block B lots 1 through 4 (cadastral map 5661).

Boundary Justification

The boundaries of the nominated parcel correspond to the present property lines of the 0.707-acre city lot on which the Centerview house and dependency stand.



Centerview
Lynchburg, Va.
UTM ref. (zone 17):
E602680 N4141550
4142