

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Old Hemlock

other names/site number _____

2. Location

street & number 17098 Brandonville Pike

☐

not for publication

city or town Bruceton Mills

☒

vicinity

state West Virginia code WV county Preston code 077 zip code 26525

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

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register

 determined not eligible for the National Register removed from the National Register

 other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	2	buildings
	1	sites
1		structures
		objects
4	3	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.)

DOMESTIC: single dwelling

RECREATION and CULTURE: outdoor recreation

Current Functions

(Enter categories from instructions.)

EDUCATION: education-related facility

RECREATION and CULTURE: outdoor recreation

DOMESTIC: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER: Side-gable log house with stone addition

Materials

(Enter categories from instructions.)

foundation: STONE: sandstone

walls: WOOD: log, cedar, METAL: Aluminum

STONE: sandstone

roof: METAL: Steel

other: STONE: Sandstone

METAL: Aluminum

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

See Continuation Sheets

Narrative Description

See Continuation Sheets

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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.)

Property is:

- ☐ 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.

Areas of Significance

(Enter categories from instructions.)

Literature

Art

Recreation

Architecture

Period of Significance

1939-c.1975

Significant Dates

1939

Significant Person

(Complete only if Criterion B is marked above.)

George Bird Evans

Cultural Affiliation

N/A

Architect/Builder

Evans, George Bird

Period of Significance (justification)

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

See Continuation Sheets.

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

See Continuation Sheets.

Developmental history/additional historic context information (if appropriate)

See Continuation Sheets.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See 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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other

Name of repository: Old Hemlock Foundation

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property 232

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

See Continuation Sheets

Verbal Boundary Description

 (Describe the boundaries of the property.)

See Continuation Sheets.

Boundary Justification

 (Explain why the boundaries were selected.)

See Continuation Sheets.

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11. Form Prepared By

name/title Eliza Newland, AmeriCorps (Revisions by Erin Riebe, National Register Coordinator, WV SHPO)

organization Old Hemlock Foundation date August 2014

street & number PO Box 69 telephone (304) 379-7505

city or town Bruceton Mills state WV zip code 26525

e-mail _____

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See attached.

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 18 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.

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Narrative Description

Location and Setting

Old Hemlock¹ is situated on a rural, forested lot of 232 acres in northern Preston County, West Virginia (photos 1, 6, 17, and 20). The property is registered with the Brooks Bird Club (located in Wheeling) as a wildlife sanctuary. There is a virgin hemlock stand on the southern edge of the property for which the property is named. A portion of the property, which was formerly open fields, is now covered by white pines, red pines, and Norway spruce.

Old Hemlock is located approximately 100 yards east of the Brandonville Pike which bisects the property north to south. The town of Brandonville is 1.3 miles north of Old Hemlock and Bruceton Mills is 1.5 miles northwest in a straight line. An unnamed creek runs east to west just north of the house. The southern property line is close to Little Sandy Creek and borders the Preston County 4-H Camp. The northern property line abuts a rise that overlooks the town of Bruceton Mills, which is 2.5 miles west of Old Hemlock.

Three miles of trails cover the property. The trails were constructed by the Old Hemlock Foundation, the current owners of the property; many are remnants of earlier trails and farming roads. There are some signs marking the trails at edges of the property. Two geo-caches can be found along these trails.

A lengthy driveway leads you to the west side of the house (photos 16 and 19). There is a raised garden bed surrounded with stone and a small lamppost that welcomes guests (photo 11). It was put in after electricity was added in 1949. To the south, there is a raised garden bed and set of stone steps that lead up to the front walk (photos 12-13). The steps and walk were improved in 2008.

Along the driveway, the Foundation has installed a piece of artwork called the "Door to Nowhere." The door, an old door to the 1939 garage, is displayed using a simple support structure and roof was built in 2013. Evans set the door up on the end of the abandoned Brandonville Pike and used it to pattern his shotguns. One of his sketches (a hunter in action) was enlarged, printed on Lexan, and installed on the door in 2014.

The original section of Old Hemlock was constructed by pioneers in 1782. A frame addition (photo 26) and stone fireplace (photo 25) were constructed to the west side of the house in the mid-nineteenth century; however, it was no longer standing in 1939 when the property attained its current appearance.

¹ The name "Old Hemlock" originally referred to the property, which George and Kay Evans named "Old Hemlock Farm" due to the virgin Hemlock stand on the southern edge of the property. Later, Old Hemlock came to refer to the house, the property itself, the line of Old Hemlock English settlers started by George Bird Evans, and also his publishing company.

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Two contributing outbuildings accompany Old Hemlock, a springhouse constructed c. 1782 (photos 4 and 8) and a garage constructed in 1939 (photo 13). The springhouse is built into a hill on the southeastern side of the house and the garage is located on the northwestern side.

There are also three noncontributing resources. A cottage and garage were added by the Old Hemlock Foundation in 2011 and are located approximately 75 yards south of Old Hemlock. The gravesite of George and Kay Evans in the dooryard is also considered noncontributing since it does not meet *Criteria Consideration C: Birthplaces and Graves*.

Old Hemlock is in excellent condition and has had very few alterations since the renovations made in 1939. Exterior restorations were completed in 2011 to protect the structural envelope. The 1939 white oak shingles were replaced with cedar shingles shaped to match the original.

*Old Hemlock**c.1782; 1939**contributing building*

Old Hemlock is a rectangular, white oak, two-story log house. It has a modern standing seam metal, side-gable roof (photos 2 and 14). The original stone foundation continues into a one-story stone addition constructed on the west elevation (photos 9-12). Completed in 1939, the addition is called the "studio wing." During 1939 renovations, the walls of the original log, two-story building were covered with white oak shingles.

The main elevation, facing south, includes two entrances. The original entrance is through the log section of the house. It is protected by a gable-roof hood. The other entrance is through a door on the eastern elevation of a screened dining porch on the studio wing. The porch extends from the façade and has a low-pitched shed roof. It occupies approximately the eastern half of the studio's southern facade. A horizontal fixed window is situated to the left of the porch (photo 14).

The facade of the original house is asymmetrical with one window to the left of the door and two windows to the right (photo 2). All of the first story windows are six-over-six, double-hung sash. Two small second story windows are six-over-three. One is centered above the entrance. Windows are protected by aluminum storm windows.

The east side of the house (photos 5 and 7) has only one window. It is on the far southern corner of the house and is the only window added during 1939 additions. This elevation also includes an opening at the basement level with a white, wooden door. Aluminum siding has been added to each of the gable ends of the log house. The west side of the house (photos 10-12) includes only the interior stone chimney of the studio wing addition and a window to each side with stone sills. The window to the north of the chimney is six-over-six and the other is six-over-three, double-hung sash.

Since the property slopes slightly from the front of the house, the basement and foundation are mostly exposed on the north (rear) elevation (photos 8 and 9). One former window at this level has been enclosed

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with stone to match the foundation. They are situated under a shed-roof sleeping porch that stretches the length of the original section of the house.

The eastern half of the porch is screened and the western half is open (photo 9). It is supported by wood square posts. The porch is accessed from a wooden staircase on its western side. The first story of the log house on this elevation includes a six-over-six, double-hung sash window and a Dutch door which leads into the first floor bedroom. Above the porch, on the second story, there are two six-over-three, double-hung sash windows. The northern elevation of the studio wing has a set of three adjacent six-over-six, double-hung sash windows with stone sill.

Interior

The studio wing of the house is entered through a small, screened-in porch with stone floor (photos 27-28). The door to the studio-wing opens into a rectangular room which features the giant fireplace, which extends into the western wall (photos 29-31). A small modern kitchen is situated in the southwest corner of the wing and is accessed through a Dutch door on the southern wall, sharing an exterior wall with the screened porch (photos 32-33). A door on the eastern wall leads to a small entryway with access to the original log building. In the entryway, there is a door to a closet and a door which opens to the basement stairway. The stairwell provides the only existing exterior wall of the original building that has not been covered by siding, allowing for a view of the original white oak logs (photo 34).

The entryway leads to the rectangular living room, called the "long room," created in 1939 when Evans' suggested the removal of a center wall (photos 36-41). A seam in the original oak floor confirms its former existence. The ceiling beams are pit-sawn and there is an original chair rail along all walls (photos 43 and 44). A window seat was added along the eastern wall in 1939 (photo 41). A narrow enclosed staircase with door is situated in the southwest corner (photos 40 and 42).

The northeastern corner contains an angled fireplace with a wooden surround added in 1939 (photo 41). A built-in gun cabinet and bookcase along the northern wall was constructed in 1939 (photo 38). This wall also includes a door to the corner bathroom, which was painted with zebra stripes in the 1950s (photos 50-51, and 53),² as well as one to the first-floor bedroom (photos 45-49). This bedroom includes an angled fireplace in its southeast corner, opposite the one in the living room. A door on the western wall of the room leads to the bathroom.

The stairwell is not enclosed on the second floor (photos 54 and 70). A wooden balustrade separates the floor from the stairs. The oak floors continue on the second floor, but the ceiling joists are hand hewn. A small bedroom is at the top of the stairs, with a door to the attic over the studio wing on the western wall (photos 54-58, and 69). A door to the upstairs bathroom (photos 59-60) is on the northern wall. There are two doors

² In the early 1950s, George redesigned the bathroom wall by adding the Zebra print, which was very representative of his artist background and the art deco era in which he worked. A close friend and neighbor of the Evanses, Ruth DeBerry, recalls that George repainted that print four times before he was satisfied with the outcome.

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on the eastern wall; one to another bedroom (the Art Room; photos 62-67) and the other to a storage room that is accessed through a small cedar closet (photo 68).

Springhouse *c.1792; 1939* *contributing building*
Photos 2-8

The springhouse on the east side of the house was restored in 1939. The southern facade of the springhouse (the rear) has a door to the attic space. The eastern and western facades show the slope of the hill that the springhouse was built into; substantially more of the wall is visible on the northern than on the southern side. The northern facade (its main elevation) has an overhanging roof with a farm bell hanging at its apex. An off-center door on this facade opens to the springhouse floor. The floor of the springhouse includes a circular water basin made of concrete. It was used for drinking water. It overflows into another trough that is 20 inches wide by 8 feet long. A 9-foot diameter white oak tree fell on the roof in 1972 and additional repairs were made.³

Garage *1939* *contributing building*
Photo 13

The single-bay garage has an asphalt-shingle gable roof and is constructed of vertical wood planks. It has two swing open doors. The garage is located off the driveway, to the northwest of Old Hemlock.

Stonework *1939* *contributing structure*
Photos 10-13

On the west side of the house, there is a raised, garden bed with stone wall and stairs. A stone pathway leading to the house was reconstructed when the foundation was established to meet requirements of the Americans with Disabilities Act.

Gravesite *2007* *noncontributing site*

The cremated remains of George and Kay Evans are buried in the side yard, beneath the largest rock. It is considered noncontributing since it does not meet *Criteria Consideration C: Birthplaces and Graves*.

Cottage *2011* *noncontributing building*
Photos 18, and 22-24

The cottage is a modern one-story building with a finished basement. The main level houses the administrator/caretaker and also functions as the Foundation's office. The lower level acts as meeting place for tours, foundation events, and educational programming. Both noncontributing resources are 75 yards south of Old Hemlock and are accessed by the old Brandonville Pike.

³ LeJay Graffious and Helen Ann, Interview by Eliza Newland, Digital Recording, Bruceton Mills, W.Va., October 2013.

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Modern Garage

2011

noncontributing building

A metal gable roof garage is situated southwest of the modern cottage in a graveled lot.

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Statement of Significance Summary

Old Hemlock is eligible for listing in the National Register of Historic Places under *Criterion B: Literature, Recreation, and Art* for its association with George Bird Evans⁴ as well as *Criterion C: Architecture*. Its period of significance is 1939-c.1975. It meets *Criteria Consideration G: Properties that Have Achieved Significance Within the Past 50 Years* for Evans' literary significance.

Under *Literature*, Old Hemlock is significant as the home of Evans, one of the world's foremost authors on upland bird shooting and bird dogs. His work has a nationwide following, yet it is based almost entirely in the Allegheny Mountains of West Virginia and southwestern Pennsylvania. The period of significance under *Literature* begins in 1939, when Evans' association with the property began.⁵ Though he continued writing and publishing until his death in 1998, the period of significance ends c.1975, following the publication of his most widely known work, *The Upland Shooting Life*, and his following rise to prominence in the field.

Old Hemlock is also significant under *Recreation*, as Evans was the first breeder of a line of English setters whose descendants are today treasured by bird dog enthusiasts throughout America. The period of significance for *Recreation* is 1947, when the first litter of Old Hemlock English setters was whelped at Old Hemlock. Evans was also a talented and locally significant illustrator and thus Old Hemlock is also eligible under *Art*. Evans painted and drew professionally for magazines from 1928 until 1947, with a brief stint as a naval illustrator during WWII. The period of significance under *Art* is 1939 to 1947.

Finally, the original house at Old Hemlock is locally significant as an example how early settlement architecture was adapted to in 1939 to meet the needs of Evans and his wife. The period of significance under *Architecture* is 1939 when Evans made substantial changes. The house changed very little since that time.

History

Evans was born in Uniontown, Pennsylvania in 1906, raised by parents who supported his many talents, with his mother strongly encouraging his interest in drawing and painting. His first playmate was his father's English setter, Ted. With Ted, George spent much of his youth exploring, fishing, and eventually hunting the hills of Chestnut Ridge east of his hometown.⁶

When he neared the end of high school, he began looking at colleges. Since George's strongest interests, outside of setters and hunting, were art and music, he applied to the Carnegie Technical Art Institute – now

⁴ Evans' given name was George Washington Evans, Jr. His Christian name was George Washington Bird Evans (his mother's maiden name was Bird). He eventually dropped Washington and Jr. and used only George Bird Evans.

⁵ Although Evans began journaling his hunts in 1932 (significant to understanding his significance as an author), the period of significance under *Literature* does not begin until 1939 since it cannot predate his association with the property.

⁶ John Cuthbert, "A Dog, a Gun and Time Enough: The George Bird Evans Collection," The West Virginia and Regional History Center Newsletter, v. 23, no. 2 (Spring 2008), 1-5.

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Carnegie Mellon University – in Pittsburgh, Pennsylvania. He was accepted and left home at 1924. At Carnegie, he met Kay Harris of nearby Wheeling. By the end of his first year, George was ready for a more accelerated art program. He recognized that he needed to go elsewhere to raise the level of his studies to become a professional illustrator. He arranged to enter the highly respected program at the Art Institute of Chicago in the fall of 1925. Upon transfer, Evans and Kay began a lengthy courtship, remaining close through letter writing, even when he moved to New York City in 1927.⁷

In New York, Evans began working on a freelance basis in hopes of breaking into the field of illustration. By the spring of 1930, he was doing freelance painting for *McCall's Magazine*, a heavily illustrated periodical. For the first time, he began earning a reasonable paycheck. He married Kay on January 8, 1931 and she moved to New York. In early 1932, the Depression forced advertising agencies and magazines to cut back. Freelance work began drying up. An art director Evans knew and respected told him it would be in their best interest to leave New York until the economy improved. George and Kay lived in his parent's hunting cabin on Chestnut Ridge near Uniontown for the next two years. In his free time, Evans continued to enjoy hunting and began documenting his hunts in journals in 1932.⁸

Following their return to New York after the Depression, employment in the industry was still hard to come by. For a few years he worked a few small freelancing jobs and spent his free time perfecting his technique by painting and drawing figures from narrative pieces, much like a magazine illustrator would have to do. Without regular work, Evans decided to work full time perfecting his art while Kay worked as a teacher to support them. Though he estimated it would take six months, it was three years before he was comfortable enough to show his work to magazine publishers.⁹

It was during this time period, in 1937, that George and Kay toured Old Hemlock Farm at the urging of Art Thomas, a Preston County teacher, who knew they were searching for a homestead away from the bustling city. The home was vacant and was going to come up for sale at a sheriff's auction. Thomas introduced George and Kay to Myron Speelman, a local bank clerk, who promised to contact them when the property came up for sale.¹⁰

At last, the following year (June 1938), Evans finished a set of drawings that he felt was good enough to present to art directors at various New York magazines. He decided to first take his work to *Cosmopolitan*. He was awarded an exclusive contract to illustrate mystery/detective stories for the magazine. The job paid enough for him to begin thinking about early retirement while in his mid-thirties.¹¹ So, when the Old Hemlock sheriff's sale occurred, Evans sent his parents, who were located in nearby Uniontown, to Kingwood to bid on the farm. At the auction that day, Evans' parents were bidding against local resident,

⁷ Catherine A. Harper, *George Bird Evans: Life of a Shooting Gentleman* (Winterset, Iowa: Prairie Wind Press, 1999), p. 37; and, Cuthbert, p. 1.

⁸ Ibid., p. 45, 52, and 58.

⁹ Ibid., p. 64, and 71.

¹⁰ LeJay Graffious and Helen Ann.

¹¹ Harper, p. 72; and Cuthbert, p. 2.

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Ward Thomas. When he recognized that they were going to bid up the property (since Evans told his parents to “break the bank”) he quit bidding. It cost \$1825.00.¹² Evans convinced the editors at *Cosmopolitan* that the mountain air would stimulate his creativity.¹³

The couple left New York for Bruceton Mills, West Virginia, in June 1939. For the next three years, Evans worked via the U.S. mail. During this time, George’s assignments did not take longer than two weeks per month, which left the outdoorsman plenty of time to pursue his passion for bird dogs, guns, and grouse while making major renovations at Old Hemlock. From his vision (see Figure 2), several changes were made to the Old Hemlock house. A studio wing and kitchen were added. Walls were moved and closets installed. The Evanses hired locals, Bud Galloway and his brothers, to dig a spring (Hickory Spring) and install a line to have gravity fed water into the house. Though electricity was not installed for another ten years, a coal stove with boiler jacket ensured heated water in the house.¹⁴

When the Evanses purchased the property, it was a working farm with open fields (see Figure 1), pastures, and trees including sugar maple, walnut, hickory, apple, and pear. There was one woodlot next to Little Sandy Creek. The woodlot consisted predominately of virgin hemlocks and white oaks. The white oak was cut first and all white oak logs were sent to France to make wine barrels. After his initial visit to his new property, he also purchased a ten-acre stand of virgin hemlock trees from its owner. He did everything he could to protect trees for as long as possible. At the time, the prevailing thought was to fill any holes or core openings with cement and then place aluminum to prevent water infiltration. This process was thought to protect the trees from additional rot. Many trees close to the house have been exposed to this process.¹⁵

In the spring of 1942, Evans was 35 and a candidate for the draft. He continued painting illustrations for *Cosmopolitan*, but wondered how he could serve in the military without being drafted. Some illustrators he knew were already leaving their civilian jobs to join the military, doing everything from painting recruiting posters to live battle scenes. Other artists were finding work doing production illustrations for defense industry businesses like Hughes and Boeing.¹⁶

Kay’s brother Tom and sister Isabelle were working for Hughes Aircraft Corporation in California. During the spring of 1942, George talked to him about the drafting work being done in the industry. Much of the work relied on perspective drawing, a technique for creating three-dimensional drawing to show cut-away view of aircraft parts that were used by people working in production and assembly.¹⁷

¹² Deed of Sale from the Kathryn Harris Evans Trust to the Old Hemlock Foundation, 27 May 2009, Preston County, West Virginia, *Deed Book 712*, page 139. County Clerk’s Office, Kingwood, West Virginia. The property was originally settled in 1781 by Samuel Robinet. Subsequent owners included Robert Forman and Mary Naylor, Samuel Foreman and Elizabeth Willets, James Harvey and Deborah Forman, William Kimberly and Elizabeth Harvey, then Charles F.F. and Matilda Renner. The Renners sold the property to Albert and Katie Gaubs in 1897 for \$3000, who owned the property prior to the Evanses.

¹³ LeJay Graffious and Helen Ann.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Harper, p. 95.

¹⁷ Ibid., p. 96.

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Evans sought advice about perspective drawing from Clarence Wilson, the architect who helped create the blueprints for Old Hemlock. Wilson provided a book titled *Perspective: An Elementary Textbook*. Evans soon discovered that an exact dimensional image or picture of an object could be derived from blueprints using a formula for conversion. A picture of an object was easier to work from than a blueprint. It could be used by people in assembly plants and those involved in military operations. This was helpful because many military personnel lacked the skill of reading blueprints.¹⁸

After a month of working on a strategy, Evans felt ready to show his drawing to professionals. In late September 1942, he took his drawings to Fairchild Aircraft Company in Hagerstown, Maryland, not far from Old Hemlock. The engineers saw the potential in them, but were more interested in his ability to do professional drafting; he was offered a job in the engineering department that same day. Evans saw the job at Fairchild as a chance to help him polish his technique and better understand its potential. He accepted the offer.¹⁹

At Fairchild, Evans was getting excellent drafting experience, but he realized that the drawing that they had hired him to do did not require the refinement and precision of the technique he was anxious to try. Over the next few months, several engineers at Fairchild suggested to George that the Navy's Bureau of Aeronautics might be interested in this technique.²⁰

By February 1943, George felt he had enough drawings to take to Washington, D.C. and the Department of the Navy. Kay's cousin worked at the Pentagon at the time and arranged an appointment for Evans in late February with Senator James J. Davis from Pennsylvania. Senator Davis immediately sent Evans to the Navy building where he was introduced to Captain Ted Lonnquest, Chief of Engineering in the Bureau of Aeronautics. Lonnquest was searching for ways to make reading blueprints easy enough for anyone to understand. As they went through the illustrations in Evans' portfolio, Lonnquest was pleased to recognize a solution.²¹

Evans went to the naval air station at Quonset Point, Rhode Island, on June 28, 1943, for eight weeks of officer training. From there, the couple moved to Washington, D.C., but kept Old Hemlock as their permanent home. Evans began working in the Perspective Department of the Navy's Bureau of Aeronautics Engineering Division. He worked for long hours contributing to the war effort and was officially discharged from the Navy in October in 1945.²²

During the next year and a half, George worked as a freelance illustrator for *Cosmopolitan Magazine*. He also did illustrations for *Redbook*, *Woman's Home Companion*, *American Magazine*, and the Sunday

¹⁸ Ibid., p. 97.

¹⁹ Ibid., p. 98.

²⁰ Ibid., p. 98.

²¹ Ibid, p. 100; and, Cuthbert, p. 3.

²² Harper, p. 108.

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supplement of a New York newspaper. But magazine publishing had been changing steadily since the war. Television was a major impact. As magazine readers turned into television viewers, advertising money followed. This forced many magazines to fold. The ones that survived, like *Cosmopolitan*, were forced to change. Photographs and articles began replacing hand-painted illustrations and stories.

Magazines recognized his talent and George continued to get all the illustrating work that he wanted. However, publishing deadlines and the demands of art directors were growing frustrating and stale to the almost-40-year-old. As the end of 1946 approached, George was closing in on the end of his career as an illustrator. Minus his three years in the Navy, he had painted and drawn professionally for magazines steadily since 1938. He painted nearly 50 sets of illustrations for *Cosmopolitan* alone.²³

In early 1947, George told Kay that he was through painting for magazines.²⁴ While he quit illustrating for a career, he continued to sketch small illustrations for his books and articles. It was during this time that Evans whelped the first litter of Old Hemlock setters from his idea for a dual setter that would have the hunting ability of the field dogs with some of the aesthetics of the bench dogs. They eventually became a favorite among bird dog enthusiasts.²⁵

When the Evans moved to Old Hemlock, the Brandonville Pike was at the end of the lane to the house. In 1952, when the state began to plan improvements to the road, Evans met with the engineer with an aerial photograph of the area marked with two pencil lines. He persuaded the engineer to move the road to a straighter, more convenient route for travelers. This original Brandonville Pike became part of Evans' property and the road was moved further away from Old Hemlock, meeting the vision of George Bird Evans to have a more secluded home.²⁶

The fields on the property were leased to local farmers until the mid-1950s when several factors led them to return the property to woodland. The Agricultural Adjustment Act encouraged farmers to retire fields from farming. Further, George and Kay "decided that they loved trees" and no longer wanted to manage leasing the property.²⁷ They purchased white pines, red pines, and Norway spruce at a discounted price from the West Virginia Division of Forestry nursery at Parsons. It is likely that the Evans originally planted evergreens to provide habitat for ruffed grouse, which prefer early successional second-growth deciduous or coniferous forests.²⁸

After illustrating naval manuals during World War II, Evans retired as an artist and began a career as an author. George and Kay began writing mystery novels under the pseudonyms Brandon Bird and Harris

²³ Ibid., p. 115.

²⁴ Ibid.

²⁵ John Cuthbert.

²⁶ LeJay and Helen Ann Graffious.

²⁷ George Bird and Kay Harris Evans, Interview by Catherine A. Harper, Tape Recording, Bruceton Mills, W.Va., 1996-1998, Disc 19, Time Code 25:15-46:07.

²⁸ Albert R. Buckelew and George A. Hall, *The West Virginia Breeding Bird Atlas* (Pittsburgh: University of Pittsburgh Press, 1994), p. 49.

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Evans. Between 1950 and 1961, the couple wrote five novels that won the two modest fame and fortune. During this time period he also began authoring magazine articles and books about hunting based on his journals.

George lovingly buried his pets around the property over the years. Also, per the couple's wishes, George was buried in 1998 in the dooryard and when Kay passed in 2007, his ashes were exhumed. Their ashes were mixed together, replaced in the dooryard, along with the wing of the last grouse that George shot and Kay's wedding ring.²⁹

The Kathryn H. Evans Trust Agreement created the Old Hemlock Foundation on March 25, 1999 with a mission to preserve and promote the legacy of George Bird and Kathryn Harris Evans.

Criterion B: Literature and

Criteria Consideration G: Properties that Have Achieved Significance within the Past Fifty Years

Evans is regarded as one of the world's foremost authors on upland bird shooting and bird dogs. Beginning in 1932, he recorded sixty-five hunting seasons in the Allegheny Mountains. From that experience, he authored more than two-dozen books and countless magazine articles about the sport. Since his journals are important in understanding his later achievements, the period of significance under *Literature* begins in 1939, when his association with Old Hemlock began, and ends c.1975 following the publication of his most important work (1971) and the subsequent years when his popularity soared among hunters worldwide.

Once George and Kay began writing mystery novels in the 1950s, they soon realized that George's shooting journal notes were perfect for magazine articles. His first article appeared in *Field & Stream* in December 1956. Over the next decade and a half, Evans published an average of three articles per year, most of which appeared in *Field & Stream* or *Pennsylvania Game News*.

For Evans, hunting was not about the kill but about the entire experience. He believed that respect and fairness should come to play whenever a hunter entered the woods. In 1971, he published his first monograph about his sport and the utopian existence that he had created at Old Hemlock. The book, entitled *The Upland Shooting Life*, became an instant classic. It was a "manifesto, an autobiography, a manual, and a wildlife romance all rolled into one."³⁰ In the work, Evans revealed his then-unconventional hunting philosophy, established basic hunting tenets, and shared his admiration of the woods, game birds, and bird dogs. In the immediate years following its publication, Evans gained a loyal following that lasted throughout his life. The name "George Bird Evans" is consistently on the short lists of the best writers within the upland hunting genre.³¹

²⁹ LeJay Graffious and Helen Ann.

³⁰ Cuthbert, p. 5.

³¹ Jim Casada, "Books: A Passion for Grouse," *Sporting Classics*, July/August 2014, 195-198; and, Cuthbert, p. 5.

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In one review shortly after publication, Robert Leo Smith, a professor of Wildlife Management, writes that “there are any number of books on hunting published each year. But only once in many years is that rare book on hunting written and published that stands far above all the rest.”³² Further, Evans is referred to by Jim Casada, Book Expert for *Sporting Classics Daily*, as “one of the major figures in upland shooting literature of the 20th century.”³³ For this reason, the property meets *Criteria Consideration G* as Evans was of exceptional significance within this realm.

Part of what made this work so important was that it appealed, and still does, to an audience wider than hunters. Smith wrote:

Among all the hunting books written, this is one that any reader who likes good prose and the outdoors will enjoy. For those who are strongly anti-hunting this book will provide a good insight into what a true sportsman is really like. There are few hunting books like this ever written.³⁴

Evan’s literary work is also exceptionally important because of his philosophy and ethics on hunting, which continues to influence readers today. His argument that an individual’s decision to take fewer game birds is not only good conservation, but it is the sign of an intelligent and discerning sportsman. Many books followed *The Upland Shooting Life* and solidified his position as one of the foremost writers of all time in his genre. Evans continued writing until he died in 1998.³⁵

Criterion B: Recreation

George Bird Evans began a line of English setters whose descendants are treasured today by bird dog enthusiasts throughout America.³⁶

Within weeks of settling down at Old Hemlock, Evans began looking for an English setter. He desired a beautiful dog with an excellent nose for scent and an amiable personality. In the 1930s, Evans could not locate the type of dog he had in mind, because the English setter breed had evolved into two distinctly separate varieties: bench and field. The field dogs are bred primarily for extreme athleticism required to compete in field trials, and aesthetics are not an important factor, if considered at all. The bench dogs are bred solely for aesthetics and conformation in the show ring, and hunting ability does not factor into the breeding equation.³⁷

Evans sought what he considered to be a “third” type of setter; a dual setter that would have the hunting ability of the field dogs with some of the aesthetics of the bench dogs. When it occurred to him that such a dog might not exist, he decided to create one himself to suit his own taste. Thus, he wrote to George H.

³² Robert Leo Smith, “Rare book on hunting has been written,” *Outdoors West Virginia*, 9 January 1972, pg. 7.

³³ Jim Casada, “Books,” last modified May 12, 2014, <http://jimcasadaoutdoors.com/Books.htm>.

³⁴ Robert Leo Smith.

³⁵ Catherine Harper, electronic correspondence to author, 29 August 2014; and, John Cuthbert.

³⁶ John Cuthbert.

³⁷ Hall Carter, e-mail message to author, July 24, 2014.

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Ryman, champion breeder, and explained his quest. Ryman responded that he had the perfect dog, a blue belton setter. Evans spent the next two years training the dog they appropriately named Blue. His efforts were rewarded as Blue became an outstanding hunting dog and companion.³⁸

Evans began searching for Blue's perfect mate. Eventually, his father alerted him to a setter he noticed at a Pittsburgh kennel. After his personal inspection, Evans acquired Dawn, an English setter from the Blue Bar and Llewellyn lines. Following his return from military duty, the two dogs were eventually successfully mated. In 1947, Dawn's nine puppies became the foundation of the Old Hemlock line of English setters.³⁹

While George set out to breed the Old Hemlock setters only for himself, people began inquiring about the availability of such dogs after being introduced to the line of dogs through George's many articles and books. The general hunting public especially began demanding Old Hemlock setters after the release of George's first book published in 1971, *The Upland Shooting Life*, where he described the line as follows:

In our Old Hemlock line we have developed a handsome belton type averaging fifty-five pounds for the males, under fifty for the females, with a deep muzzle, a typical long, fine-boned head. They hunt almost daily through our long grouse seasons in roughest cover, and they are natural gun dogs that hunt to the extent of bell range and have the fire and drive necessary to find birds but hunt for and check in with the gunner.⁴⁰

From 1972 to 1978, Evans' dog Briar sired 12 litters planned by George for the purpose of ensuring he had dogs to breed in the future. With that many puppies, George needed lots of potential buyers, who lined up quickly. The line grew in popularity from there and George continued to produce a few litters a year.

After Evans' death in 1998, the Old Hemlock line passed to Roger Brown. He knew the setters well, having Old Hemlocks since 1973, and thus was specifically selected by Evans to carry on the line. Along with Jeff Kauffman, Brown continues to produce a few litters a year. To have control of all breeding, the setters live with their families as companion gun dogs, but are co-owned, a requirement that began with Evans to ensure the purity of the line.⁴¹

The Old Hemlock line of English setters is often grouped together with the Ryman line to describe a certain type of English setter. The two lines are described as having innate hunting instincts, high intelligence, and good dispositions. Importantly, they make wonderful hunting companions for the upland shooter, but also make good family pets. While they were relatively unknown in the 1950s-80s, this third type of setter is fairly common today because of George Bird Evans, as well as George Ryman, another breeder who

³⁸ Cuthbert, p. 4.

³⁹ Ibid.

⁴⁰ Bryce M. Towsley, "The Old Hemlock Line," *American Hunter*, October 2013, page 99. Americanhunter.org, accessed 18 August 2014; and, "Old Hemlock Setters," Old Hemlock Foundation, <http://oldhemlock.org/OHSetters/index.htm>, accessed 9 September 2014.

⁴¹ "Old Hemlock Setters."

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produced similar dogs at the same time as George.⁴² Today, breeders all over the country are selling their dogs as similar to the Ryman/Old Hemlock type.⁴³

Criterion B: Art

From the time he was a child, Evans had a love for painting, drawing, and sculpting. With these talents nurtured by his parents, and his mother strongly encouraging to take up the arts in college, he entered the field professionally.

The Art Institute of Chicago, where he attended after Carnegie Technical Art Institute (but did not graduate from either), had a traditional approach to teaching art where composition was still proportional and students were encouraged to think about shapes and space and the balance of elements on a canvas. A large emphasis was on figure drawing, which was fortunate for Evans since that is where his talent lay. When he moved to New York City and began freelance work, he put in long hours practicing, refining these illustrating techniques, and developing his own unique style. Part of this was through his hunting journals that he filled with illustrations and reflections on dogs, birds, and the natural surroundings (see Figure 3).

Meanwhile, there were impressive technical advances in reproducing color and artwork in the first decades of the twentieth century that created a large demand for illustration in both advertising and magazines, making it a popular art form by the 1930s (see Figure 4). After refining his work, Evans landed an exclusive contract with *Cosmopolitan*.

While in the Navy, Evans taught himself how to produce technical drawings and supported the war mission for two-and-a-half years by providing perspective drawings and exact dimensional images from blueprints, which were much easier for military personnel to read (see Figure 6). For Evans, his biggest accomplishment at the Bureau of Aeronautics, what he referred to as his “tour de force,” was co-creating a Navy manual titled *MARK 5 Arresting and Barrier Gear Operation and Maintenance Manual*.⁴⁴ This concerned equipment being installed on aircraft carriers to aid planes landing on carrier decks. The manual was designed to document all MARK 5 gear in exact detail so it could be used readily in emergencies or in the case of malfunctions on ships.

During the war, magazine publishing began to change with television having a major impact. As magazine readers turned into television viewers, advertising money followed. This forced many magazines to fold. The ones that survived, like *Cosmopolitan*, were forced to change. Photographs and articles began replacing hand-painted illustrations and stories. Even so, Evans continued to get work. Magazines recognized his talent and George continued to get all the illustrating work that he wanted. From his home in Preston

⁴² Hall Carter, e-mail message to author, July 24, 2014.

⁴³ Some specific lines that advertise this fact are Daybreak English Setters (Atlanta, Georgia), Pine Mountain Setters (Daniels, West Virginia), Round River Setters (Burlington, Iowa), and Heartland Setters (Atwater, MN).

⁴⁴ Harper, p. 107. MARK 5 was an aircraft carrier.

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County, Evans once again worked as a freelance illustrator for *Cosmopolitan*, as well as *Redbook*, *Woman's Home Companion*, *American Magazine*, and the Sunday supplement of a New York newspaper.

However, publishing deadlines and the demands of art directors were growing frustrating and stale to the almost-40-year-old. As the end of 1946 approached, George was closing in on the end of his career as an illustrator. Minus his three years in the Navy, he painted and drew professional for magazines steadily since 1938. He painted nearly 50 sets of illustrations for *Cosmopolitan* alone. In early 1947, George told Kay that he was through painting for magazines.⁴⁵ While he quit illustrating for a career, he continued to sketch small illustrations for his books and articles.

Of his retirement from professional illustrations, one book reviewer wrote:

It is unfortunate. The delightful drawings by Evans that appear throughout the book are as expressive as the prose. I have admired his work ever since I saw some sketches of his in Pennsylvania Game News some years ago. "The Upland Shooting Life" contains a good sample of rare Evans drawings.⁴⁶

Criterion C: Architecture

Old Hemlock is also architecturally significant for the major changes George Birds Evans made in 1939. When the Evanses visited the property in 1938, all that existed was the two-story, log house with white oak shingle siding (Photo 25). A large stone chimney was situated approximately 10 feet west of the house. It once connected to a two-story frame addition that was constructed in the mid-nineteenth century but no longer extant.

Drawn to the remote location and prime hunting land, Evans saw the house for what it could become. As a designer, he soon used his skills to sketch drawings and draft a floor plan (see Figure 2). He worked with architect, Clarence Wilson, to develop blueprints.⁴⁷

Work was soon underway. Stones from the foundation of a former barn were used to construct a one-story studio wing and kitchen where the addition once stood. The stone fireplace was disassembled and moved six feet west and incorporated into the design. Though others suggested a smaller chimney stack, George insisted on retaining its wide, oversized character.

Additional adaptations were made as a part of George's design. One wall was removed from the first floor, turning the four rooms on the first floor into three with a living room spanning the length of the log house. Closets were added to each room and a bathroom was added on each floor. Evans hand-painted the bathroom walls over and over until he was happy with the final design. Gravity fed water was installed, as well as a coal stove with a boiler jacket, so that hot and cold water was available in the house.

⁴⁵ Catherine A. Harper, *George Bird Evans: Life of a Shooting Gentleman*, Winterset, Iowa: Prairie Wind Press, 1999.

⁴⁶ Robert Leo Smith.

⁴⁷ Though Evans told his biographer, Catherine Harper, that Wilson created blueprints, their whereabouts are unknown.

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Evans incorporated some of the building's existing characteristics into his design as well. The oak flooring is original as is the chair rail along the first floor walls. Ceiling beams were left exposed, including pit-sawn beams on the first floor and hand hewn beams on the second. A corner stairway that leads between the two floors is slender and steep which was often the case with early-settlement houses restricted on space.

Though a comprehensive architectural survey has not been undertaken in the surrounding area, a number of smaller surveys have documented the building stock found in Preston County. Many houses constructed during the 1930s and 1940s are bungalows or small vernacular ranch-type houses most popular following World War II. Evans created a one-of-a-kind adaptation of period-settlement architecture using natural materials.

The building is in excellent condition and has had very little alteration since the Evans' renovations after they purchased the property in 1939. Exterior restorations were completed in 2011, to protect the structural envelope. The 1939 white oak shingles were replaced with cedar shingles to match and aluminum siding was added to the gable ends of the log portion.

Summary

Old Hemlock is National Register eligible for its long association with George Bird Evans who attained significance as an author, artist, and dog breeder. After purchasing the property in 1939, Evans made various changes to meet his vision. What resulted was an architecturally significant house nestled in the wooded hills of Preston County. The house and property retain excellent integrity from the period of significance which dates from 1939 to c.1975.

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UTM References

(Brandonville Quad)

A. 17	618073	4389924
B. 17	618794	4389947
C. 17	618947	4388948
D. 17	618825	4388680
E. 17	618534	4388714
F. 17	618406	4388414
G. 17	618446	4388202
H. 17	618359	4388069
I. 17	618341	4388314
J. 17	618145	4388594

Verbal Boundary Description

The National Register boundary for Old Hemlock includes the entire average within current parcel 41 (map number of the Grant District, Preston County, West Virginia).

Boundary Justification

The boundary includes the entire parcel that has been historically associated with during the period of significance. The parcel has shifted slightly with the movement of the Brandonville Pike. The right-of-way has grown larger, and therefore the parcel itself has decreased in acreage. While it is now listed as 232 acres, it was previously listed as 241 acres.⁴⁸

⁴⁸ Deed of Sale from Myron Speelman to George and Kay Evans, 5 June 1939 Preston County, West Virginia, *Deed Book 202*, page 86. County Clerk's Office, Kingwood, W.Va.

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PHOTOS

Name of Photographer: (unless otherwise noted)
Photos 2-24, Malina Suity
Photos 27-70, Eliza Newland
Date of Photograph: May 2014 (unless otherwise noted)

Photo 1 of 70 WV_Preston County_Old Hemlock_0001
This is representative of the hemlock stand in the southwest corner of the property.
Camera facing northwest.
Name of Photographer: LeJay Graffious
Date of Photograph: February 2, 2012

Photo 2 of 70 WV_Preston County_Old Hemlock_0002
Old Hemlock to the left and the springhouse to the right. The slope of the hill is evident. Note the sugar maple directly in front of the camera.
Camera facing north.

Photo 3 of 70 WV_Preston County_Old Hemlock_0003
Springhouse upstaging Old Hemlock. Note the small door to the upstairs of the springhouse, which is built into the slope of the hill.
Camera facing northwest.

Photo 4 of 70 WV_Preston County_Old Hemlock_0004
Springhouse upstaging Old Hemlock. Both the springhouse and Old Hemlock are built into the slope of the hill.
Camera facing northwest.

Photo 5 of 70 WV_Preston County_Old Hemlock_0005
Springhouse on the left and Old Hemlock on the right. The stairs from the springhouse to the front walk are visible.
Camera facing west.

Photo 6 of 70 WV_Preston County_Old Hemlock_0006
Springhouse is on the right with a view of the cottage through the trees.
Camera facing southwest.

Photo 7 of 70 WV_Preston County_Old Hemlock_0007
Springhouse on left and Old Hemlock on right. Springhouse door visible. Note the small door to the basement of Old Hemlock.
Camera facing southwest.

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- Photo 8 of 70 WV_Preston County_Old Hemlock_0008
Springhouse on left and Old Hemlock on right.
Camera facing southwest.
- Photo 9 of 70 WV_Preston County_Old Hemlock_0009
Old Hemlock from rear. Original portion of house on left, 1939 stone addition on the right.
Camera facing south.
- Photo 10 of 70 WV_Preston County_Old Hemlock_0010
1939 stone addition in the foreground with original portion of the house in the left background. Note the shade of the hemlock that the photographer is standing underneath.
Camera facing southeast.
- Photo 11 of 70 WV_Preston County_Old Hemlock_0011
1939 addition with garden wall.
Camera facing east.
- Photo 12 of 70 WV_Preston County_Old Hemlock_0012
Old Hemlock on left and springhouse on right. Front sidewalk is visible.
Camera facing northeast.
- Photo 13 of 70 WV_Preston County_Old Hemlock_0013
Garage at the bottom of stone staircase. Driveway visible to the left. Note overhanging hemlock branches and lamp post.
Camera facing northwest.
- Photo 14 of 70 WV_Preston County_Old Hemlock_0014
Old Hemlock on left and springhouse on right. Entry was traditionally made through the screened dining porch on the 1939 addition. Front walk is visible.
Camera facing northeast.
- Photo 15 of 70 WV_Preston County_Old Hemlock_0015
Springhouse on the left with cottage roofline visible through the trees.
Camera facing south.
- Photo 16 of 70 WV_Preston County_Old Hemlock_0016
Garage on left and Old Hemlock in center. Camera at the original intersection of the driveway and the Brandonville Pike.
Camera facing east.

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Photo 17 of 70

WV_Preston County_Old Hemlock_0017

Camera at the original intersection of the driveway and the Brandonville Pike. The historic Brandonville Pike is now part of the driveway. This photograph is representative of the forests on most of the Old Hemlock property.
Camera facing northwest.

Photo 18 of 70

WV_Preston County_Old Hemlock_0018

Cottage through the trees. Camera at the original intersection of the driveway and the Brandonville Pike.
Camera facing southeast.

Photo 19 of 70

WV_Preston County_Old Hemlock_0019

Old Hemlock on the left and cottage on the right. Camera at the original intersection of the driveway and the Brandonville Pike.
Camera facing southeast.

Photo 20 of 70

WV_Preston County_Old Hemlock_0020

Second growth forest. Damage from Hurricane Sandy is visible. Camera at the original intersection of the driveway and the Brandonville Pike.
Camera facing west.

Photo 21 of 70

WV_Preston County_Old Hemlock_0021

Old Hemlock complex through trees. Garage on left, Old Hemlock in middle, and springhouse roofline visible on right. Camera on driveway halfway between the original intersection of the driveway and the Brandonville Pike and the cottage.
Camera facing northeast.

Photo 22 of 70

WV_Preston County_Old Hemlock_0022

Cottage, with Old Hemlock Foundation administrator's residence upstairs and Old Hemlock Foundation meeting space and public restroom on the lower level.
Handicapped parking in foreground with path to meeting space apparent.
Camera facing southeast.

Photo 23 of 70

WV_Preston County_Old Hemlock_0023

Old Hemlock complex through trees. Old Hemlock on left and springhouse roofline visible in center. Cottage on right.
Camera facing northeast.

Photo 24 of 70

WV_Preston County_Old Hemlock_0024

Cottage from side yard. Lone-standing garage visible to the left in parking area.
Camera facing southwest.

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WV_Preston County_Old Hemlock_0025

Photograph taken on George Bird and Kathryn Harris Evans's first visit to Old Hemlock. Original house to the right and stone fireplace, standing alone, to the left. Camera facing north.

Name of Photographer: George Bird Evans

Date of Photograph: August, 1937

Photo 26 of 70

WV_Preston County_Old Hemlock_0026

Oldest known photograph of Old Hemlock. Springhouse on right, original structure in the middle, and two-story addition to the left (where the 1939 stone addition currently stands).

Camera facing northeast.

Name of Photographer: Unknown

Date of Photograph: Unknown

Photo 27 of 70

WV_Preston County_Old Hemlock_0027

The screened, dining porch was the traditional entry to Old Hemlock. Door to house on right.

Camera facing northwest.

Photo 28 of 70

WV_Preston County_Old Hemlock_0028

Screened dining porch. Entry to porch on left.

Camera facing southeast.

Photo 29 of 70

WV_Preston County_Old Hemlock_0029

Studio (1939 stone addition). Wood-paneled door leads to original structure. To the right of wood-paneled door, the white door leads to the screened dining porch.

Further right, the half-opened Dutch door leads into a small kitchen.

Camera facing southeast.

Photo 30 of 70

WV_Preston County_Old Hemlock_0030

Studio (1939 stone addition). Wood-paneled door leads to original structure. To the right of wood-paneled door, the white door leads to the screened dining porch.

Further right, the half-opened Dutch door leads into a small kitchen. Original stone fireplace on the far right.

Camera facing south.

Photo 31 of 70

WV_Preston County_Old Hemlock_0031

Studio (1939 stone addition). Original stone fireplace on the left.

Camera facing northeast.

Photo 32 of 70

WV_Preston County_Old Hemlock_0032

Kitchen. Open dutch door visible on far left.

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Photo 33 of 70	<p>Camera facing east. WV_Preston County_Old Hemlock_0033 Kitchen from dutch door. Camera facing southwest.</p>
Photo 34 of 70	<p>WV_Preston County_Old Hemlock_0034 Stairs down to the basement. Log wall of original structure visible on wall. Camera facing north.</p>
Photo 35 of 70	<p>WV_Preston County_Old Hemlock_0035 Basement. Exterior basement door in the middle of the photograph. Camera facing east.</p>
Photo 36 of 70	<p>WV_Preston County_Old Hemlock_0036 Long room. Fireplace in far, left corner of room. Note the horizontal seam in the floor where a wall was removed. Camera facing east.</p>
Photo 37 of 70	<p>WV_Preston County_Old Hemlock_0037 Long room. From right to left: fireplace, door to bedroom, door to studio. Note the chair rail and bicentennial wallpaper. Camera facing northwest.</p>
Photo 38 of 70	<p>WV_Preston County_Old Hemlock_0038 Long room. Built-in bookcase on left with door to bathroom in center. Camera facing north.</p>
Photo 39 of 70	<p>WV_Preston County_Old Hemlock_0039 Long room. Door to bedroom (open) with fireplace on far right. Camera facing north.</p>
Photo 40 of 70	<p>WV_Preston County_Old Hemlock_0040 Long room. Door to staircase (closed). Camera facing west.</p>
Photo 41 of 70	<p>WV_Preston County_Old Hemlock_0041 Long room. Bedroom door to left, with fireplace on right. Fireplace surround is visible. The only non-original window in the log home is on the far right, next to the fireplace. Camera facing east.</p>
Photo 42 of 70	<p>WV_Preston County_Old Hemlock_0042 Long room. Door to staircase (opened). Camera facing west.</p>

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- Photo 43 of 70 WV_Preston County_Old Hemlock_0043
Long room ceiling joists, which are smooth-cut. This was a more expensive way to produce joists (pit sawn), compared to the hand-hewn ceiling joists upstairs.
Camera facing north.
- Photo 44 of 70 WV_Preston County_Old Hemlock_0044
Long room chair rail. This decorative feature is original to the log home.
Camera facing north.
- Photo 45 of 70 WV_Preston County_Old Hemlock_0045
Downstairs bedroom. French door to exterior screened porch in center, hallway to bathroom on left.
Camera facing north.
- Photo 46 of 70 WV_Preston County_Old Hemlock_0046
Downstairs bedroom. Fireplace visible with opened door to long room on far right.
Camera facing east.
- Photo 47 of 70 WV_Preston County_Old Hemlock_0047
Downstairs bedroom. Fireplace on left with closed door to long room on right.
Camera facing south.
- Photo 48 of 70 WV_Preston County_Old Hemlock_0048
Downstairs bedroom. Fireplace on far left with closed bedroom door to long room on right. Hallway to bathroom on far right.
Camera facing southwest.
- Photo 49 of 70 WV_Preston County_Old Hemlock_0049
Downstairs bedroom. Closed bedroom door to long room on far left with hallway to the bathroom in the center.
Camera facing west.
- Photo 50 of 70 WV_Preston County_Old Hemlock_0050
Downstairs bathroom. Zebra print wall was painted by George Bird Evans.
Camera facing west.
- Photo 51 of 70 WV_Preston County_Old Hemlock_0051
Downstairs bathroom. Zebra print wall was painted by George Bird Evans.
Camera facing north.
- Photo 52 of 70 WV_Preston County_Old Hemlock_0052
Downstairs bathroom. Door on left is to downstairs bedroom. Door on right is to long room.

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- Photo 53 of 70 Camera facing southeast.
WV_Preston County_Old Hemlock_0053
Downstairs bathroom. Zebra print wall was painted by George Bird Evans. Door is to long room.
Camera facing south.
- Photo 54 of 70 WV_Preston County_Old Hemlock_0054
Upstairs bedroom. Door to attic on far right with stairs down to the first floor slightly to the left. The door on the far left leads to George's cedar closet and the archive.
Camera facing south.
- Photo 55 of 70 WV_Preston County_Old Hemlock_0055
Upstairs bedroom. Open door leads to art room. Closed door leads to George's closet and the archive.
Camera facing east.
- Photo 56 of 70 WV_Preston County_Old Hemlock_0056
Upstairs bedroom. Closed door leads to George's closet and the archive.
Camera facing southeast.
- Photo 57 of 70 WV_Preston County_Old Hemlock_0057
Upstairs bedroom. Door in the center leads to the bathroom. Door to the right leads to the art room.
Camera facing north.
- Photo 58 of 70 WV_Preston County_Old Hemlock_0058
Upstairs bedroom. Left door leads to attic and right door to the bathroom.
Camera facing northwest.
- Photo 59 of 70 WV_Preston County_Old Hemlock_0059
Upstairs bathroom.
Camera facing northwest.
- Photo 60 of 70 WV_Preston County_Old Hemlock_0060
Upstairs bathroom.
Camera facing southwest.
- Photo 61 of 70 WV_Preston County_Old Hemlock_0061
Upstairs bathroom. Left door leads to Kay's closet. Right door leads to upstairs bedroom.
Camera facing southeast.

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Photo 62 of 70	WV_Preston County_Old Hemlock_0062 Art room. The large built-in to the right fits a double bed and was created by George Bird Evans. Camera facing northeast.
Photo 63 of 70	WV_Preston County_Old Hemlock_0063 Art room. The large built-in to the left fits a double bed and was created by George Bird Evans. Camera facing southeast.
Photo 64 of 70	WV_Preston County_Old Hemlock_0064 Art room. Door leads to the upstairs bedroom. Camera facing southwest.
Photo 65 of 70	WV_Preston County_Old Hemlock_0065 Art room. The large built-in to the left fits a double bed and was created by George Bird Evans. Camera facing south.
Photo 66 of 70	WV_Preston County_Old Hemlock_0066 Art room. Door leads to the upstairs bedroom. Camera facing west.
Photo 67 of 70	WV_Preston County_Old Hemlock_0067 Art room. Camera facing north.
Photo 68 of 70	WV_Preston County_Old Hemlock_0068 Archive. Camera facing southeast.
Photo 69 of 70	WV_Preston County_Old Hemlock_0069 Upstairs bedroom ceiling joists, which are hand-hewn. This was a less expensive way to produce joists, compared to the smooth-cut, pit sawn joists downstairs. Door leads to the upstairs bathroom. Camera facing north.
Photo 70 of 70	WV_Preston County_Old Hemlock_0070 Upstairs bedroom. Stairs leading downstairs to long room. Camera facing south.

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Figure 1: Fall 1940 with harvested buckwheat field in the foreground, showing Evans' completed renovations. This field is now forest. (On file at the Old Hemlock Foundation)

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Figure 2: Before renovations began in 1939, George sketched the changes that he hoped to bring to Old Hemlock. This is page 1 of 2. The top sketch is the view looking southeast. The bottom sketch is the view looking northeast. (On file at the Old Hemlock Foundation)

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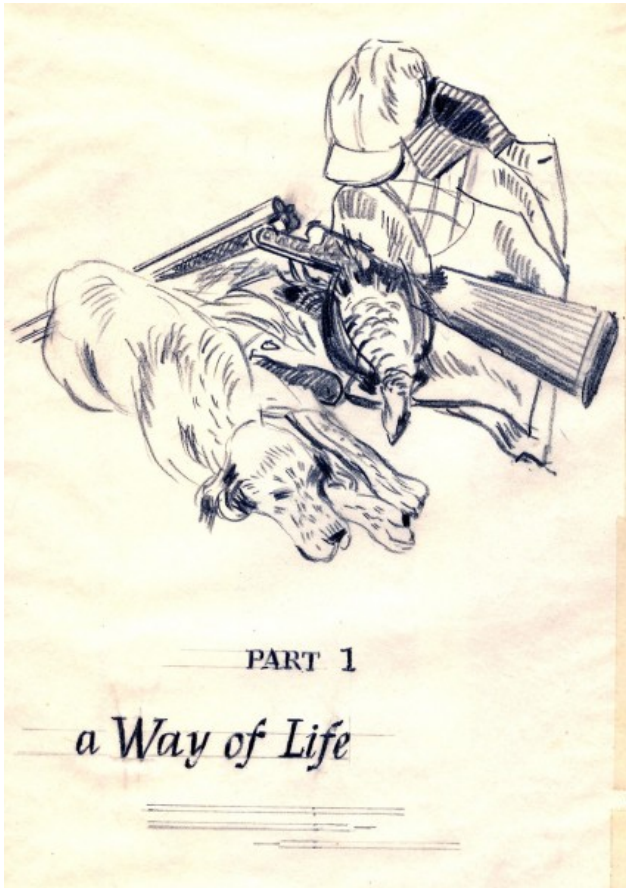


Figure 3: Example of Evans' drawing. This sketch was originally drawn for *The Upland Shooting Life* (1971) but was not used until 1982 in his book, *An Affair with a Grouse* (pg. 109). Electronic copy on file at the Old Hemlock Foundation.



Figure 4: This painting was created by Evans to illustrate the story, "Let's Quit Stalling and Get Tough!" (pg. 147) in the December 1942 issue of *Cosmopolitan*. The medium is tempura on art board.

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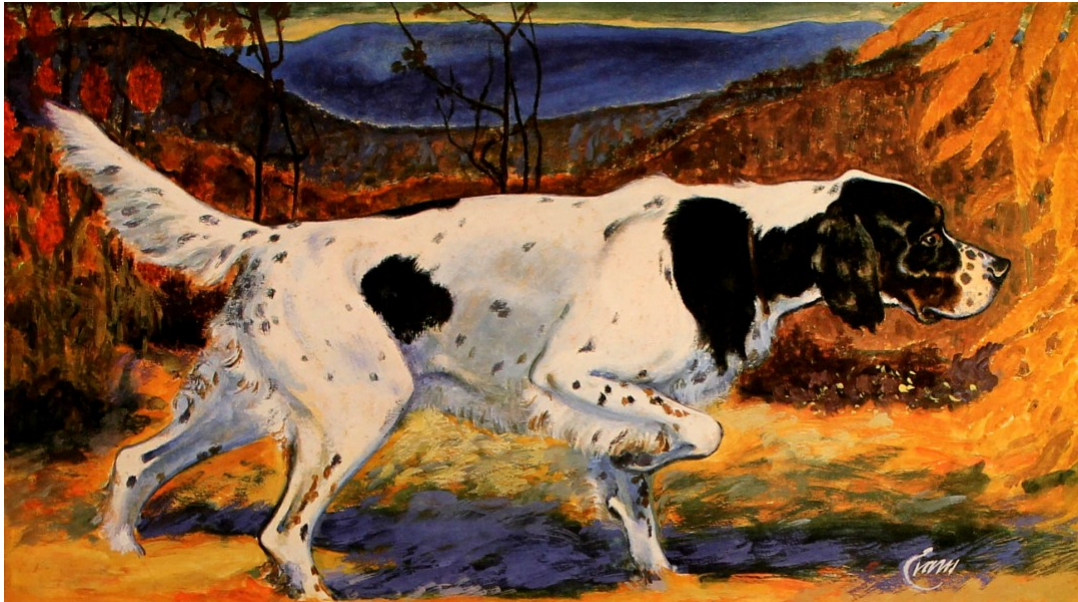


Figure 5: This painting entitled *Tony's Mayhawk Speck* was made in 1931 by George Bird Evans in tempura. The painting was touched up by Evans in the early 1990s to produce a limited edition poster of 750 copies. The original painting and many of the prints were lost in a warehouse fire. Electronic copy on file at the Old Hemlock Foundation.

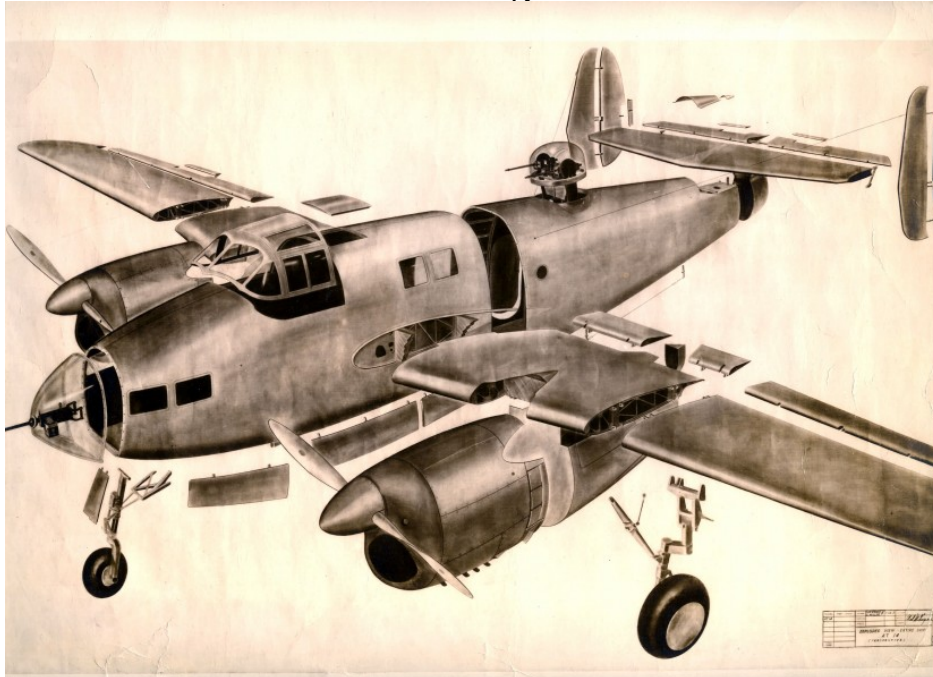
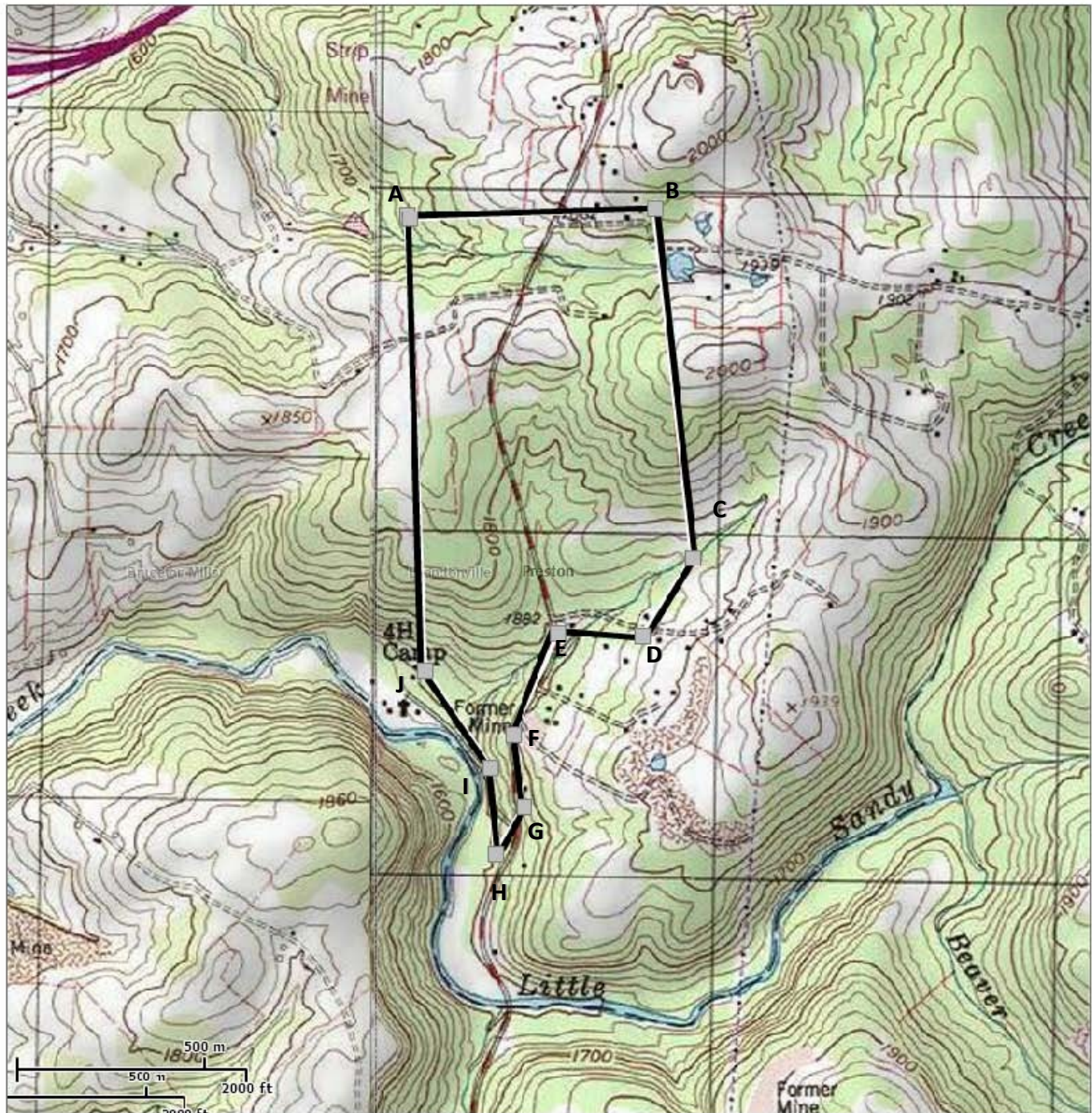


Figure 6: Example of Evans' technical drawings while at working at Fairchild Aircraft in 1943. The drawing includes both Evans and S. Miller in the credits. Electronic copy on file at the Old Hemlock Foundation.

Old Hemlock, Preston County, WV



Coordinate System: WGS 1984 Web Mercator (Auxiliary Sphere)

Map Created on 8/26/2014

A. 17-618073—4389924	D. 17-618825—4388680	G. 17-618446—4388202	J. 17-618145—4388594
B. 17-618794—4389947	E. 17-618534—4388714	H. 17-618359—4388069	
C. 17-618947—4388948	F. 17-618406—4388414	I. 17-618341—4388314	

User Notes:

USGS 7.5' topographic quadrangles: Brandonville; Bruceton Mills

Disclaimer:

The West Virginia State Historic Preservation Office Interactive Map is designed to provide professional consultants, state/federal agency employees and the public with a means to make informed decisions with regards to the cultural resource location.



Old Hemlock, Preston County, WV



This map is created by West Virginia GIS Technical Center for West Virginia SHPO GIS Map Viewer.

Coordinate System: WGS 1984 Web Mercator (Auxiliary Sphere)

Map Created on 8/26/2014

Architectural

Point

Area

National Register

Point

Area

User Notes:

USGS 7.5' topographic quadrangles: Brandonville; Bruceton Mills

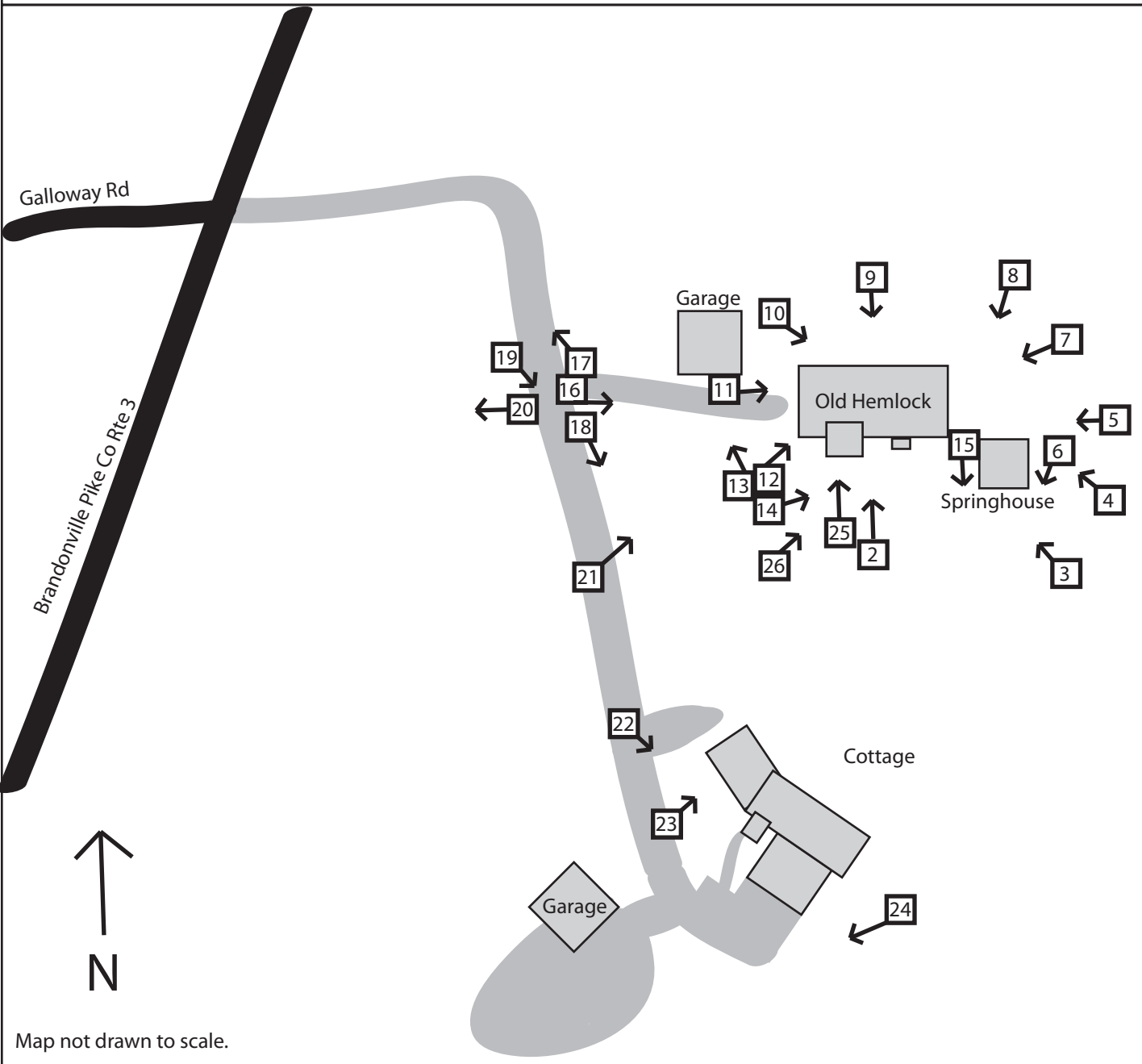
Disclaimer:

The West Virginia State Historic Preservation Office Interactive Map is designed to provide professional consultants, state/federal agency employees and the public with a means to make informed decisions with regards to the cultural resource location.



Old Hemlock Preston County, West Virginia Site Plan

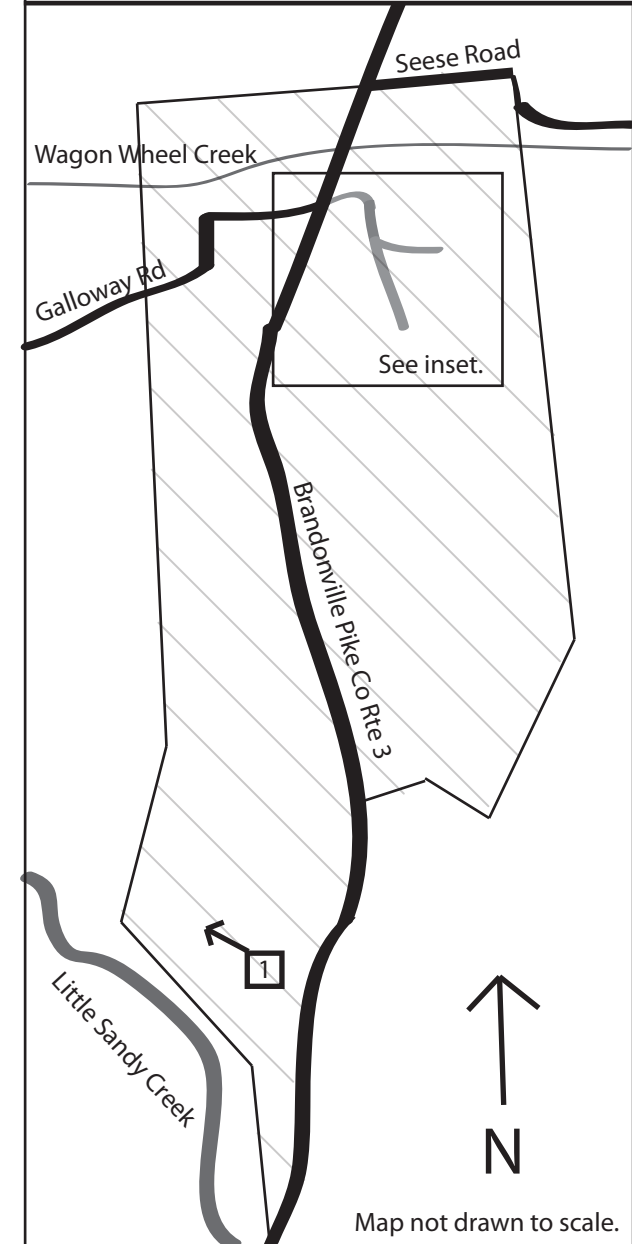
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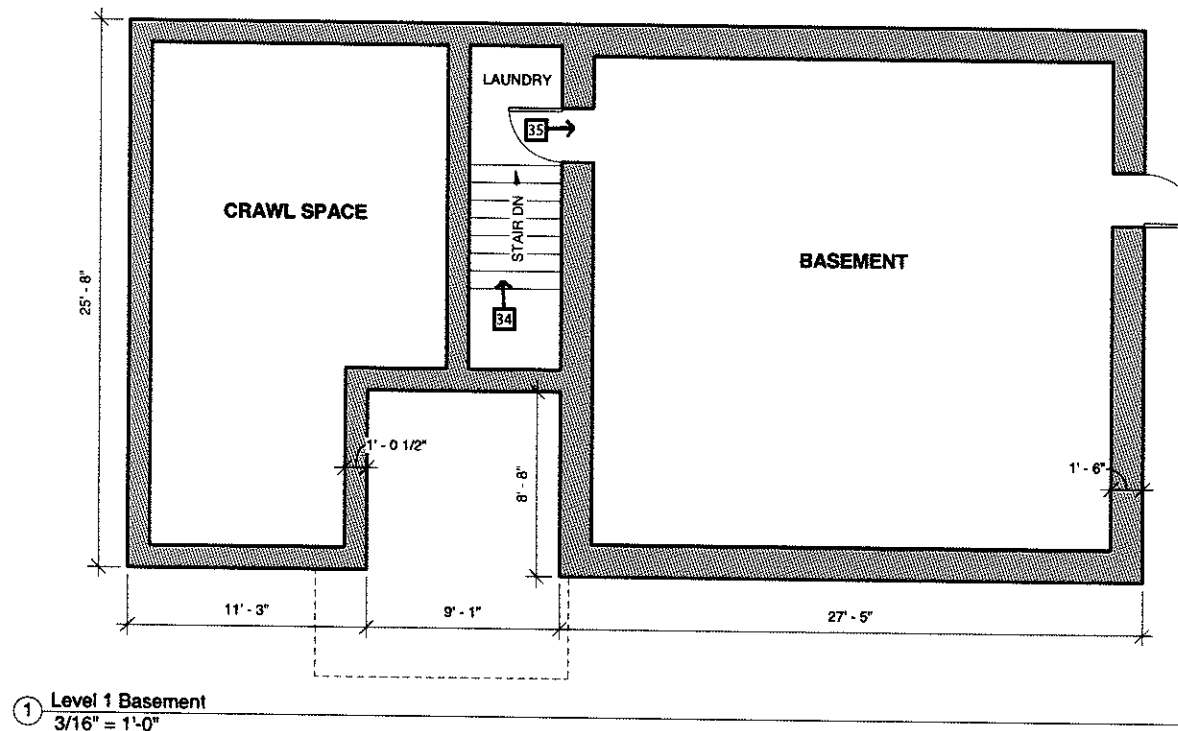


Map Key

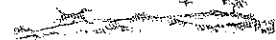
- Road
- Driveway
- Camera view
- Approximate NR Boundary
- Structure

Old Hemlock Property





OLD HEMLOCK FOUNDATION



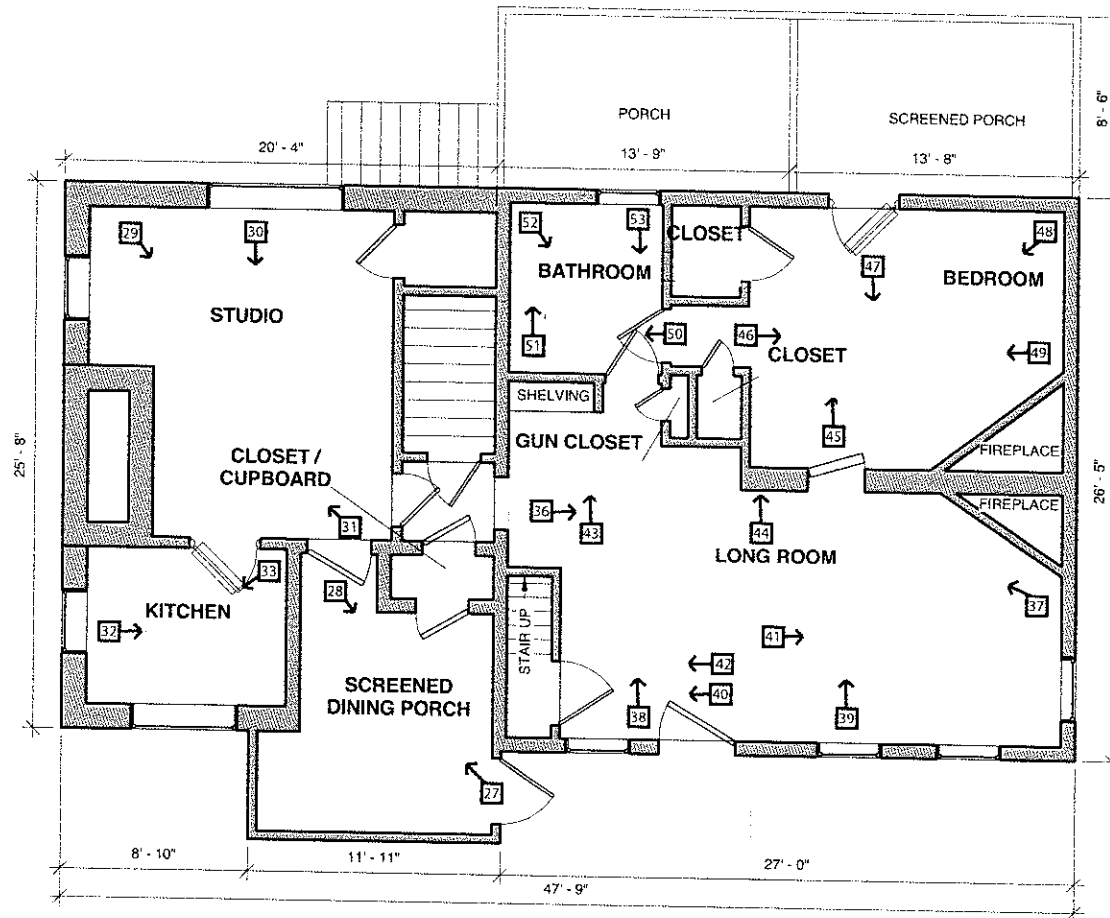
www.oldhemlock.org

Old Hemlock Foundation Plan Documentation

No.	Description	Date

Basement Plan

Project number	-	A101
Date	06/25/2014	
Drawn by	RGE	
Checked by	LG	
Scale 3/16" = 1'-0"		



1 Level 2
3/16" = 1'-0"

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Old Hemlock Foundation Plan Documentation

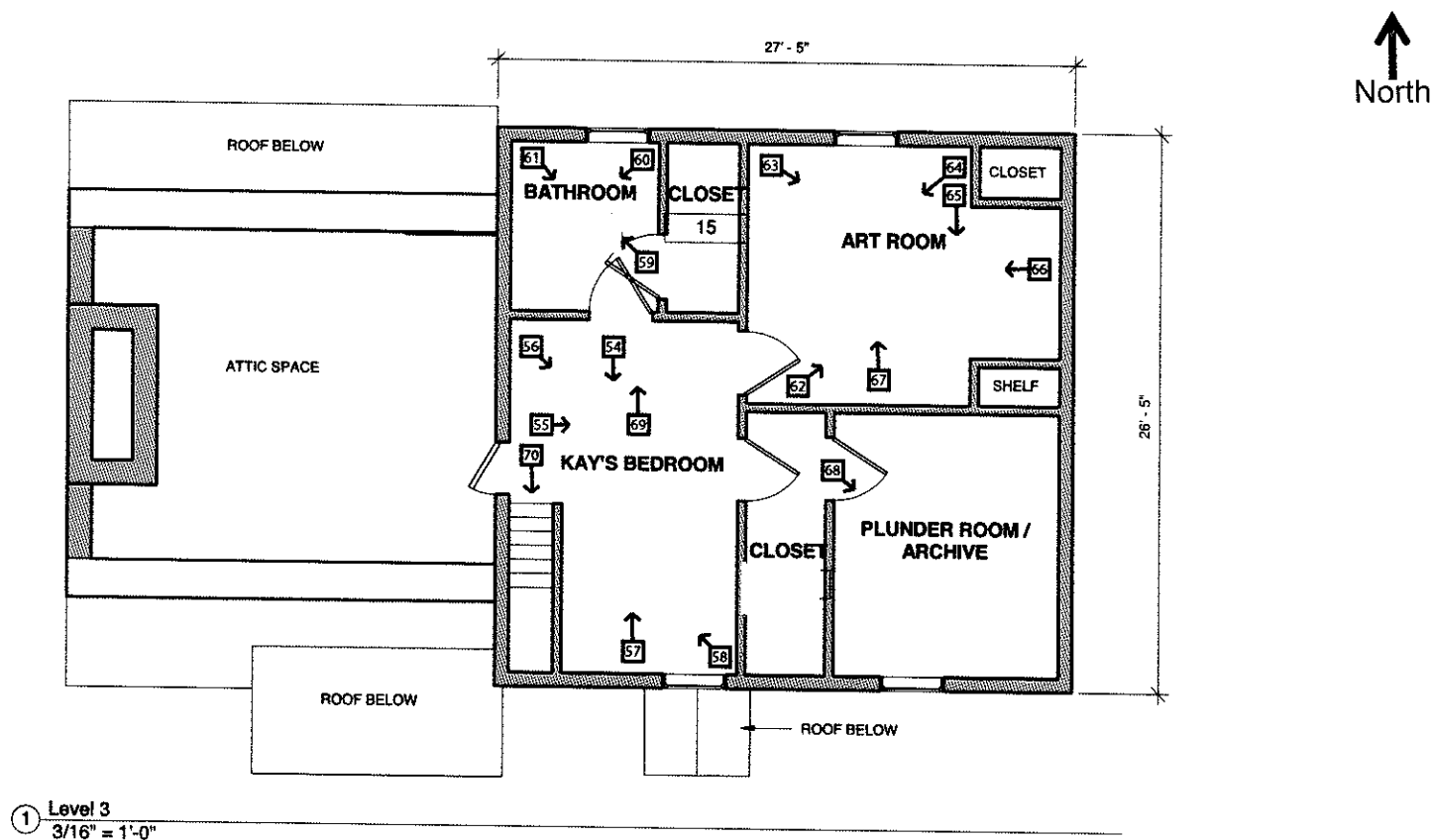
No.	Description	Date

Level 2 Plan

Project number -
Date 06/25/2014
Drawn by RGE
Checked by LG

A102

Scale 3/16" = 1'-0"



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Old Hemlock Foundation Plan Documentation

No.	Description	Date

Level 3 Plan

Project number	-	A104
Date	06/25/2014	
Drawn by	RGE	
Checked by	LG	
Scale 3/16" = 1'-0"		



1. This is representative of the hemlock stand in the southwest corner of the property.



2. Old Hemlock to the left and the springhouse to the right. The slope of the hill is evident.



3. Springhouse upstaging Old Hemlock. Note the small door to the upstairs of the springhouse, which is built into the slope of the hill.



4. Springhouse upstaging Old Hemlock. Both the springhouse and Old Hemlock are built into the slope of the hill.



5. Springhouse on the left and Old Hemlock on the right. The stairs from the springhouse to the front walk are visible.



6. Springhouse is on the right with a view of the cottage through the trees.



7. Springhouse on left and Old Hemlock on right. Springhouse door visible. Note the small door to the basement of Old Hemlock.



8. Springhouse on left and Old Hemlock on right.



9. Old Hemlock from rear. Original portion of house on left, 1939 stone addition on the right.



10. 1939 stone addition in the foreground with original portion of the house in the left background..



11. 1939 addition with garden wall.



12. Old Hemlock on left and springhouse on right. Front sidewalk is visible.



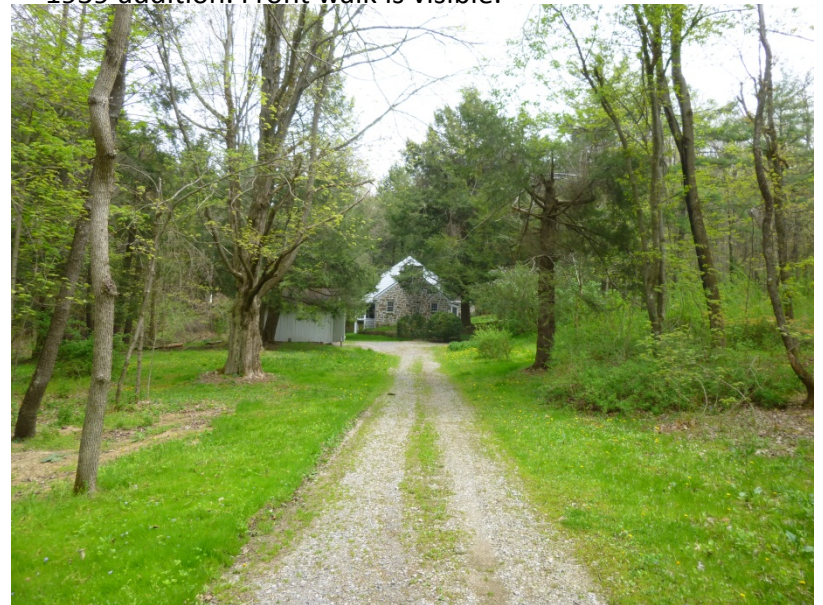
13. Garage at the bottom of stone staircase. Driveway visible to the left. Note overhanging hemlock branches and lamp post.



14. Old Hemlock on left and springhouse on right. Entry was traditionally made through the screened dining porch on the 1939 addition. Front walk is visible.



15. Springhouse on the left with cottage roofline visible through the trees



16. Garage on left and Old Hemlock in center. Camera at the original intersection of the driveway and the Brandonville Pike.



17. Camera at the original intersection of the driveway and the Brandonville Pike. The historic Brandonville Pike is now part of the driveway. .



18. Cottage through the trees. Camera at the original intersection of the driveway and the Brandonville Pike.



19. Old Hemlock on the left and cottage on the right. Camera at the original intersection of the driveway and the Brandonville Pike.



20. Second growth forest. Damage from Hurricane Sandy is visible. Camera at the original intersection of the driveway and the Brandonville Pike.



21. Old Hemlock complex through trees. Garage on left, Old Hemlock in middle, and springhouse roofline visible on right.



22. Cottage, with Old Hemlock Foundation administrator's residence upstairs and Old Hemlock Foundation meeting space and public restroom on the lower level.



23. Old Hemlock complex through trees. Old Hemlock on left and springhouse roofline visible in center. Cottage on right.



24. Cottage from side yard. Lone-standing garage visible to the left in parking area.



25. Photograph taken on George Bird and Kathryn Harris Evans's first visit to Old Hemlock. Original house to the right and stone fireplace, standing alone, to the left.



Inscription on back of original photograph lent by Lewis R. Jones, Oakland:
 "Kimberly home where Richard Forman lived and where Allen Forman went to
 house keeping and where Alletta B. Forman Mayer was born in 1873."

26. Oldest known photograph of Old Hemlock. Springhouse on right, original structure in the middle, and two-story addition to the left (where the 1939 stone addition currently stands).



27. The screened, dining porch was the traditional entry to Old Hemlock. Door to house on right.



28. Screened dining porch. Entry to porch on left.



29. Studio (1939 stone addition). Wood-paneled door leads to original structure. To the right of wood-paneled door, the white door leads to the screened dining porch.



30. Studio (1939 stone addition). Wood-paneled door leads to original structure. The half-opened Dutch door leads into a small kitchen. Original stone fireplace on the far right.



31. Studio (1939 stone addition). Original stone fireplace on the left.



32. Kitchen. Open dutch door visible on far left.



33. Kitchen from dutch door.



34. Stairs down to the basement. Log wall of original structure visible on wall.



35. Basement. Exterior basement door in the middle of the photograph.



36. Long room. Fireplace in far, left corner of room. Note the horizontal seam in the floor where a wall was removed.



37. Long room. From right to left: fireplace, door to bedroom, door to studio. Note the chair rail and bicentennial wallpaper.



38. Long room. Built-in bookcase on left with door to bathroom in center.



39. Long room. Door to bedroom (open) with fireplace on far right.



40. Long room. Door to staircase (closed).



41. Long room. Bedroom door to left, with fireplace on right. Fireplace surround is visible. The only non-original window in the log home is on the far right, next to the fireplace.



42. Long room. Door to staircase (opened).



43. Long room ceiling joists, which are smooth-cut. This was a more expensive way to produce joists (pit sawn), compared to the hand-hewn ceiling joists upstairs.



44. Long room chair rail. This decorative feature is original to the log home.



45. Downstairs bedroom. French door to exterior screened porch in center, hallway to bathroom on left.



46. Downstairs bedroom. Fireplace visible with opened door to long room on far right.



47. Downstairs bedroom. Fireplace on left with closed door to long room on right.



48. Downstairs bedroom. Fireplace on far left with closed bedroom door to long room on right. Hallway to bathroom on far right.



49. Downstairs bedroom. Closed bedroom door to long room on far left with hallway to the bathroom in the center.



50. Downstairs bathroom. Zebra print wall was painted by George Bird Evans.



51. Downstairs bathroom. Zebra print wall was painted by George Bird Evans.



52. Downstairs bathroom. Door on left is to downstairs bedroom. Door on right is to long room.



53. Downstairs bathroom. Zebra print wall was painted by George Bird Evans. Door is to long room.



55. Upstairs bedroom. Open door leads to art room. Closed door leads to George's closet and the archive.



54. Upstairs bedroom. Door to attic on far right with stairs down to the first floor slightly to the left. The door on the far left leads to George's cedar closet and the archive.



56. Upstairs bedroom. Closed door leads to George's closet and the archive.



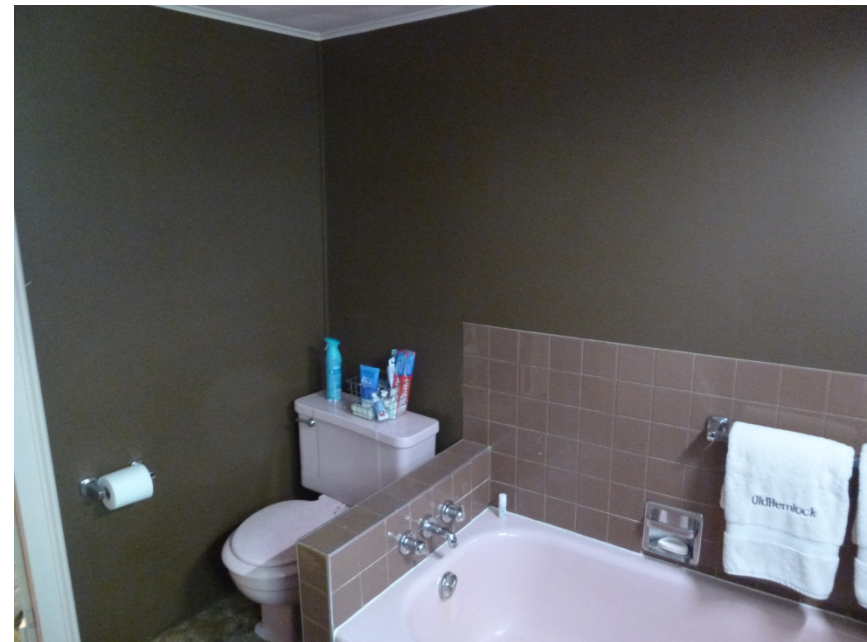
57. Upstairs bedroom. Door in the center leads to the bathroom. Door to the right leads to the art room.



58. Upstairs bedroom. Left door leads to attic and right door to the bathroom.



59. Upstairs bathroom.



60. Upstairs bathroom.



61. Upstairs bathroom. Left door leads to Kay's closet. Right door leads to upstairs bedroom.



62. Art room. The large built-in to the right fits a double bed and was created by George Bird Evans.



63. Art room. The large built-in to the left fits a double bed and was created by George Bird Evans.



64. Art room. Door leads to the upstairs bedroom.



65. Art room. The large built-in to the left fits a double bed and was created by George Bird Evans



66. Art room. Door leads to the upstairs bedroom.



67. Art room.



68. Archive.



69. Upstairs bedroom ceiling joists, which are hand-hewn. This was a less expensive way to produce joists, compared to the smooth-cut, pit sawn joists downstairs. Door leads to the upstairs bathroom.



70. Upstairs bedroom. Stairs leading downstairs to long room.