

United States Department of the Interior  
National Park Service

233

# National Register of Historic Places Registration Form

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



### 1. Name of Property

Historic name: Millbank  
Other names/site number: Spout Spring; Hillwood; VDHR No. 034-0005  
Name of related multiple property listing:  
N/A  
(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: 3100 Berryville Pike  
City or town: Winchester State: Virginia County: Frederick  
Not For Publication:  N/A Vicinity:  X

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets  
the documentation standards for registering properties in the National Register of Historic  
Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria.  
I recommend that this property be considered significant at the following  
level(s) of significance:

\_\_\_ national \_\_\_ statewide X local  
Applicable National Register Criteria:  
X A \_\_\_ B \_\_\_ C \_\_\_ D

Julie D. Langan 4/2/14  
Signature of certifying official/Title: DIRECTOR/SHPO Date  
Virginia Department of Historic Resources  
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

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**4. National Park Service Certification**

I hereby certify that this property is:

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

*Patrick Andrews*  
Signature of the Keeper

*5/21/2014*  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>2</u>	objects
<u>2</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

HEALTH CARE: hospital: Civil War field hospital

DEFENSE: battle site

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

VACANT/NOT IN USE

WORK IN PROGRESS

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MID-19<sup>TH</sup> CENTURY: Greek Revival

LATE VICTORIAN: Italianate

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK; METAL; tin; WOOD

### Narrative Description

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

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### Summary Paragraph

Millbank is an imposing two-story, Greek Revival-style mansion located about five miles east of Winchester along Route 7, the Berryville Pike, in Frederick County, Virginia, near the intersection of the road with the Opequon Creek. Isaac Wood, a prominent local Quaker miller, and his son, Daniel T. Wood, built the house about 1850. Millbank is constructed of brick laid in five-course American bond. It has a metal side-gable roof and a rear ell that once featured an integral two-story porch. The overall Greek Revival style of the house is reinforced by the presence of straight lintels with bull's-eye corner blocks over the windows, in addition to the appearance of the original front porch with its heavy, plain entablature. A touch of Italianate styling is evident in the elaborate bracketed cornice that adorns most of the main house. The Wood family's wealth is announced through the use of academic styles and the large I-house form, but a degree of Quaker modesty and restraint is evident with the lack of ostentatious decorative detailing. A summer kitchen addition and a contributing smokehouse are approximately contemporaneous with the main house. A noncontributing late-nineteenth-century tenant house signifies the continued presence of household help after Isaac Wood's slaves were freed in 1855. Two limestone gateposts fronting the Berryville Pike are noncontributing objects.



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### **Narrative Description**

As one of the largest Greek Revival houses in Frederick County and a witness to the Third Battle of Winchester, Millbank was first surveyed in 1968 by the Virginia Landmarks Commission (predecessor agency to the Department of Historic Resources). The property was surveyed again in 1986, 1991, 1997, and 2009, creating a record of its appearance over several decades. These surveys documented the deteriorating appearance of Millbank over the years due to abandonment as well as vandalism. The house has remained empty since the Winchester-Frederick Service Authority condemned the property in 1984 in order to build a nearby sewage treatment plant. While Millbank is missing a number of doors, windows, surrounds, and decorative features, including fireplace mantels and the balustrade on the main staircase, the remaining materials are original to the house, and the house is still structurally sound. Many significant features such as decorative wooden lintels, the bracketed cornice, and the majority of the windows and sills remain intact. Inside, the main curving staircase, front door with elaborate multi-light surround, and door and window surrounds with bull's-eye corner blocks suggest the original grandeur of the house. Some original materials, such as shutters and dentiled segments of the cornice, have been stored inside and could be reinstalled in renovation. The property recently was acquired by the Fort Collier Civil War Center and is planned to be used as office space.

### Setting

Millbank sits atop a wooded hill overlooking the eastbound lane of the Berryville Pike in Frederick County, Virginia, about five miles east of the city of Winchester. This steep hill and others on either side of the Berryville Pike form the top of a narrow ravine known as the Berryville Canyon. The house is approached by a gravel road that leads to its south façade. Just to the east of the house, the Opequon Creek intersects with the Berryville Pike at Spout Spring Ford, the strategic point through which the Union Army advanced during the Third Battle of Winchester on September 19, 1864. Redbud Run lies to the north and Abram's Creek to the north and west, each flowing toward the Opequon. Located to the southeast is a sewage treatment plant installed by the Winchester-Frederick Service Authority in 1984. Millbank is separated from the plant by a chain-link fence.

### Exterior

The Greek Revival-style, five-bay, two-story main house is constructed of brick laid in a five-course American-bond pattern. It was built in about 1850 by Isaac Wood, a prominent local miller, and his son Daniel T. Wood. The original building consisted of the main I-house with an integral rear ell. The building has a standing-seam metal side-gable roof, three interior-end chimneys, and one additional interior chimney. The ghost of a centered one-bay porch is visible on the primary (east) façade.

On the south elevation of the rear ell, the roof overhangs what was originally an open-air, wooden, two-story porch; at some point, the porch's second story has been enclosed with white-painted weatherboarding. Three exterior doors on each story provided access to the porch from the house. Today, all that remains of the porch are two vertical wooden beams. The ghost of the second-story floor level is still visible on the brick exterior of the house.

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The only addition to the house is a two-story, three-bay summer kitchen that was added to the west wall of the rear ell. It has a slightly lowered, shallower-pitched gable roof and exterior side chimney, and is slightly offset from the main house, which allowed its east wall to be incorporated into the now-missing two-story porch. These features distinguish the kitchen from the main house and provide evidence that it was an addition, as do other distinct features such as jack arches over each window, a corbelled brick cornice, and a seam in the brick where the kitchen attaches to the main house. The overall appearance of the brickwork and roofing material approximate that of the main house, however, indicating a roughly contemporaneous date for the addition, perhaps 1860.

Millbank rests on a brick foundation and was once accessed by two grand entrances, the main entrance facing east toward the Opequon, and a secondary entrance facing north toward the Berryville Pike. The original appearance of each entrance was documented in architectural surveys in 1968, 1986, and 1991. A set of wooden stairs led to the main entrance, which once featured an elevated, one-bay, Greek Revival-style porch with four fluted Doric columns supporting a portico with a heavy, denticulated entablature. A wooden balustrade several feet in height adorned either side of the front porch, and white-painted latticework enclosed the area underneath it. The side entrance was slightly more modest. This porch had two Doric columns and two Doric pilasters, and was shallower with a metal-clad, gable-roofed overhang. Today, the pilasters and wooden door surround of the front porch are extant, as well as the front wooden steps and stoop. The side porch was removed by vandals in the early 1990s.

Original windows are mostly intact at Millbank, but have been boarded over for protection from vandalism. Windows are six-over-six, double-hung sash with wooden sills and are capped with wooden, white-painted lintels with bull's-eye corner blocks. The three-over-three sash basement windows also have decorative lintels. Small, square, four-light fixed attic windows punctuate the north and south walls of the main block of the house. All windows except for the attic windows once had dark green wooden shutters, which are now stored inside the house. There is a single dormer window over the two-story back porch. Most of the exterior doors are missing and boarded over. A white-painted, wood, paneled exterior door to the summer kitchen survives. The wooden front door is still intact and features an unusual octagonal panel created using small triangles of wood set into a rectangular panel. Rectangular sidelights flank the door on either side, and a large transom tops the entry.

Overall, the exterior decorative scheme for Millbank is fairly plain, as befitted Greek Revival-style mansions of the period. The only prominent decorative embellishments are an elaborate bracketed, dentiled cornice in the Italianate style and the white-painted wooden lintels with bull's-eye corner blocks over the windows. The cornice, which adorns the roofline of the main block of the house as well as the north elevation of the ell, is made of carved wood and painted white. The brackets are scrolled with pendants, and the end brackets are larger and feature more intricate carving. With the exception of the loss of several brackets on the north elevation due to water damage, the cornice is remarkably well-preserved. The lintels are mostly intact, but some basement-level lintels have been removed or bricked in. Several lintels on the south elevation of the rear ell have plain corner blocks, probably because they were obscured from view by the

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porch. The combination of Greek Revival-style and Italianate decorative features at Millbank indicates the Wood family's awareness of and proclivity for popular mid-century styles.

James E. Taylor, a former soldier in the Tenth New York Volunteers and an artist, was hired in 1864 by *Leslie's Illustrated* to illustrate the events of the Shenandoah Valley campaign. He accompanied Sheridan's forces and produced drawings depicting soldiers, battles, buildings, and landscapes. Shortly after the Third Battle of Winchester, Taylor sketched a scene of Millbank from the east. This sketch gives some idea of what the house may have looked like during the Civil War, but seems to be more of an artist's interpretation than an architecturally accurate rendering.<sup>1</sup> Taylor drew a five-bay, two-story house with two interior-end chimneys, consistent with the current appearance of Millbank. There are several noteworthy differences, however: Taylor's sketch shows a steeper roof pitch, what appears to be a one-story rear ell, a pedimented portico over the main entrance, overhanging eaves, and higher chimneys. From visual analysis of the extant building, there is no indication that the roof was replaced, or that the second story was not original to the ell. The pedimented portico may have been accurate, as it is also visible in an engraving of a watercolor done by Union soldier, topographer, and artist Private Robert Knox Sneden.<sup>2</sup> A circa 1901 photo of Millbank depicts the flat portico with heavy entablature that most recently adorned the house, but it is possible that the portico was replaced sometime between the 1860s and 1901. Sneden's image of Millbank displays more obvious inaccuracies, as it depicts the house with three dormer windows, an exterior-end chimney, and no rear ell. Sneden was incarcerated at Andersonville Prison in Georgia during the Third Battle of Winchester and created his illustrated diaries decades after the war. He may have based his watercolor on Taylor's image and made his own adjustments, accounting for the misrepresentations. While these images may not be reliable for purposes of architectural analysis, both artists' depictions of hospital tents in the yard help to confirm Millbank's use as a temporary medical aid station during the war.

### Interior

The floorplan of Millbank is consistent with that of the typical I-house. The main block of the house is one room deep with a central passage and stair and two flanking rooms, while the rear ell has a similar layout. I-houses proliferated in the Shenandoah Valley in the nineteenth century as immigrants came to the region from southeast Pennsylvania and the Chesapeake area of Virginia, where the house type had its roots.<sup>3</sup> Nineteenth-century I-houses were typically two full stories with a gable roof and end chimneys. These houses were much wider than they were deep, allowing for imposing front facades that appealed to the very wealthy as a status symbol.<sup>4</sup> The simple form of the I-house provided a good backdrop for the addition of ornament in a variety of styles. In the case of Millbank, Greek Revival-style and Italianate detailing were added. Other popular styles of ornament included Federal and Gothic Revival.<sup>5</sup>

Social gatherings were probably restricted mostly to the large, formal rooms in the main block. Formal meals would have taken place in the dining room, the easternmost room of the ell. The central passage of the main block is accented by an elegantly curved hanging stair, visible directly upon entering the house as an announcement of the wealth and status of the Wood family. The stair railing, now missing, had thin balusters and a heavy carved newel post. The



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westernmost room of the ell was the original kitchen, and even further to the rear is the summer kitchen addition. These more utilitarian rooms were purposefully well-removed from the social spaces. In addition, the staircase in the rear ell is appropriately more restrained in design than the front staircase. A narrow passage next to these back stairs serves as a transitional area between the utilitarian kitchen and the social space of the dining room. The passage features a small window through which servants could pass food, as well as built-in shelving for food storage. It is evident that the passage was a later addition, as the wall next to the back stairs intersects with an exterior window.

Each of the main rooms in the house has a large brick fireplace. The large, plain, white-painted, Greek Revival-style mantels are now missing. The fireplaces were converted from wood-burning to coal-burning, as evidenced by the newer brick added to some of the fireplace openings to make the flue openings smaller. The fireplaces in the kitchens were built larger for food preparation and may have remained wood-burning, as they retain the larger openings without brick infill.

The floors are covered with heart-pine floorboards of equal widths, high-quality material that remains largely intact. The interior window and door surrounds that survive are wooden and feature the same bull's-eye corner blocks visible on the exterior lintels. One of the windows in the formal room to the north of the main entrance is missing its surround, exposing brick cut diagonally to allow for the flared reveals visible on each intact interior window surround. This is an unusual feature, as window surrounds were typically built at right angles, and displays deliberate, sophisticated craftsmanship.

### Outbuildings

Secondary resources at Millbank include a contributing ca. 1850 smokehouse, a non-contributing late-nineteenth-century frame tenant house, and two early-twentieth-century limestone gateposts (noncontributing objects). The smokehouse was constructed at about the same time as the primary dwelling, placing it within the period of significance. The tenant house and gateposts post-date the period of significance and are therefore non-contributing.

Just to the west of the summer kitchen and separated only by a few feet is the small, one-story brick smokehouse with a ridged metal gable roof and a corbelled brick cornice. The small space between the smokehouse and the summer kitchen may indicate that the smokehouse was built about the same time as the main house, with the summer kitchen added between the two slightly later. On each gable end there are white-painted wooden vergeboards, and the gable end closest to the house has a small, diamond-shaped, open brickwork vent. Damage to the walls of the smokehouse reveals that the walls are constructed of three layers of brick. The smokehouse has a crude cement-block exterior chimney on the west elevation and a single door with a simple wooden lintel on the south elevation.

The tenant house is a board-and-batten, one-and-a-half-story building located about 120 feet to the north of the main house at the crest of the hill overlooking the turnpike. Its stone foundation is set into the hillside. The house has a standing-seam metal gable roof, a single front door, and

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six-over-six, double-hung sash wood windows. A shallow overhang covered with asphalt shingles shields the front door and window. The single second-story window on the front façade is missing. A late-nineteenth-century construction date is indicated by the small size of the single brick chimney. This house likely served as a dwelling for household servants, due to its close proximity to the two kitchens. Taylor and Sneden's artistic renderings both depict one-and-a-half-story, board-and-batten outbuildings with gable roofs that are similar in appearance to the tenant house but unlikely to be the same building. The tenant house has front and rear gables rather than the side gables in the drawings, and a chimney that is not present in either artist's rendering. The outbuildings in the drawings are also further east along the Berryville Pike than the extant outbuilding.

Two limestone gateposts are located to the east of the tenant house, directly fronting the Berryville Pike, and date to the early twentieth century. The squared posts are about two feet tall and two feet apart, and were once capped with what appear in photographs to have been rounded cast concrete tops. Remnants of metal hardware are all that is left of the gate between the posts. A set of steps leads down from this entryway to the edge of the busy road, a reminder that the Berryville Pike was once a quiet country road.

Numerous other outbuildings were present when Millbank was surveyed in 1991 but have since been demolished, including a dairy, stable, chicken coop, milking parlor, and two modern sheds. The remnants of the Wood family mill, located across the turnpike from the house, were destroyed when the Berryville Pike was widened in the 1960s. Outside the boundaries of the nominated parcel and about 200 feet to the west of the tenant house are the ruins of another wooden frame tenant house that may have been associated with Millbank. This outbuilding appears to date to the late nineteenth century. Essentially all that remains of the dwelling is the stone foundation, a skeleton frame with some surviving lath, and a standing-seam metal gable roof. The greater distance of the dwelling from the main house suggests its occupation probably would have been by farm hands, who would not typically have required access to the main house.



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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

MILITARY

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

September 19-23, 1864

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

September 19, 1864

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

N/A

\_\_\_\_\_  
\_\_\_\_\_

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

Located in Frederick County, Virginia, on nearly 3 acres, Millbank stands as one of the few remaining antebellum buildings in the Third Battle of Winchester battlefield area and is closely tied to the victory of the Union Army. The house has great interpretive potential for its role as a witness to and participant in the battle. Millbank is locally significant under Criterion A for its function as a temporary medical aid station for the Union Army on the day of the battle (September 19, 1864) and for several days afterward. The house and surrounding fields provided essential medical care for the Union Army until the Sheridan Field Hospital could be assembled near Shawnee Springs on the 22<sup>nd</sup> and 23<sup>rd</sup> of September. Daniel T. Wood, the owner of Millbank during the Civil War, joined other Quakers in the area as a Union sympathizer, evidenced by a protection order issued for his property in 1863 by General Robert H. Milroy. Wood's loyalties exemplify a trend among Quakers, who often broke vows of pacifism to support the Union and fight for the abolition of slavery. Millbank's period of significance is September 19-23, 1864, encompassing its direct association with the Third Battle of Winchester.

Millbank maintains integrity of location, materials, workmanship, and association. The house is strategically located near the Spout Spring Ford, the point at which the Berryville Pike crosses the Opequon Creek and through which Union forces advanced in the initial stages of the battle. Though the house has deteriorated through years of abandonment and is missing portions of its original fabric, integrity of materials is still conveyed in the absence of any modern alterations or additions. Integrity of workmanship is expressed through such elegant features as the carefully crafted Italianate bracketed cornice, the curving interior main stair, heart-pine floorboards, and flared reveals and bull's-eye corner blocks on interior window and door surrounds. While housing developments and the highly-trafficked Berryville Pike have considerably altered the landscape of the Third Battle of Winchester, the large size of the house and what remains of the farmland evoke an association with the Civil War history of the property, as the many rooms of the mansion and expansive fields around it would have provided ample space for the care of wounded soldiers.

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

The land on which Millbank sits, originally known as Spout Spring, began as a 1743 land grant from Lord Fairfax to Pennsylvania immigrant Joseph Carter. The Carters were some of the first Quakers in Frederick County and helped establish the milling industry along Abrams Creek, Opequon Creek, and Redbud Run.<sup>6</sup> Frederick County was a leader in Virginia flour production during the late eighteenth century, largely due to the water power that these creeks provided. There were over 80 mills operating in the county by 1810.<sup>7</sup> The Carters and other wealthy mill

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owners of the period can be attributed with much of Winchester's growth as a town during that time.

Local tradition holds that Joseph Carter built a stone house and a tavern or ordinary in the vicinity of Millbank.<sup>8</sup> In the mid- to late-eighteenth century, Carter constructed a distillery and a flour mill known as Spout Spring Mill on Abram's Creek, and his descendants later built five other mills along Redbud Run.<sup>9</sup> The Spout Spring Mill was a two-story building with a mill race on its north side.<sup>10</sup> Several generations of the Carter family inherited the Spout Spring property until the early nineteenth century, when Isaac Wood, another Pennsylvania Quaker immigrant, acquired the land through a series of purchases. Isaac was originally from Chester County, Pennsylvania. His father, Joseph Wood, had purchased land along Redbud Run in 1804 and built a mill there. Isaac later inherited that mill and, through his marriage to Maria Littler in 1817 and several more purchases, acquired more land along Redbud Run.<sup>11</sup> Isaac constructed a gristmill on this new land, and had purchased all of the Spout Spring property from the Carters by 1836.<sup>12</sup> Isaac continued to operate the Spout Spring Mill originally constructed by Joseph Carter. With wheat production reaching its peak in Frederick County in 1850, the Woods had invested wisely and became one of the wealthiest families in the county. Around that time, the Wood family constructed a house befitting their newfound prosperity.

Isaac Wood and his son, Daniel Wood, built Millbank together on the Spout Spring property, probably in the early 1850s when Daniel would have been in his late twenties. Local author Garland Quarles speculates that the new brick house could have incorporated parts of the stone house built by the Carters, which was demolished sometime prior to the construction of Millbank.<sup>13</sup> The new house was constructed directly across the Berryville Pike from the Spout Spring Mill, approximately five miles east of the city of Winchester. Its large size and incorporation of academic Greek Revival and Italianate styles were typical of prominent antebellum millers' homes in Frederick County. In Isaac's 1853 will, he noted that most of his real estate, in addition to the "brick house where I now live" should be left to his wife Maria.<sup>14</sup> He also emancipated his slaves, even making an agreement with his nephew that a certain slave should be freed or the nephew's inheritance would be forfeited.<sup>15</sup> It is uncertain whether the brick house referred to in the will is Millbank or another very similar house along the Redbud Run that was later inherited by Isaac's son, Thomas; this house is known today as the Thomas Wood or Wood-Siepel house and was constructed in the mid-nineteenth century, perhaps shortly before Millbank.<sup>16</sup> Isaac named his two oldest sons, Charles and Daniel, the executors of his will and allowed them to divide the property equally amongst themselves and the two younger sons, Robert and Thomas. Isaac died in March 1855, and in Maria's will of that same year, she left all of her real estate to the four sons. On June 13, 1855, commissioners divided Isaac's land among the sons and Daniel Wood inherited the 412-acre Spout Spring property.<sup>17</sup> Interestingly, the commissioner representing Daniel Wood was his friend and milling customer Edward McCormick, the owner of the wheat-producing Clermont Farm near Berryville in Clarke County, about seven miles east on the Berryville-Winchester Turnpike, a state and nationally registered property that is now owned by the Virginia Department of Historic Resources.

Daniel Wood gave Millbank its name and assumed operation of the Spout Spring gristmill on Abram's Creek. Charles and Thomas Wood were also millers, as Charles inherited his father's

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gristmill on Redbud Run, and Thomas built the nearby Morgan's Mill.<sup>18</sup> Daniel was a devoted Quaker and member of the local Hopewell Society of Friends. Quakers had been operating flour mills in Frederick County since the early eighteenth century and had a strong presence in the area. Many, like the Wood family, became wealthy through mercantile pursuits, thrift, and moderation, and later constructed large mansions and imported slaves.<sup>19</sup> Quaker beliefs discouraged displays of material wealth, however, a practice that is evident in the fairly plain design of Millbank. While slave ownership among Quakers increased in the eighteenth century, antislavery sentiment also gained a strong foothold among Quakers by the mid-1700s. The Quaker faith advocated equality among members, including women, who were seen as spiritually equal to men and were permitted to minister.<sup>20</sup> This progressivism carried over to the Quaker stance on slavery. Quakers were angered at the frequent violence and laziness of slave owners and that slaves were not at liberty to follow the Inward Light, a guiding force that would lead them to salvation.<sup>21</sup> By 1784, all American yearly meetings of Quakers had ruled that member slave owners emancipate their slaves.<sup>22</sup> Isaac Wood was disowned from the Hopewell Society of Friends due to his marriage contrary to discipline in 1817, but it may be that his slave ownership at that time played a role in the meeting's decision. The fact that Isaac freed his slaves at his death might be seen as an act of repentance.

Daniel Wood's identification as a Quaker almost certainly influenced his dedication to the Union cause upon the outbreak of the Civil War. The majority of Quaker Friends in both the North and South were Unionists, largely resulting from a desire to take a stand against slavery. Many Friends even fought for the Union, a historic turn of events that resulted in the first compromises in traditional Quaker pacifism.<sup>23</sup> Prior to the Civil War, Quakers could be disowned from their meeting for enlisting in the military, which prevented most from fighting in the American Revolution. A war in which the fate of slavery was at stake, however, was viewed as a cause worth fighting for.

While Daniel Wood did not take up arms for the Union, it was clear that he let his Unionist sentiment be known, as he received a protection order in 1863 from General Robert H. Milroy.<sup>24</sup> The order was intended to protect his farm, mill, grain, livestock, and other property from damages by Union troops. The order proved to be ineffective when the Spout Spring Mill was destroyed during the Third Battle of Winchester, but the fact that it was granted ascertains that Daniel was openly loyal to the United States. Such sentiments were undoubtedly dangerous in a largely Confederate town. According to the memoirs of surgeon John H. Brinton, who assumed temporary charge of medical care in Winchester following the 1864 battle, most residents in the area were supporters of the Confederacy and displayed animosity toward him and Union officers and soldiers. He observes that "there was, however, some Union feeling, but... it was confined to people of the Quaker descent, who had a good deal of the business of the place in their hands."<sup>25</sup> Brinton then relates a story about the Griffiths, a family of Quaker millers that invited him into their house for tea and hung a Union flag outside when Winchester was occupied by Union forces.<sup>26</sup>

Throughout the Civil War, the northern Shenandoah Valley was a key supplier of flour and meat to both the Union and the Confederacy and a crossroads between north and south, east and west. The command of Winchester, known as the Northern Gateway of the Confederacy, was hotly



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contested and the city changed hands 13 times over the course of the war.<sup>27</sup> In June 1864, Confederate General Robert E. Lee dispatched Jubal Early to the Valley with instructions to clear it of Union troops. Early succeeded, securing the Valley and then invading the North. Early's victories prompted Union general Ulysses S. Grant to send General Philip Sheridan to the Valley in August with instructions to stop Early, leading to the Third Battle of Winchester on September 19, 1864. Sheridan initiated the battle by ordering his troops to advance from Stephenson's Depot, north of Winchester, and from the Opequon Creek, east of the city. Sheridan's infantry, the VI, VIII, and XIX Army Corps, crossed the Opequon at Spout Spring Ford on the Berryville Pike.<sup>28</sup> Forging the river at this location placed the Union troops squarely on Daniel Wood's property, embroiling Millbank in the action of the Third Battle of Winchester.

Millbank's proximity to Spout Spring Ford rendered the house, mill, and surrounding fields a convenient staging area for the Union troops as they began their advance at dawn on September 19.<sup>29</sup> Another advantage was that the house was somewhat removed from the scene of the battle, subsequent stages of which would be fought mainly along Redbud Run, north of Winchester, and finally at Fort Collier and Star Fort. Sheridan's forces moved toward the scene of battle through the Berryville Canyon to surprise the Confederate forces in the city. The canyon, a constricted ravine enclosing about a mile and a half of the Berryville Pike, created a bottleneck effect, delaying Sheridan's progress enough that Early could have time to organize his troops for an effective strike.<sup>30</sup> The VI Corps, against Sheridan's orders, brought entire trains of wagons, other vehicles, and supplies into the ravine, blocking the passage of the XIX Corps for a number of hours.<sup>31</sup> The traffic jam was further aggravated by ambulances carrying wounded soldiers returning from the front. Union Captain John DeForest described the state of turmoil as he passed through the ravine:

The road was crowded with wagons, ambulances, gun carriages and caissons... on the right and on the left endless lines of infantry struggled through underbush... Here too were jammed squadrons of Wilson's cavalry... we met litters loaded with pallid sufferers, and passed a hospital tent where I saw surgeons bending over a table and beneath it amputated limbs lying in pools of blood.<sup>32</sup>

The hospital tent that DeForest describes may have been located in the fields surrounding Millbank. James E. Taylor's sketch and Robert Knox Sneden's watercolor of Millbank after the battle confirm that Daniel Wood's property was used as more than just a safe area for Union troops to form: the fields and rooms in the house were modified for use as a temporary medical aid station. The illustrations depict the house along with a number of hospital tents (and in Sneden's image, medical supply wagons) located on the south lawn. The accommodating size of Millbank and the surrounding fields were ideal for a medical aid station and the Union sympathies of Daniel Wood likely facilitated such a use by Sheridan's forces. While it is true that the station in Taylor's sketch may not have been set up until the day following the battle, Millbank's strategic placement nearby yet safely removed from the scene of conflict would have made it a likely choice for a field hospital during the battle as well.<sup>33</sup> In Taylor's accompanying description, he confirms that wounded Union soldiers were brought to Daniel Wood's residence for treatment:

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Crossing the Berryville Ford, I am at once within the environments of the battle just fought. It is the Daniel T. Wood place to which the Union veterans... were brought for surgical treatment... About the grounds was distributed hospital tents, crowded with the injured in battle while an inspection of the rooms of the house showed a like state of affairs, and a gory spectacle the maimed presented, some of whom as yet had not been attended to.<sup>34</sup>

The Millbank field hospital's location adjacent to Union troops' line of advance suggests that DeForest's similarly gruesome medical scene was also on Wood's property. Other accounts, in addition to DeForest's, confirm that surgeons' tables and hospital tents must have been located very close to the Berryville Pike, having a demoralizing effect on the passing soldiers. An Eighth Vermont Infantryman described surgeons' "bright, keen knives" as his unit progressed through the Berryville Canyon, reminding him of the dangers that lay ahead.<sup>35</sup>

The battle continued to rage until the late afternoon. It was the VIII Army Corps that initiated the decisive blow against the Confederates that evening, defeating Early's artillery near the Hackwood Farm by Redbud Run.<sup>36</sup> Around 4:00 p.m., Sheridan commanded General Alfred Torbert to attack the northern and western sides of the Confederate line with his cavalry corps.<sup>37</sup> Star Fort and Fort Collier were overrun, as was General Gabriel Wharton's infantry division. Early ordered a retreat around 4:30 or 5:00 p.m., and his troops reformed at Fisher's Hill that night. In Sheridan's 7:30 p.m. report of the victory to Grant, he described the battle as a "most stubborn and sanguinary engagement."<sup>38</sup> The Third Battle of Winchester proved to be a turning point in the war in favor of the Union, as the Confederacy could not overcome its significant losses.

Dr. James T. Ghiselin was appointed Medical Director of the Middle Military Division on August 27, 1864, and was charged with forming and managing field hospitals, as well as obtaining and issuing medical supplies for the division through the end of that year. In his report of January 26, 1865, he described the medical state of affairs during the Third Battle of Winchester. Ghiselin's report confirms that field hospitals were set up during the day near the Opequon in locations secluded by wooded hills and accessible by good roads.<sup>39</sup> He laments that many wounded later in the day were left on the field because ambulances could not reach them at further distances from the field hospitals.<sup>40</sup> On September 21, 1864, Assistant Surgeon H.A. DuBois reported that all the wounded in field hospitals had been transported to churches, public buildings, and private homes for further care.<sup>41</sup> It is possible that Millbank continued to provide temporary aid during this time, at least until the Sheridan Field Hospital was constructed.

Surgeon John H. Brinton and five medical officers arrived to relieve DuBois on September 22. The temporary measures taken for the care of the wounded being insufficient, Sheridan directed Ghiselin to plan for more substantial facilities. By September 23, about 400 tents, more medical supplies, and an additional ten surgeons had arrived from Harper's Ferry.<sup>42</sup> A 2,000-bed tent hospital, the Sheridan Field Hospital was then erected southeast of Winchester near Shawnee Springs.<sup>43</sup> The new field hospital was placed under the command of Surgeon F.V. Hayden, and

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would assist in later battles in areas further south, eventually treating about 10,000 patients until it closed the first week of January 1865.<sup>44</sup>

Despite General Milroy's 1863 protection order, Daniel Wood's property did not escape the war unscathed. Spout Spring Mill was burned by a Union cavalry brigade of J.H. Wilson's division on September 17, 1864, two days before the Third Battle of Winchester.<sup>45</sup> James E. Taylor's sketch depicts the remnants of the mill, a three-bay, two-story structure missing a roof. Robert Sneden's watercolor also shows a burnt two-story, three-bay building, but with arched windows and a large arched entrance facing the Berryville Pike. Taylor notes that the mill was "at the north side of the pike a short distance west of Wood's Mansion."<sup>46</sup> Wood also filed a claim with the Southern Claims Commission in 1877 that was disallowed. The claim was for about \$2,600 worth of "commissary and quartermaster stores," indicating that food supplies (perhaps flour from his mill) were taken by Union soldiers during the war.<sup>47</sup> Wood rebuilt Spout Spring Mill in 1866 on the foundation of the old mill, and continued to operate it until his death in 1915. The mill was destroyed with the widening of the Berryville Pike in the 1960s.

Daniel Wood and his wife Miriam G. Nichols had four daughters: Lucretia Ely, Margaret Talbott, Mary Wood, and Clara Wood. Mary and Clara lived at Millbank until Mary, the final surviving heir, died in 1959. At that time, ownership of the house passed to Mary's nephews, Ely and Edmond Bradfield.<sup>48</sup> On April 27, 1964, the surviving descendants of Daniel Wood, Virginia Arthur, Mildred Bradfield, and James Bradfield, passed the house and 23.48 acres of land to Robert W. Koon.<sup>49</sup> Koon owned the house until the Winchester-Frederick Service Authority (WFSA) condemned the property in 1984 to allow for the construction of a nearby sewage treatment plant. Millbank sat empty and fell into a state of disrepair following this transfer of ownership, and remains in this abandoned state. The WFSA has made several efforts to demolish the house over the years, but demolition bids have been stopped by local preservation and community groups. Multiple proposals to purchase or move the house were denied by the WFSA. In December 2013, the WFSA agreed to donate Millbank and 2.9742 acres of surrounding land to the Fort Collier Civil War Center (FCCWC). The FCCWC plans to use the house as office space after rehabilitating it.

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## 9. Major Bibliographical References

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

Beck, Brandon H. and Charles S. Grunder. *Three Battles of Winchester: A History and Guided Tour*. Berryville, Virginia: The Country Publishers, Inc., 1988.

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Quarles, Garland R. *Some Old Homes in Frederick County, Virginia*. Winchester, Virginia: Winchester-Frederick County Historical Society, 1990.

Snedden, Robert Knox. *Images from the Storm*. Edited by Charles F. Bryan, Jr., James C. Kelly, and Nelson D. Lankford. New York: The Free Press, 2001.

Taylor, James E. *With Sheridan Up the Shenandoah Valley in 1864: Leaves From a Special Artist's Sketchbook and Diary*. Footnotes by Dennis E. Frye, Martin F. Graham, and George F. Skoch. Cleveland: The Western Reserve Historical Society, 1989.

Whitehorne, Joseph W.A. and Clarence R. Geier. "Third Battle of Winchester Terrain, Overview and Tour." Report, prepared for Strategic Land Planning, Inc., 28 September 1998.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Virginia Department of Historic Resources, Richmond, VA

**Historic Resources Survey Number (if assigned):** VDHR No. 0350-0005



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### 10. Geographical Data

**Acreage of Property** 2.9742 acres

Use either the UTM system or latitude/longitude coordinates

#### Latitude/Longitude Coordinates

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

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

**Or**

#### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 752489 | Northing: 4340731 |
| 2. Zone:    | Easting:        | Northing:         |
| 3. Zone:    | Easting:        | Northing:         |
| 4. Zone:    | Easting :       | Northing:         |

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

Millbank encompasses 2.9742 acres south of VA Route 7 in Frederick County, Virginia, several miles east of the City of Winchester as outlined on the accompanying map as tax parcel 56-A-18A.

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**Boundary Justification** (Explain why the boundaries were selected.)

Millbank's boundary includes the main house and related secondary resources historically associated with the property.

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**11. Form Prepared By**

name/title: Jennifer Hugman  
organization: Virginia Department of Historic Resources  
street & number: 2801 Kensington Avenue  
city or town: Richmond state: Virginia zip code: 23221  
e-mail: jeh7b@virginia.edu  
telephone: 804-482-6439  
date: February 2014

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**Additional Documentation**

Submit the following items with the completed form:

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

**Photographs**

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

**Photo Log**

Millbank  
Name of Property

Frederick County, VA  
County and State

**Name of Property:** Millbank  
**City or Vicinity:** N/A  
**County:** Frederick  
**State:** Virginia  
**Photographer:** Jennifer Hugman  
**Date Photographed:** January and February 2012

**Image Repository:** Virginia Department of Historic Resources, Richmond, Virginia

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

**Photo #1 of 16**  
Southeast Elevation

**Photo #2 of 16**  
Southeast (left) and Northeast (right) Elevations

**Photo #3 of 16**  
Northeast Elevation

**Photo #4 of 16**  
Northeast Elevation and Summer Kitchen Addition

**Photo #5 of 16**  
Southwest Elevation and Smokehouse (left)

**Photo #6 of 16**  
Southwest (left) and Southeast (right) Elevations

**Photo #7 of 16**  
Italianate Bracketed Cornice on Southeast Elevation

**Photo #8 of 16**  
Wooden Lintel with Bull's-Eye Corner Blocks over Basement Window

**Photo #9 of 16**  
Kitchen Interior, Looking Northwest

**Photo #10 of 16**  
Northeast Formal Room Interior, Main Block of House, Looking Northwest

**Photo #11 of 16**

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Dining Room Interior, Looking Southeast with View of Interior Door and Window  
Surrounds

**Photo #12 of 16**

Front Door Interior

**Photo #13 of 16**

Main Staircase

**Photo #14 of 16**

Smokehouse, Northwest (left) and Southwest (right) elevations

**Photo #15 of 16**

Tenant House, Southwest (left) and Southeast (right) elevations

**Photo #16 of 16**

Limestone Gateposts

**List of Historic Figures**

**Figure 1.** James E. Taylor sketch of Millbank following the Third Battle of Winchester.  
From *With Sheridan Up the Shenandoah Valley in 1864*, by James E. Taylor, page 377.

**Figure 2.** Robert Knox Sneden sketch of Millbank following the Third Battle of Winchester.  
From *Images from the Storm*, by Robert Knox Sneden, page 250.

**Figure 3.** Circa 1905 photograph of Millbank.

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

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

**ENDNOTES**

<sup>1</sup> See additional documentation, Figure 1.

<sup>2</sup> See additional documentation, Figure 2.

<sup>3</sup> John Jakle, Robert W. Bastian, and Douglas K. Meyer, *Common Houses in America's Small Towns* (Athens, Georgia: The University of Georgia Press, 1989), 123.

<sup>4</sup> Jakle, Bastian, and Meyer 121.

<sup>5</sup> Jakle, Bastian, and Meyer 121.

<sup>6</sup> Brad Botwick and Ashley M. Neville, "Phase I and II Cultural Resource Investigations, Route 37, Frederick County, Virginia" (Cultural Resource Management report, prepared for Michael J. Baker Jr., Inc., 3 March 1997), 175.

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<sup>7</sup> Warren Hofstra and Clarence Geier, "The Abrams Creek-Redbud Run Project: A Cultural Resource Inventory Study of Archaeological Sites in the Shale Area East of Winchester, Virginia" (Cultural Resource Management report, prepared for Frederick County Board of Supervisors and Virginia Department of Historic Resources, 1992), 45.

<sup>8</sup> Joint Committee of Hopewell Friends, *Hopewell Friends History 1734-1934, Frederick County, Virginia* (Strasburg, Virginia: Shenandoah Publishing House, Inc., 1936), 169.

<sup>9</sup> Joint Committee of Hopewell Friends 169.

<sup>10</sup> Joseph W. A. Whitehorne and Clarence R. Geier, "Third Battle of Winchester Terrain, Overview and Tour" (report, prepared for Strategic Land Planning, Inc., 28 September 1998), 32.

<sup>11</sup> Garland R. Quarles, *Some Old Homes in Frederick County, Virginia* (Winchester, Virginia: Winchester-Frederick County Historical Society, 1990), 276.

<sup>12</sup> Quarles 276.

<sup>13</sup> Quarles 276.

<sup>14</sup> Quarles 276.

<sup>15</sup> Botwick and Neville 178.

<sup>16</sup> The Thomas Wood house and Millbank are approximately two miles apart, and both were constructed in the Greek Revival style with five-course American-bond brick, two stories, five bays, rear ells, wooden lintels with bull's-eye corner blocks, and two-story integral porches. A plain dentiled cornice and squared, smooth Doric columns on the front porch of the Thomas Wood house take the place of Millbank's more elaborate Italianate bracketed cornice and fluted porch columns. The fact that the Thomas Wood house is more purely Greek Revival may indicate an earlier construction date than Millbank.

<sup>17</sup> Quarles 276.

<sup>18</sup> Botwick and Neville 178.

<sup>19</sup> Thomas D. Hamm, *The Quakers in America* (New York: Columbia University Press, 2003), 32.

<sup>20</sup> Hamm 19.

<sup>21</sup> Hamm 34.

<sup>22</sup> Hamm 35.

<sup>23</sup> Hamm 162.

<sup>24</sup> The protection order from General Milroy is dated April 10, 1863, and reads, "A protection is granted to Daniel T. Wood, of Frederick County, Virginia, upon his farm, property, grain, stock, and mill. This property is situated on the Berryville road, five miles from Winchester, and five miles from Berryville. All officers and soldiers of this Command are ordered to respect this protection, and any violation of it will visit severe punishment upon the offender. By authority of Major General Milroy."

<sup>25</sup> John H. Brinton, *Personal Memoirs of John H. Brinton, Major and Surgeon U.S.V. 1861-1865* (New York: The Neale Publishing Company, 1914), 300.

<sup>26</sup> Brinton 300.

<sup>27</sup> Maral S. Kalbian, *Frederick County, Virginia: History Through Architecture* (Winchester, Virginia: Winchester-Frederick County Historical Society Rural Landmarks Publication Committee, 1999), 73; Margaretta Barton Colt, *Defend the Valley* (New York: Orion Books, 1999), 409.

<sup>28</sup> Brandon H. Beck and Charles S. Grunder, *Three Battles of Winchester: A History and Guided Tour* (Berryville, Virginia: The Country Publishers, Inc., 1988), 28.

<sup>29</sup> Whitehorne and Geier, 16.

<sup>30</sup> Whitehorne and Geier, 11.

<sup>31</sup> Beck and Grunder, 30.

<sup>32</sup> Beck and Grunder, 30.

<sup>33</sup> Hofstra and Geier, 158.

<sup>34</sup> James E. Taylor, *With Sheridan Up the Shenandoah Valley in 1864: Leaves From a Special Artist's Sketchbook and Diary*, footnotes by Dennis E. Frye, Martin F. Graham and George F. Skoch (Cleveland: The Western Reserve Historical Society, 1989), 377.

<sup>35</sup> Beck and Grunder, 30.

<sup>36</sup> Beck and Grunder, 32.

<sup>37</sup> Whitehorne and Geier, 13.



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<sup>38</sup> Roger U. Delauter and Brandon H. Beck, *Early's Valley Campaign: the Third Battle of Winchester* (Lynchburg, Virginia: H.E. Howard, Inc., 1997), 72.

<sup>39</sup> James T. Ghiselin, "Report of Surgeon James T. Ghiselin, U.S. Army, Medical Director, Middle Military Division, of Operations August 27-December 31," in *The War of the Rebellion: a Compilation of the Official Records of the Union and Confederate Armies*, published under the direction of Daniel S. Lamont, Secretary of War (1893; repr., Harrisburg, Pennsylvania: The National Historical Society, 1971), I:43:I:141.

<sup>40</sup> Ghiselin, 141.

<sup>41</sup> Ghiselin, 141.

<sup>42</sup> Ghiselin, 141.

<sup>43</sup> Whitehorne and Geier, 14.

<sup>44</sup> Whitehorne and Geier, 14.

<sup>45</sup> Taylor, 377n43.

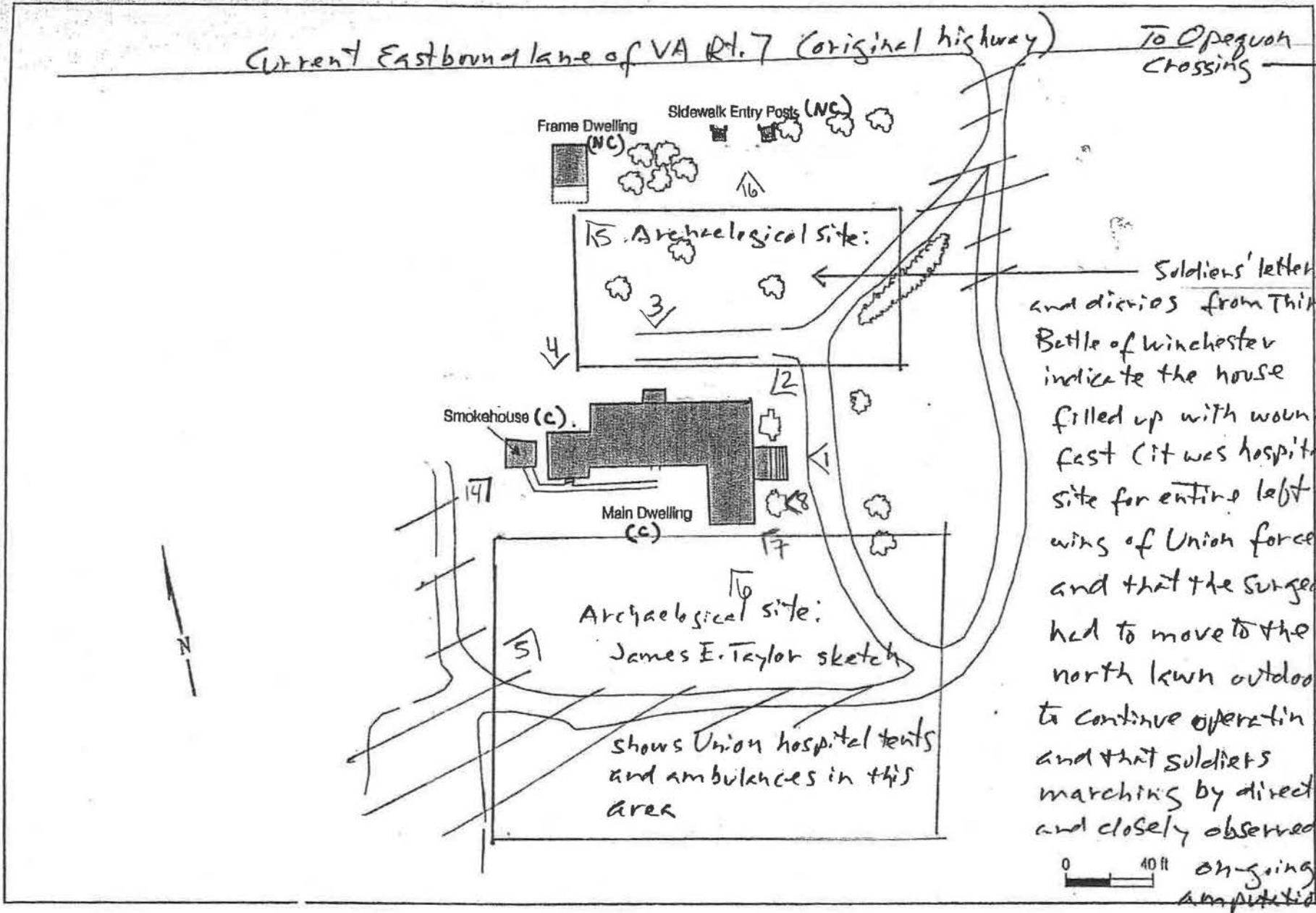
<sup>46</sup> Taylor, 377; Taylor also claims that Ramseur had been headquartered at the Wood house the day the mill was burned, which would call into question Daniel Wood's Union loyalty, but Ramseur was actually stationed with his division one mile east of Winchester.

<sup>47</sup> Walter H. French and John B. Holloway, *Consolidated Index of Claims Reported by the Commissioners of Claims to the House of Representatives from 1871 to 1880* (Washington: Government Printing Office, 1892), 52:48.

<sup>48</sup> Quarles, 276.

<sup>49</sup> Quarles, 276.





Soldiers' letters and diaries from Third Battle of Winchester indicate the house filled up with wounded fast (it was hospital site for entire left wing of Union forces) and that the surgeons had to move to the north lawn outdoors to continue operating, and that soldiers marching by directly and closely observed

on-going excavation S.

Site Plan and Photo Key

(RWS, 1-12-14)

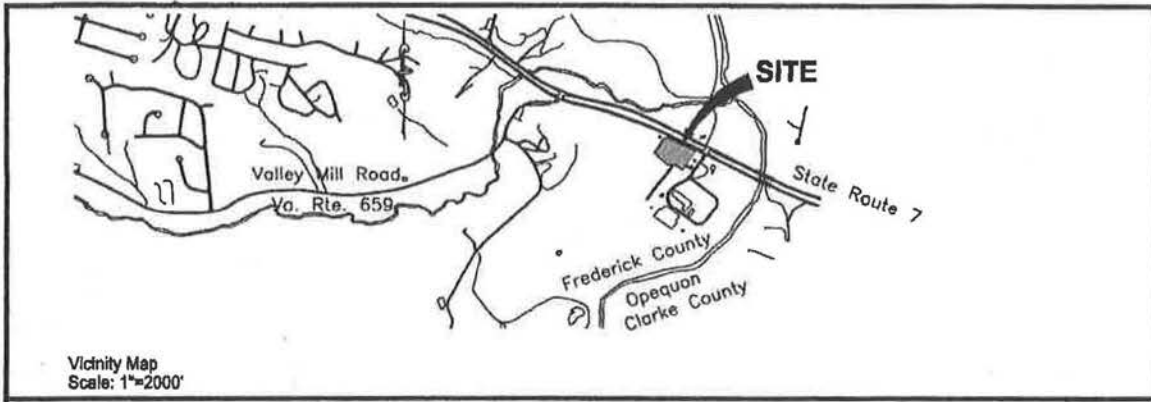
MILLBANK  
FREDERICK COUNTY, VA

VDHR FILE NO.: 034-0005

17 Photo Locations

Photos 9-13 - Interior views

- Main Dwelling - Contributing
- Smokehouse - Contributing
- Frame Dwelling - Non-contributing
- Sidewalk Entry Posts - Non-contributing (2)

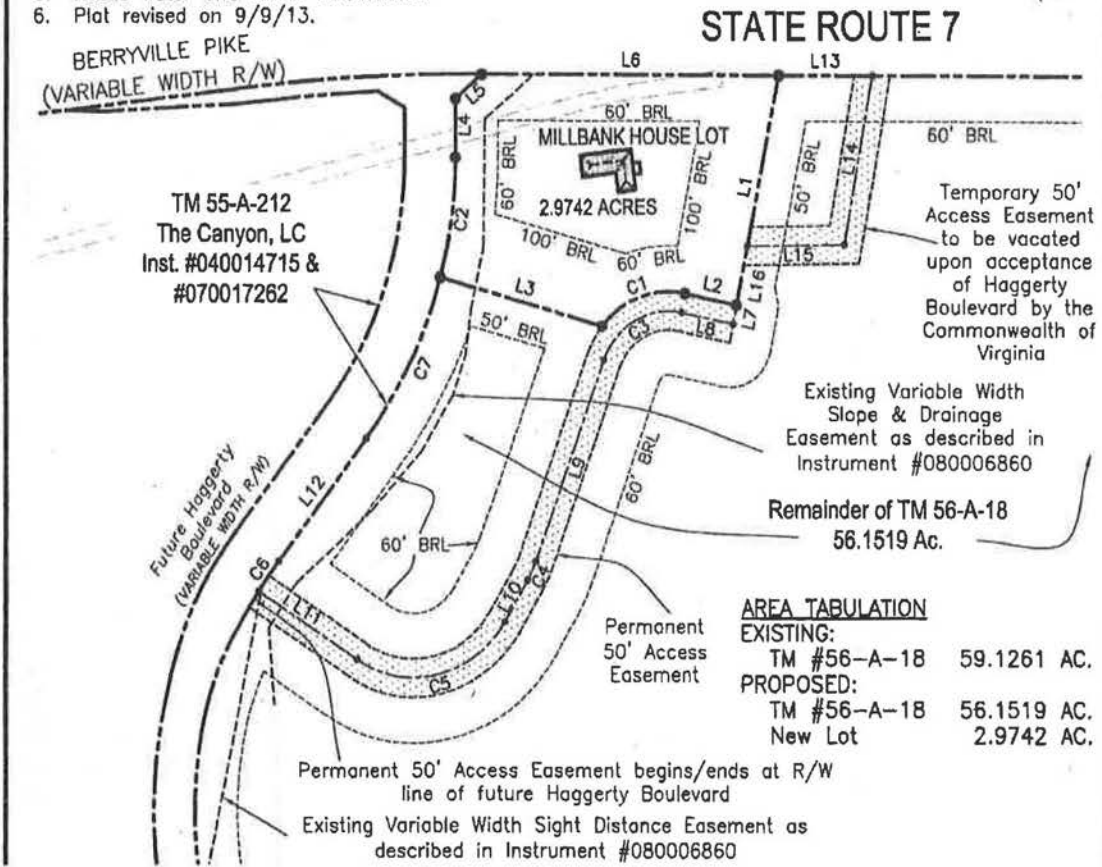


**Map of Eastern Frederick County, VA, at Rt. 7 entrance at border with Clarke County, VA, also indicating site of Millbank House subdivided parcel**

**Notes:**

1. Boundary shown hereon was taken from deeds of record and does not represent a current field survey.
2. This plat is subject to easements and restrictions of record.
3. No title report furnished.
4. The 2.9742 acre Millbank House Lot shall be considered the first lot subdivided under Section 165-401.06, Paragraph C of the Frederick County Zoning Ordinance.
5. Public water and sewer is available.
6. Plat revised on 9/9/13.

Plat North  
Inst. #070017262



**Map of Subdivided (from Frederick-Winchester Service Authority site) Millbank House Lot, deeded to the Fort Collier Civil War Center, showing boundaries.**

MILLBANK  
FREDERICK COUNTY, VA  
VDHR FILE NO. 634-0005





United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Millbank

Name of Property

Frederick County, Virginia

County and State

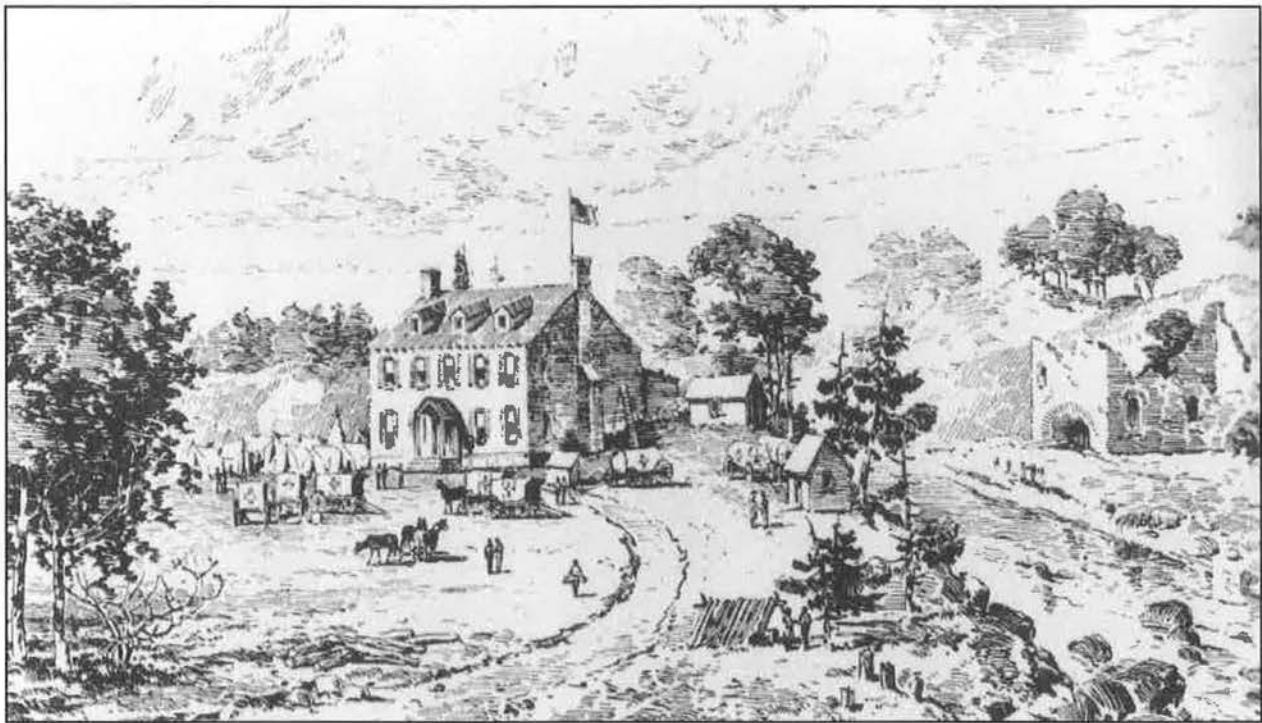
N/A

Name of multiple listing (if applicable)

Section number          Historic Figures          Page 1



**Figure 1.** James E. Taylor sketch of Millbank following the Third Battle of Winchester. From *With Sheridan Up the Shenandoah Valley in 1864*, by James E. Taylor, page 377.



**Figure 2.** Robert Knox Sneden sketch of Millbank following the Third Battle of Winchester. From *Images from the Storm*, by Robert Knox Sneden, page 250.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

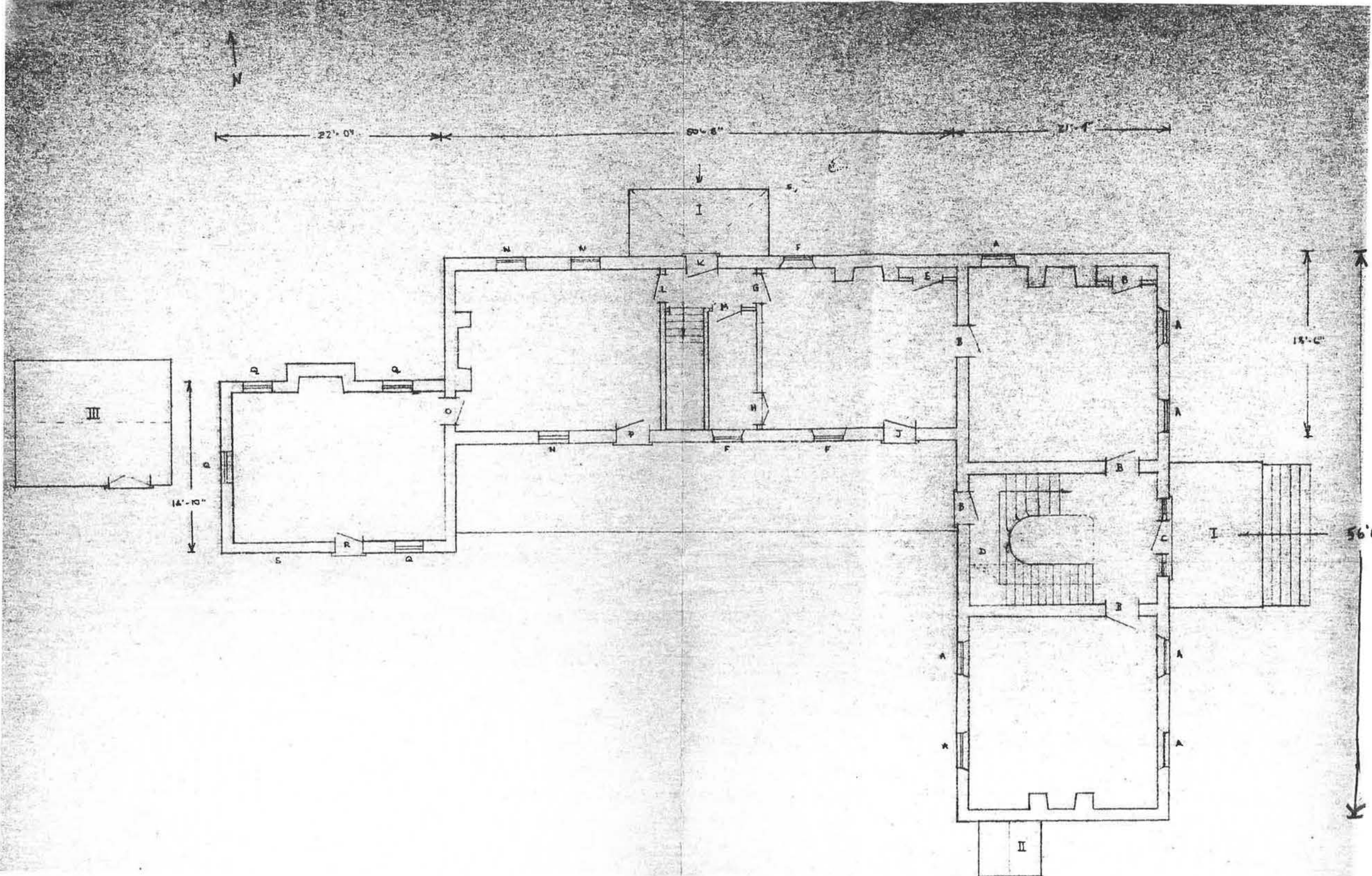
Millbank
Name of Property
Frederick County, Virginia
County and State
N/A
Name of multiple listing (if applicable)

Section number          Historic Figures          Page 2



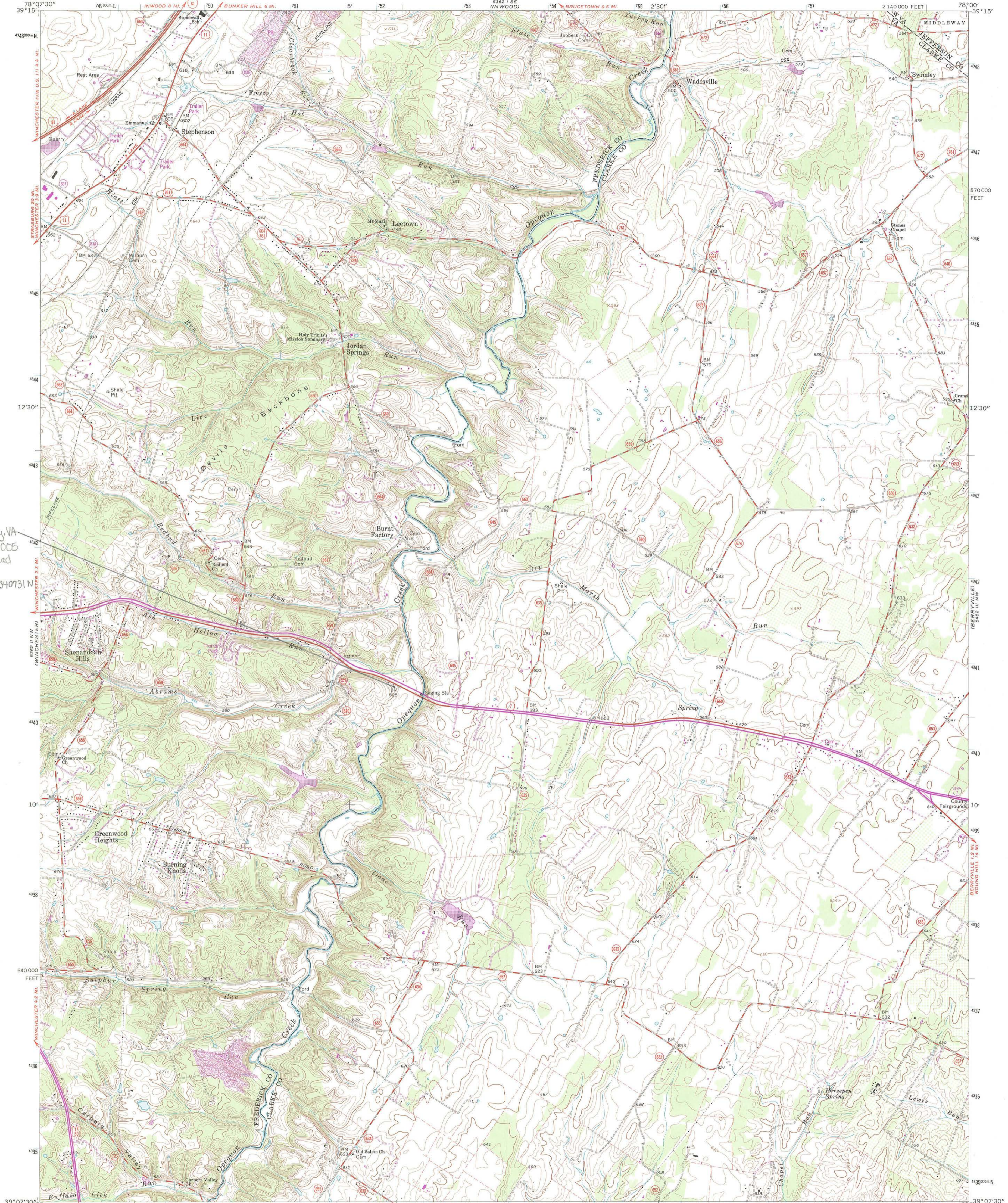
**Figure 3.** Circa 1905 photograph of Millbank.





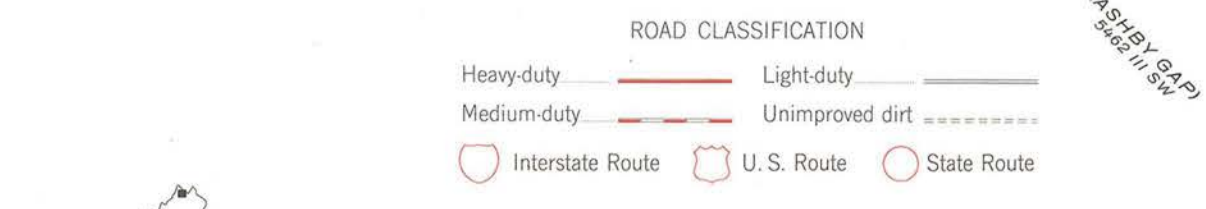
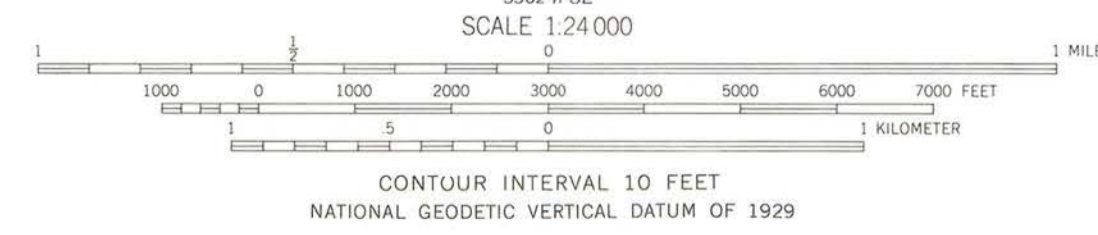
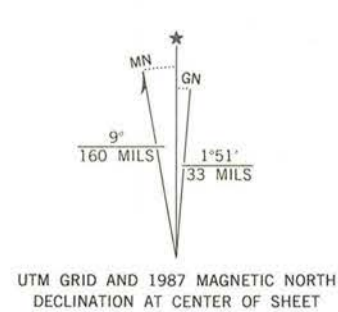
Floor plan  
Millbank  
Frederick County, VA  
DHR # 034-0005





Millbank  
Frederick County, VA  
VDHR # 034-0005  
Stephenson Quad  
1983 NAD  
17 752489 E 4340731 N

Mapped, edited, and published by the Geological Survey  
Control by USGS and USCGS  
Topography by photogrammetric methods from aerial photographs  
taken 1964. Field checked 1966  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Virginia coordinate system, north zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 17, shown in blue  
To place on the predicted North American Datum 1983  
move the projection lines 7 meters south and  
24 meters west as shown by dashed corner ticks  
Fine red dashed lines indicate selected fence and field lines where  
generally visible on aerial photographs. This information is unchecked



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR RESTON, VIRGINIA 22092,  
AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple and woodland compiled in  
cooperation with Commonwealth of Virginia agencies from  
aerial photographs taken 1982 and other sources. This  
information not field checked. Map edited 1987

STEPHENSON, VA. - W. VA.  
39078-81-TF-024

1966  
PHOTOREVISED 1987  
DMA 5362 II NE-SERIES V834

















































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Millbank  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: VIRGINIA, Frederick

DATE RECEIVED: 4/04/14 DATE OF PENDING LIST: 4/25/14  
DATE OF 16TH DAY: 5/12/14 DATE OF 45TH DAY: 5/21/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000233

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 5/21/2014 DATE

ABSTRACT/SUMMARY COMMENTS:

*Residence associated with the Third Battle of Winchester (Sept. 19, 1864)  
when it served as a Union military hospital*

RECOM./CRITERIA Accept A

REVIEWER Patrick Andrews

DISCIPLINE Historian

TELEPHONE \_\_\_\_\_

DATE 5/21/2014

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



# COMMONWEALTH of VIRGINIA

## Department of Historic Resources

2801 Kensington Avenue, Richmond, Virginia 23221

Molly Joseph Ward  
Secretary of Natural Resources



Julie V. Langan  
Director

Tel: (804) 367-2323  
Fax: (804) 367-2391  
www.dhr.virginia.gov

April 2, 2014

Mr. Paul Loether  
Chief, National Register of Historic Places and National Historic Landmarks Programs  
National Park Service 2280  
National Register of Historic Places  
1201 "I" (Eye) Street, N.W.  
Washington D.C. 20005

**RE: Millbank, Frederick County, and The Plains Historic District, Fauquier County, Virginia**

Dear Mr. Loether:

The enclosed nominations, referenced above, are being submitted for inclusion in the National Register of Historic Places. The nominations have been considered, and approved, by the State Review Board and the SHPO has recommended them for listing. Any letters of comment or objection have been copied at the end of the nomination material, along with any FPO notification letters.

Should you have any questions, please do not hesitate to contact me. My direct phone line is 804-482-6439.

Sincerely,

Lena Sweeten McDonald  
National/State Register Historian

Enclosures

Administrative Services  
10 Courthouse Ave.  
Petersburg, VA 23803  
Tel: (804) 862-6408  
Fax: (804) 862-6196

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Salem, VA 24153  
Tel: (540) 387-5443  
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5357 Main Street  
P.O. Box 519  
Stephens City, VA 22655  
Tel: (540) 868-7029  
Fax: (540) 868-7033



3 Woodcreek Court  
Durham, NC 27713-6170  
919.797.2346  
[bradfieldjohng@gmail.com](mailto:bradfieldjohng@gmail.com)  
March 9, 2014

Julie Langan  
Virginia Department of Historic Resources  
2801 Kensington Avenue  
Richmond, Virginia 23221

Dear Ms. Langan,

Thank you for your letter of February 10, 2014 letter inviting comment on the nomination of Millbank to be listed in the National Register of Historic Places and included in the Virginia Landmarks Register. My brothers, George Edmund, of Chicago IL; Philip, of Rockville MD; and I are joint owners of the adjoining property. We support this effort.

As you may know, we are also descendants of Isaac Wood and Daniel Wood, who built Millbank, reportedly in the 1840's, and were millers on the property until the early part of the 20<sup>th</sup> century. They are, respectively, our great-great-great and great-great grandfathers. In a nutshell, the remainder of the ownership history in our family is that Mary (Molly) Wood, Daniel's oldest child, continued to live in Millbank until she passed away, at 99, in 1959. The property passed to our grandmother, Mildred Bradfield and her sister, Virginia Arthur, who sold the home and 20 acres to a dairy farmer, Robert Koon, in 1964. It was Mr. Koon's farm that was condemned under eminent domain by Frederick County to build the sewage treatment plant.

Several other historical footnotes may be of interest to you and/or the purchasers of the property. First, Robert Koon's son Tony, who grew up at Millbank, is also a dairy farmer in Clarke County at a farm a short distance down the Opequon Creek from Millbank. He has leased our farm land for 20 years. I spoke with him recently and naturally, he was quite pleased to hear about this effort; it has his support, too. Second, the family has both photographs and artifacts from Millbank in our possession, including original papers mentioned in the historical write up accompanying your letter. We'd be happy to share.

There is a third item that historians may find interesting. A former Millbank resident, Maria Littler Wood, Isaac's wife, achieved, through her photograph, a posthumous footnote in American art history. Grant Wood, painter of the iconic *American Gothic*, is a distant relative. Isaac Wood's father was Grant's great-grandfather. Apparently, Grant's mother maintained extensive photo albums of the family, which included a picture of Maria. The facial models for *Gothic* were Grant's sister and his dentist. But the elements of makeup and style Grant used for their caricature in the painting were from the picture of Maria taken from his mother's photo album. Our family discovered this odd little fun fact at a historical review of Grant Wood's work done by the Smithsonian in 2006. The photo album and a number of other items Grant used as inspiration for *Gothic* were prominently on display. Attached is a reference taken from *Grant Wood's Studio*, a compilation book of essays on his art edited by Jane Milosch.

Sincerely,

  
John Bradfield

CC: George Edmund Bradfield, Philip Bradfield, Tony Koon

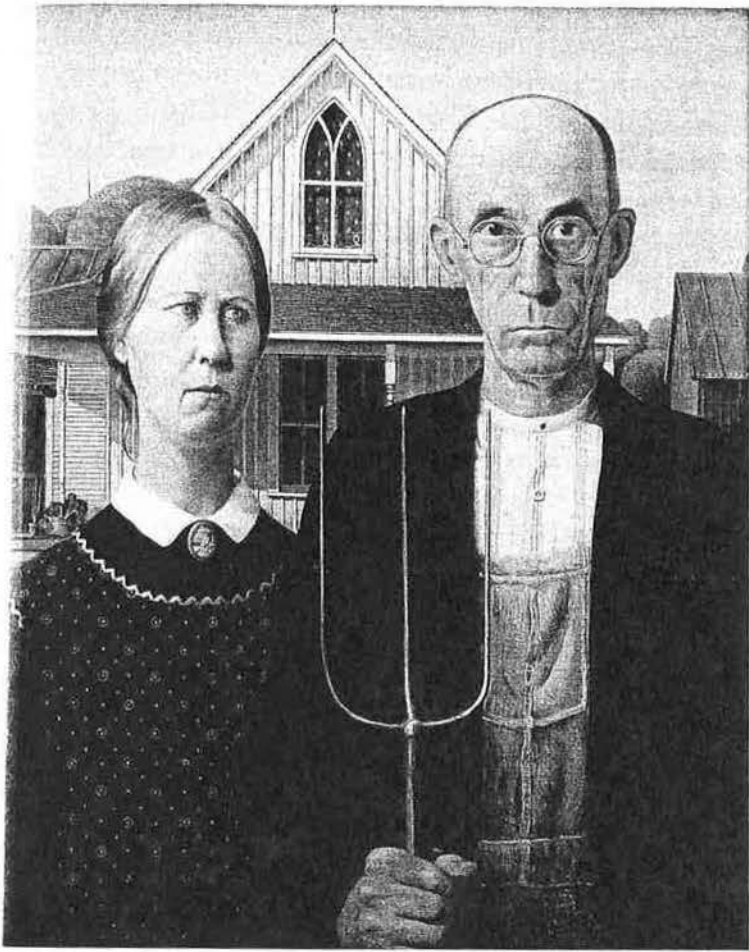


Fig. 120: Grant Wood, *American Gothic*, 1930. Oil on beaverboard, 29 1/4 x 24 5/8 in. Friends of American Art Collection, All rights reserved by the Art Institute of Chicago and VAGA, New York, NY. 1930.934. Reproduction, The Art Institute of Chicago.

leaving no pictorial space in front of the two flattened bodies, the hand and the pitchfork, viewers are forced into a provocative face-to-face encounter with these country folk. We have no choice but to eyeball them directly. We look into the man's dark, glassy pupils and sense that the woman's averted eyes may be her reaction to our (too) close proximity. She seems discomforted or annoyed by our probing gaze. The confrontation in this case is not between the people in the painting—they are of a similar type—but between them, relics of another place and age, and us, the modern viewers. As moderns, we are the modern telephone confronting the ancestral tintype in *Victorian Survival*. We read the two people as hidebound rustic types fiercely protective of an older way of life. They guard their home and their values from us, the modern intruders from the outside world.

In 1930, when the painting was first exhibited, even viewers who identified themselves as members of farm families responded to the two figures as unlike themselves, as "other." They found the couple anachronistic and old-fashioned. They also felt angry, assuming Wood was making fun of their kind. One farm woman called the figures "oddities," claiming the "woman's face would positively sour milk."<sup>27</sup> Another wrote to say that Wood did not know modern Iowan farmers. "Perhaps he hasn't been in Iowa since he was a little boy, and that must have been in the 'dear dead days beyond recall.'" She continued: "Not one of the men carries a THREE tined pitchfork when having his portrait painting, neither does he wear a 'boiled' shirt minus a collar."<sup>28</sup> A third was upset by the pitchfork, knowing that modern farmers now used mechanical haying equipment, horse-or tractor-drawn, rather than working exclusively with hand tools. She complained: "We at least have progressed beyond the three-tined pitchfork stage."<sup>29</sup>

Such sour reactions to the painting came from locals who felt it lacking in "realism" and "accuracy." They found Wood's man and woman archaic types from another era, hardly up-to-date representatives of the contemporary farm belt. These farmer-viewers personified the modernizing process that was extinguishing *American Gothic* types from the rural landscape.

One of the anachronisms clearly embedded in the painting was its formal resemblance to 19th-century photographs.<sup>30</sup> The man



Fig. 121: Grant Wood, Sketch for house in *American Gothic*, 1930. Oil on paperboard, 12 5/8 x 14 5/8 in. Smithsonian American Art Museum, Gift of Park and Phyllis Rinard.

Fig. 122: Maria Littler Wood, *carte de visite*, 3 1/4 x 2 in. Collection of Figge Art Museum.



and woman in *American Gothic* appear to be holding a pose, frozen for all time, as American forebears appear in antique photographs. Their clothes, too, have faint resemblances to the ways people dressed in the 1880s and 1890s. The woman's hair is pulled back in a bun, and her black dress with a white collar and brooch were characteristic of how women presented themselves for photographs in an earlier era. The *carte de visite* of one of the artist's aunts, Maria Littler Wood, is typical (fig. 122). She does not wear an apron—Wood's woman does to render her occupation as housekeeper—but she has a similar cast to her body and its dress. Maria also wears rimless glasses similar to those Wood gave the man. The man's collarless shirt offered another disconnect with the present, as by 1930 even farmers no longer wore collars as separate pieces but modern shirts where collars were built in and integral to the garment.

The format of a rural family, posing in front of their home, was also an earlier photographic convention. Whether conscious or not, by placing the man and woman squarely in front of their house, and using the pitchfork as an occupational attribute, Wood referenced the compositions used by many post-Civil War itinerant photographers in the provinces. Itinerants such as Solomon D. Butcher who photographed in rural Nebraska (1856–1927), made what we might call “estate” portraits of couples and families standing in front of their modest sod or wooden homes, as in the two examples here (figs. 123, 124). These portraits were as much about what the sitters had accomplished as first- or second-generation pioneers—their

houses, gardens, furniture and workhorses—as they were about the family members. In both studio and itinerant photographs, men and woman often held tools of their trade: the men shovels, pitchforks, and guns; the women potted plants, brooms, or babies. What men or women held or sat next to gendered them male or female. Men, not women, held pitchforks, and women, like the one in *American Gothic* were associated with potted plants, as Wood depicts over her right shoulder. (In *Woman with Plants*, Wood had his mother hold one plant while posing with others nearby. [pl. 2].)

Wood introduced other gender differences into *American Gothic*, but they turned out to be too subtle to produce the confrontational tension between the man and woman that he intended. He conceived of the man with balding head and lined face as a generation older than the woman at his side, his stay-at-home, unmarried daughter. They were to be an “odd” couple, a father and spinster daughter living modestly in a small town. The artist thought of spinsters, his friend, Park Rinard said, as “symbols of the Victorian Age.”<sup>31</sup> They were also stock characters in Midwestern Regionalist literature, particularly in the work of Suckow and Sigmund from whom Wood drew considerable inspiration. Suckow, perhaps because she was female, generally presented the unmarried adult woman as tragic in that she had never created her own home and family and was assigned by society's expectations to caring for aging parents. She lived as a member of the older generation, not her own modern one.<sup>32</sup> Sigmund found the spinster comic and could be merciless, portraying her as a sexually stunted figure, old-fashioned in dress, tidy and meticulous in housekeeping, and sometimes a malicious gossip and overly zealous guardian of community morality. In one poem, Sigmund characterized the spinster as a “smug and well-kept” woman with a “saintly smile” that belied her hypocrisy, an “arch-assassin of reputation” whose fangs were no “less cruel and deadly for being hidden.”<sup>33</sup>

Wood's spinster in *American Gothic* lacked Sigmund's sharp detail, and the public, with good reason, has almost always interpreted her as the wife of the man. Though Wood carefully chose models with thirty-two years difference in age—his thirty-year-old sister, Nan, and his sixty-two-year-old dentist, B. H. McKeeby—he gave them such similarly shaped heads, equally dour faces, and generalized features that their generational difference was indecipherable. And given their shoulder-to-shoulder solidarity and their formal similarities to 19th-century photographs of married couples, they have not surprisingly been seen as wedded. Had it been easier to read the woman as the unmarried daughter, then the public might have interpreted her as the proverbial farmer's daughter (a genre of jokes as well as literature) and perceived her in a