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2020 MENOKIN ANNUAL REPORT

In 1769, a house was built.

It became the home of a **Signer of the Declaration of Independence**, marked by the fingerprints of the enslaved people who constructed it. Over time, generations of different families lived there too, and **called it home**.

250 years later, the ruin lays bare their lives. Menokin is more than just a house; it's a **vibrant community** of **donors, trustees, descendants**, and **neighbors**. It's a place where professionals and students alike can **come together to learn**. The Menokin Foundation has worked diligently to **create opportunities** for you to **contemplate** and **explore** the building of America, from the bricks in our walls to the ideas that govern our nation.

We are proud to share with you what was possible in 2020 because of your support. **As we look ahead, we are more committed than ever to fostering the community that has grown beyond our walls.**

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Menokin Leadership

OFFICERS

Benjamin Ogle Tayloe, Jr.
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Thomas Averill Duckenfield III
Vice President, Washington D.C.

H. James Garner III
Treasurer, Hague, VA

James Zehmer
Secretary, Charlottesville, VA

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Alexandria, VA

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New Canaan, CT

Mary Lynn Bayliss
Richmond, VA

Thomas C. Brown, Jr.
Alexandria, VA

Judith Gordon
Orange, NJ

M. Kirwan King II
Warsaw, VA

Temple C. Moore, Jr.
Heathsville, VA

Lisa Mountcastle
Alexandria, VA

Isobel "Middy" Morris
Montross, VA

Christopher Peace
Mechanicsville, VA

Reginald A. Pearman, Jr.
Silver Spring, MD

Margaret "Tobey" Taliaferro
Laneview, VA

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Richmond, VA

W. Tayloe Murphy, Jr.
Mount Holly, VA

Harry T. Taliaferro III
Warsaw, VA

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Volunteer Coordinator

Courtenay Tayloe Altaffer

Sally Conway

Lori Lenz

Troy Mothershead

Sandy Orton

Lyn Amos

Debra Balsam

Cathy Moody

Cyanne Yates

Linda Taliaferro

Beth Oakes

Charles Belfield

MENOKIN STAFF



Sam McKelvey
Executive Director



Alice French
Director of Education & Programming



Juliana Grassia
Director of Visitor Services & Community Engagement



Clarissa Sanders
Development Coordinator



Pia Spinner
Education Research Assistant

Our Mission

Our mission is to use the historic ruin and the surrounding built and natural environments to transcend the traditional house museum experience. We use contemporary methods to create opportunities for the public to contemplate and explore the building of America.

Our Vision

Our vision is to be one of the most engaging destinations for historic preservation and interpretation. Our creative approach reimagines how individuals connect to history and promotes provocative dialogue around our nation's founding ideals and realities.

President's Message

THIS PAST YEAR TESTED US ALL IN WAYS WE COULD NOT HAVE IMAGINED.

COVID-19 subjected the country to deaths, illnesses, job losses and financial uncertainty. Political turmoil inflicted its own pain and suffering. All of us were affected, and Menokin itself was not spared: People deeply committed to this place lost loved ones to COVID-19 or were themselves sickened by it. Events and programming planned for the year were canceled or scaled back. Constraints were placed on restoration work, affecting both costs and schedule. But 2020 made one thing abundantly clear: Menokin's foundations are strong.

First, there is the foundation of the ruin itself. After archeologists carefully excavated the work area along the ruin's south and west walls, workers mapped exterior stone in those walls before removing them, one by one, down to nearly the ground. They then methodically washed and vacuumed loose mortar out the west wall's foundation, and painstakingly pumped in hundreds of gallons of grout, slowly rising up, one stone course at a time, from the lowest course. Masons then began restoring the walls, nearing

the height of the water table before the onset of cold weather. That work established that the ruin's foundation is strong and ready: in particular, ready to bear the weight of the walls, steel, and glass that will rise above it.

Second, there is the larger Menokin Foundation. Thanks to your support and the hard work of Menokin's dedicated staff, the Menokin Foundation itself came through 2020 in strong shape: Menokin found new digital ways to connect with supporters and those interested in its mission. At a time when museums were driven to the brink of bankruptcy, the Foundation ended 2020 in good financial shape, thanks to you and one of the strongest fundraising years in its history and careful financial management. And at a time when visitors to the ruin were limited, Menokin still achieved a level of heightened prominence, with favorable reporting in publications such as *Travel & Leisure*, *Art News* and the *Wall Street Journal*.

So, for all the pain and turmoil that the past year brought, it also revealed that Menokin's foundations are strong and ready for the work ahead. Thank you for all that you have done to make that possible, and for your continued commitment to Menokin, in good times and in bad.



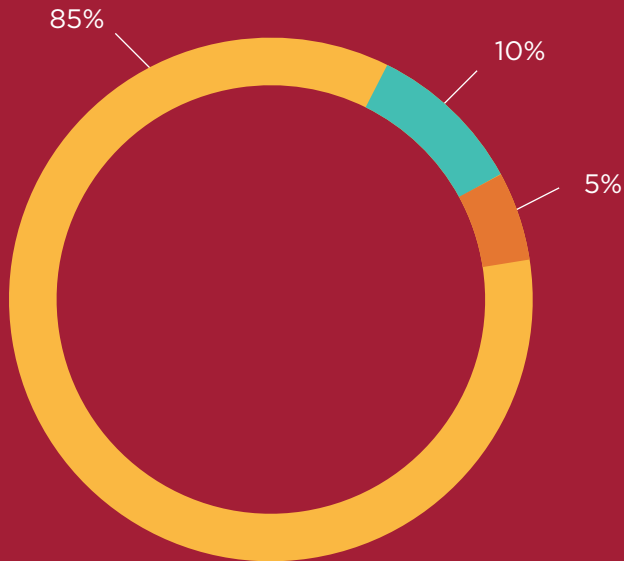
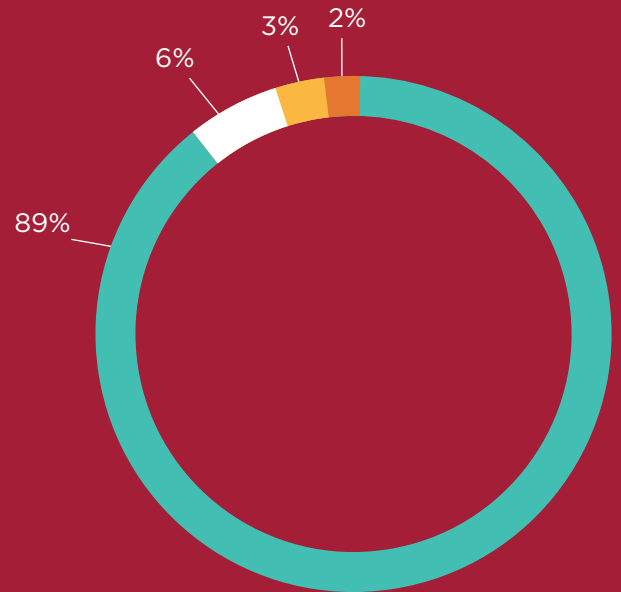
BENJAMIN OGLE TAYLOE, JR.

President, Menokin Foundation

Our Numbers

Income

- Donations & Grants: \$952,566
- PPP Funds: \$62,958
- Revenue: \$31,184
- Investment Draw: \$25,000



Expenses

- Programs & Services: \$1,413,826
- Development: \$164,795
- Administrative: \$94,290

2021 Finances listed here have not been audited at the date of publication

Construction Update

Menokin embarked on its most comprehensive construction project on the ruin to date due to the support of the National Endowment for the Humanities and your support in matching the grant in the amount of another 1.5 million dollars. The 2020 construction plan was to fully stabilize the entire rear (south) and west walls of the existing ruin. This phase of the project included detailed archaeological work around the south and west walls, removal of the south porch, deconstructing the leaning portions of the south and west walls, rebuilding the walls back up to the original roofline and finally rebuilding the south porch back into place. The ambitious 4-million-dollar construction plan was launched in March just as the pandemic was closing museums and historic sites across the country. We credit the entire project team for quickly putting COVID protocols together to allow our work to continue uninterrupted throughout the year. Guidance from our Project Manager, Curtis Elswick from Skanska USA as well as from our design team led by Architect Stephanie Dwyer with Machado Silvetti were critical.

Consigli Construction and our preservation team led by Hank Handler of Oak Grove Restoration Company first began by identifying the stones that will eventually lead to fully realized stone walls up to the original roofline. The top sections of the walls were removed years ago for safety and stored in different areas across the Menokin

site. The remaining portions of both walls have been held up by wooden scaffolding for more than a decade. Without this critical scaffolding, much of what remained of those walls would have been lost long ago. To realize our dreams of the Glass House Project and to save Menokin, these historic walls needed to be carefully removed, identified and cataloged down to the foundation below grade before being rebuilt plumb and structurally sound with modern technologies. Masons from Dominion Traditional Building Group led by Tim Winther carefully laid out a plan to make that happen.

Before deconstruction of the walls could take place, the original Menokin south porch needed to be removed from the site. The porch itself had long ago been compromised by a large locust tree that cemented itself inside the ruin. If you have been to Menokin, the tree stump was one of the stars of our tours of the ruin- it's gnarled roots literally holding the masonry together. Archaeologists and preservationists carefully removed the tree by removing the stones around the root system. During this process, a previously unknown earlier porch was found encased inside the existing masonry build, illustrating an early change in the scope of the formal south façade. Also found in the porch's fill was an 18th century shovel head, evidence of the original builders, both free and enslaved, reminders of their work. The locust stump that was removed in May was retained and will remain a valuable part of the Menokin story in the future.



By late spring, scaffolding was built and the walls of Menokin slowly began to come down. To make sure that the walls above the surface could be built back safely, preservationists rebuilt and reinforced the walls beneath the ground surface. To achieve this, they used stainless steel wire mesh laid into the wall every three courses of stone, and installed long Cintec anchors to tie the two corners together. Trenches around both the south and west walls were hand dug by DATA Archaeologists, finding the original builders trench that was dug when the structure was first built. Archaeologists also combed through rubble piles that were covering the original front steps on the north side of the ruin. Not only were the original steps uncovered but also key architectural stones were found and identified. These stones will be an important component of the remaining stabilization work that projects to be completed in 2022.

By late summer, the masons began building the structure back up piece by piece, first on the south wall and then the west. The majority of the stones were previously cataloged and marked for location using photographic evidence and tracing planning frames, allowing the stones to be put back in the same location that they came down.

Taking down the walls allowed staff and preservationists to see the structure as never before. Special care had to be given to the wine cellar barrel vault which rests underneath the southwest corner (Calder's Corner) of the structure. Temporary shoring and centering was installed to ensure the stability of the vault during construction, and when the west wall came down, the vault could be viewed from that direction for the first time in the building's history. Though this view of the ruin has once again been hidden behind the rebuilt west wall, we have the photo documentation to allow for further study in the future. In addition, the team wanted the original floor rafters that rested on the barrel vault to remain in situ while construction took place. A protective wooden roof known as the "dance floor" was built to protect the barrel vault from above while also being used as an anchor to suspend the first floor rafters in place during construction.

By the late fall, both the south and west walls were built up to a level just under the original watertable. Unfortunately, cold weather forced the work to stop due to the inability of the historic mortar to set properly at cold temperatures. We look forward to continuing the work of rebuilding the south and west walls in the near future.

Ode to the Tree

One of the more symbolic transformations of the Glass House Project comes in the form of a Locust Tree. This tree and its wood were never intended for any part of the Menokin Manor House and yet it claimed its own legacy, adding to the many stories this place represents. It is believed that American Indians planted locust seeds in the coastal regions near their dwellings. They used this wood for bows. Locust trees are found in old fields, river flood plains and adapt very well in craggy urban environments. It felt

perfectly at home in the untended stone crevices of the Menokin ruin at the edge of a large field.

The roots of this hardy stock furrowed into the back-porch steps of the neglected building and grew to be twice the height of the stone walls. Perhaps its legacy is a reclamation of the land as a totem to the Rappahannock Tribe who found its resource more valuable. With the formation of the Menokin Foundation, the tree was cut to a stump to prevent further degradation of



the National Historic Landmark's walls. Yet, for another 35 years, the tree stump served as a supporting platform for archaeologists and architectural preservationists to begin their steady unraveling of the fallen structure.

Thanks to support from a National Endowment for the Humanities grant, stabilization work was able to progress. In 2020, very gradually, the tree roots emerged as they were permanently removed from within the back steps. They contorted around the square-shaped forms



masons of the 18th century had carefully carved 250 years prior. It was removed in one piece, turned upside down on its base, with the roots reaching to the sky like the wild windblown tendrils of the goddess Medusa.

Visitors used to see how this spectacular form had pushed its life through the weight and constraints of this structure- built by man's ingenuity to control the natural resources of a new world. It was a place to contemplate the struggle between Man vs. Nature. During the Age of Enlightenment, philosophers, scientists and poets debated how to contend with the love of the natural world and the need to control it.

So in the end, who was stronger? The tree or the house? Perhaps there is a balance as each supported the other. The house, now being rehabilitated- not reproduced, has left visible the gaping holes destroyed by nature and time within glass. And the new glass walls leave open the view of the new Menokin landscape- preserved now in perpetuity, to protect our indigenous species of flora and fauna, the waters, and the historic landscape which surrounds it. It's the perfect balance.

Stories from 2020

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Walk Menokin



The COVID-19 global pandemic has led to economic hardships, health concerns, quarantines and isolation. One of the more rewarding efforts that Menokin launched in 2020 was its **#walkmenokin** Campaign. The Campaign, launched in April 2020, was meant to give our community a way to find an escape of the pressures that grew increasingly worse as the year progressed. When the pandemic arrived in the early spring of 2020, the Menokin team came together to consider how it could best help support our community. We considered food drives, educational hot spot assistance and other health related services. What we decided is to center on what Menokin could offer the most-availability of space as a resource. Its 500 acres of secluded environmental beauty allowed

people a place to get out, breathe, and exercise without health concern. The new trails developed and opened last February 2020 from the Menokin Remembrance Structure down to Cat Point Creek supported that effort at the right time. Our social media campaign **#walkmenokin** opened that space to others by highlighting different areas of the former plantation and allowing visitors to share their experiences on site to a wider community. The community effort drew in hundreds of visitors not only from the immediate area but from across the Commonwealth to walk, run, hike, enjoy time with friends, family or pets. While the social media Campaign has ended, Menokin is still here for our shared mental health relief as a free and open space to commune with nature in a safe environment.

New Landscape Tour

In response to the COVID-19 pandemic and to better integrate new research, in August Menokin debuted a new guided walking tour called the Landscape Tour. The tour focuses on how Menokin's landscape—from the tobacco rolling roads to the ruin—reveals the experiences of the people who lived and worked here. The tour is entirely outdoors, allowing for visitors and staff to safely distance during the tour.

The tour begins in front of the Visitors Center and includes the Remembrance Structure and the Tenant House, the latter of which is a new stop on Menokin's guided tours. The tour also provides a glimpse into the current work at the ruin as the construction team moves forward with the Glass House Project. Each week, visitors are able to witness new progress on the project. This new offering provides a foundation for future tours and interpretation as Menokin's research efforts continue and expand.

Throughout 2020, the tour was free of charge, ensuring there was no financial barrier for visitors during an economically challenging year. In general, access to Menokin's landscape was incredibly important as people sought ways to safely enjoy the outdoors. One tour attendee commented that the tour provided an opportunity to “get away” and learn in the midst of a difficult year. We look forward to sharing more stories of the landscape with you in 2021.



Interns

Menokin welcomed two interns in 2020: Julia Tayloe (Davidson College) and Laurel Tollison (Mississippi State University). Both spent the summer before their senior year working on projects ranging from grant writing to social media campaigns.

Julia, a history major who also studies film and media, joined Menokin's ranks as a development intern. She researched potential funding opportunities, learned about grant writing, and assisted in the creation of important development presentations and documents.

Julia said that the experience was "invaluable to me and my education." She also added, "I am so grateful for the chance Menokin provided me to learn and grow as a historian. Seeing the formation and exploration of history in the Visitor's Center and at the ruin inspired and engaged me throughout the summer."

Laurel, a history major, focused on low-risk ways to engage visitors and volunteers during the pandemic. She created #WhyMenokinWednesday, a social media series that highlighted the involvement of volunteers and board members. She also led the naming contest for Menokin's

kayak fleet and painted them with the help of volunteers. Laurel had the opportunity to interview key members of the construction team as well, documenting their progress over the summer for a series of blogs.

Laurel said her experience at Menokin had an impact on her, adding "Menokin has changed my perspective on history in general. It taught me that the issues of our present day are still very intertwined with our past and that there is always more history to be discovered."



JOIN OUR SIGNERS SOCIETY AND MAKE HISTORY

In the summer of 1776, 56 men representing the thirteen colonies signed a document that changed history. These men, including Menokin's resident Francis Lightfoot Lee, put their names and their lives on the line for their new nation by signing the Declaration of Independence. The Signers Society harkens back to these 56 men and their commitment to the founding ideas of the United States.

The Signers Society is an exclusive group of donors who are recognized for their three to five year commitments of operating support totalling \$15,000 and above, which provides an important measure of financial stability for Menokin's programs and strategic priorities.

Signers Society Membership is limited to 56, symbolizing the 56 men who changed history. Society members receive permanent and highly-visible recognition in the King Conservation and Visitors Center for their role in helping to shape Menokin's future.



**Only 12 remaining new memberships are available.
Make your mark on history today and become a Signer.**

ACCOLADES FOR MENOKIN'S REMEMBRANCE STRUCTURE

Menokin has been graced with great talent and generosity from its board. Former Menokin Trustee, architect and owner of REID Architecture, PLLC, Reid Freeman has actively supported the architectural story being presented at Menokin. Besides his expert guidance with the Building and Grounds committee, he also donated his time to the design of the much-heralded Remembrance Structure. Recent accolades include:

- Design Merit awards from AIA Virginia in 2018
- Design Merit awards from the Society of Registered Architects (SARA) of New York in 2019
- Special Mention from Architizer A+ Awards, 2018
- Honor Award in the ProBono category by New York State 2020 Design Awards.

The Remembrance Structure serves as a platform for open conversations about the role that slavery played in early colonial plantations and our nation's past, as well as its legacy in our communities today. Look for more improvements in and around the structure in the years to come!



Menokin in the News

Menokin's Glass House Project garnered national attention in 2020. Several architectural publications including Architect's Newspaper, Designboom and Dezeen highlighted the Project designed by internationally renowned Architectural firm Machado Silvetti who describes the project as "a literal window into the lives of those who built, lived, and worked at Menokin." Journalist Nancy Kenney covered the project as well with an article in Art News. Kenney also found interest in the construction of the Remembrance Structure as exemplifying Menokin's desire to build projects beyond the Glass House to connect visitors to the layers of people who made Menokin their home. In the fall, journalist and architectural critic Michael Lewis visited Menokin and wrote an article in the Wall Street Journal. The glowing review was well received nationally. Lewis wrote that the Glass House Project "is our first important postmodern restoration. It is a cannonball flung between the feet of the historic preservation community." Local articles also were written in the Fredericksburg Free Lance Star, Northern Neck News, and the Lynchburg News & Advance.

THE WALL STREET JOURNAL. Thursday, October 29, 2020 | A13

ARTS IN REVIEW

ARCHITECTURE REVIEW

Neither Ruin Nor Replica

The Menokin plantation's restoration takes an ambitious approach to historic preservation

By MICHAEL LEWIS

Home, Va. There are two things you can do with an architectural ruin, and both are unglorious. You can "stabilize" it—a euphemism for allowing the rate of decay—or else fabricate the missing elements to produce a facsimile of the original. The restorers of Menokin, the Virginia plantation house of Francis Lightfoot Lee, a signer of the Declaration of Independence, have now found a third way. By embedding the wreck in a shell of transparent glass that reproduces the exact dimensions of the original house, they are making a hybrid that is neither ruin nor replica but something in between. It will be completed in 2023 and it is the most ferociously ambitious historic restoration project in America today.

Menokin, which retained the Algonquin Indian name for the place, owes its survival to its remoteness. It is an hour's drive from any interstate, in the southern neck of Virginia, a halfway spot between tobacco farming and the sea in the 18th century, but it was still flourishing in 1950 when Lee married the daughter of John Taylor II and revived the plantation as a wedding gift. Taylor evidently gave Lee not only the land and 20 slaves but the house as well, for it is a pocket-size version of his own house, Mount Airy, one of Virginia's most extravagant colonial plantation houses. Each follows the same fashionable Palladian formula of a central block and behind two flanking dependencies, and each is of superb sandstone masonry—a rarity in Virginia, where plantation houses were typically of brick or wood.

Lee died in 1972, leaving no heirs. His house passed through a series of tenant farmers, who scarcely touched it. By the 1960s, the structure was derelict and, in anticipation of its destruction, its demolition was planned and materials were thrown for sale to a scrapyard. And just in time—a falling tree promptly crushed the house.

leaving only half of it standing, along with two factors: brick chimneys. That might have been the end, had not the Menokin Foundation acquired it in 1995 and begun the long process of stabilizing it.

There was never any question of rebuilding Menokin as it was. That kind of restoration was long ago thrown into disrepute by Colonial Williamsburg, whose cheerful re-creation of vanished colonial buildings became a watchword for what not to do. Today the chief

commentment of the historic preservation community is that should not simulate. From a strictly materials point of view, the results were successful—every splinter of historical masonry reverently preserved, every contemporary addition glaringly obvious—but not from a psychological perspective. The restored buildings no longer felt old. They felt like the portulaca white boxes of contemporary museum design, which in some sense they are.

trouated with the restoration of Menokin, recognized that such a conventional approach would not work. For one thing, the ruin itself presented an unusual opportunity: for the standing portions were astonishingly well preserved. For an 18th-century house to survive with just two coats of interior paint is unheard of. The tree that dived it once had here a fascinating cross-section of stone, stone, brick and plaster. Here was a compendium of 18th-century building trades—

bricklaying and stone-cutting, carpentry and masonry, plastering and glazing. All is peered apart as in a scientific dissection, and still remains visible as Machado Silvetti's glass and light when Menokin's jagged stone wall ends.

That the Lee family was childless proved an additional bonus, for Menokin was saddled with none of those direct descendants who are the joy and bane of all historic houses, and also can turn them into pious family shrines. In fact, the only families historically associated with the property are the descendants of the slaves who worked it. The Menokin Foundation has identified them and involved them in the project, one consequence of which is that the house is not being treated as an isolated monument but as one component in a complex cultural and economic landscape. The sites of three slave quarters have already been identified, one of which has already been spectacularly rebuilt (and demolished, since the only indications of its form are the post holes of its wooden frame) as an evocative place of gathering and remembrance. After entering at the visitor's center, one will walk to gaze here before proceeding to the house itself.

This work is a new faith on the surviving woodwork, some of it surely made by slave labor. It is a strangely expressive in its unmanipulated state, showing exquisite finish on one side and the crude gropes of the adobe on the other, speaking of ceremony and formality, but also of labor. To visualize the parallels in a re-created house would immediately make it less interesting. But in Machado Silvetti's transparent shell of a building, one will be able to see both sides of the story, as it were, at once.

It is this quality, and not the use of glass itself, that makes this restoration so significant. At first glance, its two-part structure suggests parasitic architecture, that recent fad for affixing miniature buildings to older ones like parasites on a host. But its visual strategy is much more sophisticated: its glass planes can be read as solid wall or translucent air; look again and you see the house in all its wondrous shambles; look again and see the jagged ruin. It is like those drawings that can be seen as either a duck or a rabbit, depending on which shape your brain assigns it. Menokin, by taking into account what we now understand of the elasticity of visual perception, is our first important postmodern restoration. It is a cannonball flung between the feet of the historic preservation community.

Mr. Lewis teaches architectural history at Williams and reviews architecture for the Journal.





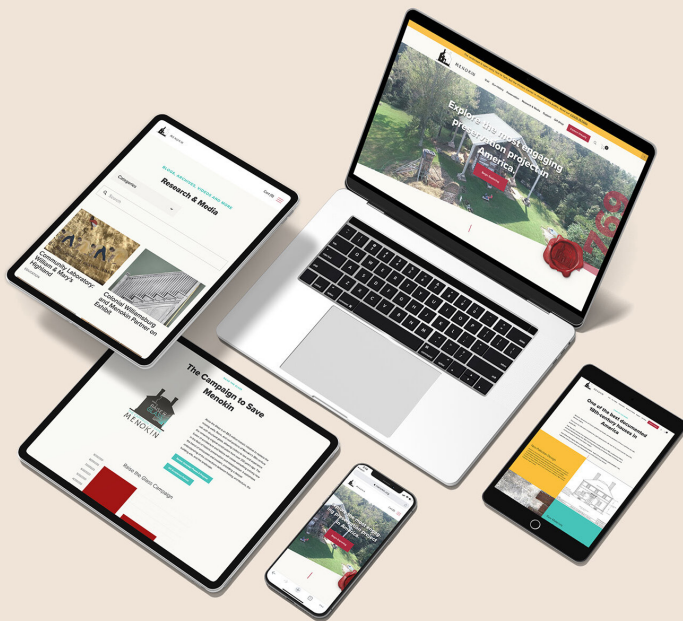
Rendering of Menokin's "The Glass House Project," above, historic ruins of Menokin, left and far left

Machado Silvetti, the president. Boston firm of architects who were entrusted with the restoration of Menokin, recognized that such a conventional approach would not work. For one thing, the ruin itself presented an unusual opportunity: for the standing portions were astonishingly well preserved. For an 18th-century house to survive with just two coats of interior paint is unheard of. The tree that dived it once had here a fascinating cross-section of stone, stone, brick and plaster. Here was a compendium of 18th-century building trades—

MENOKIN DIGITAL 2020!

Successful digital transformation for any organization requires innovative thinking coupled with tactical prowess to drive momentum and measurable results. 2020 continued this process for Menokin at a rapid pace.

Menokin milestones included the launch of a new website that improved the visitors experience. This web experience is also now better optimized for mobile phones and tablets.



Menokin's social media channels continue to grow with engaging posts featuring videos, blogs, storytelling, polls, live streaming, and other ways to have a direct and intentional dialogue with our audience around relevant issues. All social platforms have seen multi-double-digit growth, as the foundation continues to explore new ways of evolving new experiences with our audiences.

Other highlights from 2020 included launching our new video series "Menokin In the Glass" with two episodes, and three more to come in 2021; producing webinars with thought leaders in Menokin's orbit; an online Descendants Collective, and more.

Most importantly, this digital transformation effort strives to be interconnected with all we do at Menokin in both the physical and virtual realms. We see the digital and Menokin landscape experience itself as intertwined, not exclusive from one another. They are in conversation with each other. In 2021, this will be a special focus as we explore smart technologies and other ways to seamlessly connect Menokin's physical and virtual platforms to deliver amazing experiences to our community - you!



Visit the website at menokin.org

Menokin at Conference

This year Menokin staff had the honor of presenting at and attending several conferences. In March, Juliana Grassia presented at the 2020 Virginia Association of Museums conference. The theme was “Making Museums Essential”. Along with two other presenters from the Fairfield Foundation and the Virginia Zoo, she shared how museums can maximize their mission through resourceful fundraising methods. Juliana focused specifically on how social media can be used for donor cultivation and stewardship, using examples from Menokin and other Virginia museums.

In August, Pia Spinner attended the Association of African-American Museums’ conference. Pia said *“It was such a rewarding experience to attend a conference that focused on the Black museum experience as well as get information on how Menokin can do right by its Black visitors and its Black history.”*

In the Fall, Alice French and Pia Spinner had the opportunity to present at the Afro-American Historical and Genealogy Society’s Annual Conference. They were joined by genealogist Bessida Cauthorne White and author Andi Cumbo-Floyd to give a presentation entitled

“Searching for Descendants at Menokin, Bremono, and Beyond”. The session was a great opportunity to share research done on locating members of the Menokin descendant community across our country. Each of these conferences served as a new way for staff to share Menokin with a variety of professional communities.



Research Update

COVID-19 has brought a number of challenges to researchers including closed libraries, archives, and other repositories. Fortunately, Menokin researcher Pia Spinner overcame several of those challenges to come across a dearth of information to grow our knowledge and understanding of life at Menokin.

Researchers continued to expand our understanding of Menokin's connections with neighboring plantations in Richmond County. Pia Spinner found more ties between Menokin's descendant families and John C. Mitchell, a 19th century neighbor to the plantation. Peter Henry was enslaved at Menokin during the years prior to the Civil War by Menokin owner Richard Harwood. However, Peter's wife Ellen Smith was enslaved by John C. Mitchell's youngest sister Harriet B. Mitchell. Menokin also discovered that several people that were previously thought to be enslaved at Menokin were actually enslaved by the Mitchells. After Emancipation they began working at Menokin as either day laborers or tenant farmers. Menokin is hard at work to find out more about their lives here at Menokin during Reconstruction.

Pia Spinner researched the lives of Richard Harwood's children who lived on neighboring properties and the connections between their enslaved people and the enslaved that were still living here at Menokin. Three of Richard Harwood's daughters (Mary Harwood Belfield, Louisa Harwood Haynes, and Elizabeth Harwood Hall) lived in close proximity to Menokin and there is a good chance that upon their marriages, Harwood could have gifted enslaved people from Menokin to his children as part of a dowry or wedding gift. Upon Louisa's marriage to William C. Haynes, Harwood purchased the land between Menokin and Menokin Baptist Church (which used to be part of the original property) as a gift for her and her husband. Richard Harwood also gifted Chestnut Hill Plantation (located near the corner of what is now Chestnut Hill Road and Menokin Road in Richmond County) to his daughter Mary upon her marriage to Richard Belfield. For his daughter Elizabeth, he gifted a section of property known as Sexton Hall upon her marriage to Julius B. Hall. Furthermore, it was discovered that Richard Harwood's son, John B. Harwood, lived in the area and had several of his enslaved people listed as escaping to the Union in 1863. During



the 19th century, Richard Harwood was setting up his children with adjacent plantations creating an interconnected system of plantations with Menokin at the center. Richard was following the path that aristocratic white landowners had done for centuries to grow familial wealth and power.

Menokin also established a list of possible tenant farmers/paid laborers at Menokin during Reconstruction and began looking into the enslaved laborers that were present on the site prior to John Tayloe II's purchase of Menokin in the mid-18th century. We also are researching Menokin


in context to the larger region by establishing research on African-American life in the Northern Neck during the 18th and 19th century including their unique style of slave dwellings in this region.

Successful Giving Tuesday

On December 1, Menokin geared up for Giving Tuesday, a global generosity movement unleashing the power of people and organizations to transform their communities and the world. It was created in 2012 as a simple idea: a day that encourages people to do good. Menokin's goal was to raise \$5,000 to provide better interpretation and accessibility at the Remembrance Structure.

Nearly sixty donors helped the Foundation not only meet but surpass our goal! Menokin's community gave through Facebook, our website,

and mailed in gifts, and worked together to raise over \$7,000. These gifts will allow Menokin to design, fabricate, and install a series of physical markers near the Remembrance Structure in the first phase of a full interpretive exhibit. It will also allow the Foundation to install an accessible ramp at the rear of the structure so everyone will have an equal opportunity to experience and be inspired by the Remembrance Structure.



**Thank you to all who made
this the most successful
Giving Tuesday ever!**

Thank You Hullie

Former Board President, Hullihen Williams Moore, completed his term in January of 2021. Hullie, as he is known by friends, began his relationship with Menokin as a photographer, interested in documenting the historic landscape. His long-term relationship with the Northern Neck began many years prior with marriage to his late wife, Nancy Delano Moore, whose family is from the region.

Hullie, a Virginia native, has held a long and illustrious career. As a young college student at the University of Virginia, Hullie began to delve into photography. His studies earned him a career in law and order, ultimately as a judge. Alongside his duties in government, his interest and experience in photography continued. After an opportunity to study under Ansel Adams, he recognized he had his own special interest for landscape photography with a place fond and familiar to his heart, Shenandoah National Park in Virginia. This collection is published in *Shenandoah Views of Our National Park*. Hullie spent twenty years photographing a series of scenes of the Shenandoah, a project connecting the beauty of the wilderness to the beauty of its history. The VMFA, 'On the Road' created a wonderful documentation on his artistic journey for the traveling Artmobile exhibit in 2020.



Hullie began exploring Menokin's landscape with a similar passion, coming here to photograph the wonder of the ruin and the conserved 500-acre landscape. It wasn't long before Hullie also joined as an active member of the Board, eventually becoming President. Although Hullie has completed his term with the trustees, he has left us with endless memories through his documentation. We are grateful to his commitment to Menokin and his efforts to move this project forward.

Thank you Hullie, for seven years of dedication. We sure hope to see you back with your camera again soon!

2021

Preview

3

2021 Preview

At Menokin, our programs celebrate and explore the stories of the people and cultures that lived at this site and carved their place in history by what they made and built for their lives: dwellings; cookware; tools; gardens; clothing; nations and ideas. We then build modern connections and uses of this knowledge for people to carve their own place in our society today. Programming is always changing. We design our programs to build on the unique personal experiences each of you get at Menokin and strive to fill the needs of the communities that support us. Whether that community is geographical, historical or the museum industry at large, we want to serve you.

You can find all of our programs online at www.menokin.org/menokin-events.

Below you can read a sneak preview of a few of our 2021 themes:



Educational Programs

Educational programs continue to explore the themes of the American Revolution, Plantation Landscapes, Architectural Preservation and the spaces where they converge. This year we focus on a series of virtual conversations followed by new exhibits and in-person events.



Webinar Series: Research & Relevance

We begin 2021 with the webinar series Research & Relevance. This series translates new research at Menokin into relevant comparisons and discussions with a focus on plantation history and the missing stories from the American narrative.



Webinar Series: Elements

The Elements webinar focuses on the intersection of architectural preservation and the building arts. Professionals from the field discuss design in historic materials; techniques in preservation; past and contemporary uses; and why we preserve architecture.



National Series: Signers of the Declaration

Late this year, a national series highlighting the Signers of the Declaration of Independence will be launched. This program will build a template for evaluating democracy in the 21st century as we approach our 250th year as the United States of America.



Menokin's Signature Event

Exhibits begin with Menokin's Signature Event, an international collaboration with Richmond's Institute of Contemporary Art and South African artist Dineo Bopape. Her work explores the concept of land ownership, the legacy of colonialism, and the resulting historical record of culture, conflict, and environmental impact.



Photography Exhibit: Reginald A. Pearman

Programming concludes this Fall with two events: a new exhibit of Pulitzer Prize winning photographer, Reginald A. Pearman, Jr. opening at Menokin. The exhibit takes a look at the many faces which comprise the American collective. And we look forward to another family friendly Makers Day again, celebrating makers and the building arts.

Remember we want to hear from you on what you want to see at Menokin or how we can be a service to you!



Alice French
*Director of Education
and Public Programming*
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Juliana Grassia
*Director of Visitor Services &
Community Engagement*
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Learn more at [menokin.org/menokin-events](https://www.menokin.org/menokin-events)



Rappahannock
OUTDOOR
ADVENTURES



Rappahannock Outdoor Adventures

One of the most treasured assets of Richmond County and the Town of Warsaw is the water, specifically the Rappahannock River and its tributaries. Menokin's landscape includes pristine Cat Point Creek, a part of the Captain John Smith Chesapeake National Historic Trail. Paddlers can access the creek through our soft kayak launch, using their own boat or by renting one of Menokin's kayaks. Menokin welcomes local and traveling paddlers who enjoy the calm current and beautiful wildlife.

Menokin is excited for a new partnership with the Town of Warsaw that will expand our kayak offerings and position Menokin in downtown Warsaw. This will allow more people to access the water and bring economic support to the small business community. This partnership, called Rappahannock Outdoor Adventures (ROA), will operate out of the restored Saddlery on Main Street.

The Saddlery is a 186-year old brick building with surviving architectural elements from the 1830s and 1930s. In its lifetime, it has been a harness shop, a post office, a millinery shop, a medical practice, the selective service site, and lawyer offices. Soon, it will be the home of ROA on the ground floor, with office space upstairs.

Through this partnership, paddlers will be able to rent kayaks in downtown Warsaw and receive shuttle service to the launch point of their choosing. At the end of their kayak trip, the shuttle will return paddlers to the Saddlery, which is walking distance from restaurants, shops, and a brewery. More details about this historic partnership are forthcoming, with a launch date of Memorial Day weekend 2021.

HOW WILL YOU LEAVE YOUR MARK?

“Menokin is important to me because in an area of many old houses of historical value, it is the only one that can show in detail how such houses were designed and built, and by whom. The use of the surrounding land and water to educate about the environment further enriches the Menokin experience. I have made this commitment to ensure that future generations will also benefit from Menokin.”

Penelope de Bordenave Saffer

The 1769 Legacy Society is made up of members who have kindly indicated that they have remembered Menokin in their estate plans. It is easy to support charities you love with a simple bequest added to your will. Bequests serve as a capstone of your Menokin experience and help to secure the future of the foundation. If you are interested in leaving your mark on Menokin, join the Legacy Society.



**If you are interested in leaving your mark on Menokin,
join the Legacy Society.**



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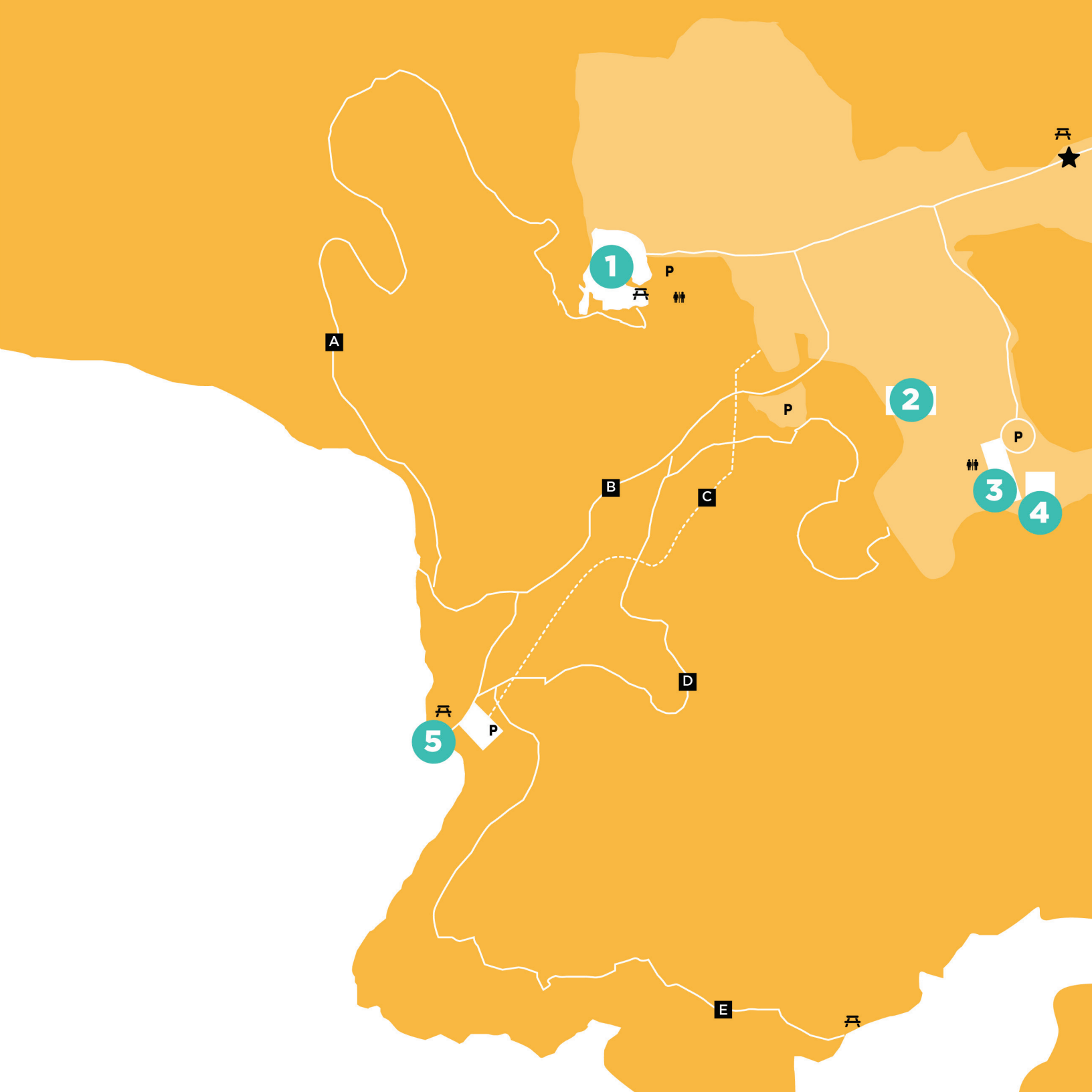
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Hours:

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