

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received MAR 6 1986

date entered SEP 18 1986

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic N/A (DHL File No. 127-398)

and or common BOULEVARD HISTORIC DISTRICT

2. Location

street & number 10-300 Blocks of South Boulevard and 10-800 Blocks of North Boulevard N/A not for publication

city, town Richmond N/a vicinity of

state Virginia code 51 county (City) code 760

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input checked="" type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Multiple Owners

street & number N/A

city, town Richmond N/A vicinity of state Virginia zip code 23220

5. Location of Legal Description

courthouse, registry of deeds, etc. Richmond City Hall

street & number 900 East Broad Street

city, town Richmond, state Virginia zip code 23219

6. Representation in Existing Surveys (See Continuation Sheet #30 )

(1) Division of Historic Landmarks  
title Survey (File No. 127-398) has this property been determined eligible?  yes  no

date May 1985  federal  state  county  local

depository for survey records Division of Historic Landmarks, 221 Governor Street

city, town Richmond AUG 6 1986 state Virginia zip code 23219

# 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>          N/A          </u>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed			

**Describe the present and original (if known) physical appearance**

### SUMMARY DESCRIPTION

The Boulevard Historic District is a linear district extending the length of thirteen city blocks in the city of Richmond. Comprised of the buildings that face the 10-800 blocks of North Boulevard and the 10-300 blocks of South Boulevard, the district contains 144 contributing building, 64 contributing structures (mostly garages), and 1 historical object - an equestrian statue of Confederate General Stonewall Jackson located at the intersection of North Boulevard and Monument Avenue. Developed almost entirely between 1910 and 1935, the Boulevard is lined with distinguished town houses, apartment buildings, impressive churches, and three monumental public buildings of exceptional local architectural significance - Battle Abbey (Virginia Historical Society), the Virginia Museum of Fine Arts, and the National Headquarters of the United Daughters of the Confederacy. A fashionable address for early 20th-century middle-and upper-income residents, the dwellings along the Boulevard display a variety of popular architectural styles of the period including the Colonial Revival, Spanish Eclectic, and Tudor Revival styles. The picturesque quality of the Boulevard's cohesive and compact building fabric is further enhanced by the handsome trees and street lamps that line the street and the grassy median which divides the flow of traffic. Serving as a gateway to Byrd Park to the south, the Boulevard is also a distinctive major north-south thoroughfare in a city that is primarily oriented east to west. So strong is the integrity of the district, that only six noncontributing buildings are included within its boundaries.

### ARCHITECTURAL ANALYSIS

The Boulevard is divided into North Boulevard, north of Main Street and South Boulevard, south of Main Street. Originally laid out as Clover Street in the plan for the town of Sydney, the street was renamed Boulevard by 1890 and served as a direct access from the Main Street trolley line to Reservoir Park (now Byrd Park) to the south.

The Boulevard is also associated with the 19th-century estate of Channing M. Robinson whose land was divided by Clover Street. The Robinson House, constructed ca. 1860, still survives and is located northwest of the present Virginia Museum of Fine Arts. It is a large two-story brick Italianate dwelling with a projecting front porch of paired chamfered columns. Its tall double-sash windows are adorned with decorative scroll window crowns and the building's hipped roof is crowned by a belvedere. The house, which is currently used by the museum, is the oldest known house in the district. In 1884 the Robinson property became home to Robert E. Lee Camp No. 1, an organization serving permanently disabled Confederate veterans. The camp erected several temporary frame cottages, a hospital, and a chapel (built in 1887 and individually listed in the National Register of Historic Places in 1972) on the property, while adapting Robinson House for use as a museum. Originally intended to be a self-supporting institution, the Soldiers' Home by 1892 began to look to the Commonwealth for financial support. In response to the veterans' needs, an act of the General Assembly guaranteed an annual appropriation to the beleaguered veterans in return for transferral of property rights to the Commonwealth. In subsequent years the original tract comprising the Robert E. Lee Camp No. 1 was divided into several parcels on which were built the Home for Needy

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7. DESCRIPTION -- Architectural Analysis

Confederate Women in 1932 (individually listed in the National Register of Historic Places in 1985), the Confederate Memorial Institute or Battle Abbey (now the Virginia Historical Society) in 1912-1921, the Virginia Museum of Fine Arts in 1936, and the National Headquarters of the United Daughters of the Confederacy in 1955-57.

The Boulevard remained a minor road until the turn of the century when adjacent areas began to be subdivided and developed for speculative housing. As early as 1889, the Confederate veterans of the Soldiers' Home sold at auction part of their original tract east of the Boulevard. The land was subdivided into sixty-five lots; however, few of those lots were developed before 1910. In fact, according to city directories of the period, only four buildings stood along North Boulevard in 1910 and none at all existed along South Boulevard in that year. Five years later seventeen town houses stood along North Boulevard and four town houses along South Boulevard. Town house and apartment house construction continued along the Boulevard into the late 1910s and 1920s.

The first monumental building erected on North Boulevard was the Confederate Memorial Institute, or Battle Abbey, now the home of the Virginia Historical Society. The large stone building reflects neo-classical ideals with its symmetrical facade, shallow Doric pilasters applied to the building's smooth stone surface, and central pedimented pavilion with Ionic columns. The single-story building also possesses a molded cornice and an encircling parapet with shallow ornamentation of smooth triglyphs. Designed by Bissell and Sinkler, a noted Philadelphia architectural firm, Battle Abbey was built as a memorial and repository for records of the Confederate cause, hence its vault-like character. Although construction began in 1912, the edifice was not completed until 1921. The building is steeply set back from the street allowing for a balustraded terrace and steps leading to the central entrance. The lawn surrounding the building is dotted with trees and shrubbery landscaped after the designs of Warren Manning, an associate of Frederick Law Olmsted.

The next major public building erected on the Boulevard was the Virginia Museum of Fine Arts. Occupying a large area of the former Robert E. Lee Camp No. 1, the museum is an excellent example of Classical Revival architecture. Designed in the English Renaissance style by two architectural firms -- Eggers and Higgins of New York and Peebles and Ferguson of Norfolk -- the museum's original portion of 1936 features stone quoins on English-bond brick veneer walls, a raised rusticated stone basement containing a broken pedimented entry, and a central pedimented pavilion with stone Ionic pilasters and Palladian window motif. The building is encircled by a molded cornice and stone balustrade above a cushioned frieze. Small-paned windows with jack arches and keystones complete the handsome facade. Later additions include wings built in the 1970s and 1985 as well as an impressive series of steps flanked by fountains leading to a central entrance.

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7. DESCRIPTION -- Architectural Analysis

The third and last monumental building constructed on the site of Robert E. Lee Camp No. 1 was the National Headquarters of the United Daughters of the Confederacy. Built in 1955-57, on land deeded to the organization by the Camp in 1935, the building was designed by the Richmond firm of Ballou and Justice and reflects the modernism of the 1950s with its detachment from classicism and rejection of historic architectural styles. It is constructed of large cut stone blocks and consists of a tall central block capped by a low pyramidal roof and flanking one-story wings with large rectangular windows. A symmetrical composition, the building contains a central recessed entrance with tall bronze double doors after the manner of a mausoleum. The building is sufficiently set back from the street to allow for a park-like setting in which trees and shrubbery ornament the lawn.

The popularity of the Colonial Revival and Neo-classical styles during the early 20th century influenced the designs of two churches and a funeral home on North Boulevard. Built by 1925, the L. T. Christian Funeral Home at the corner of North Boulevard and Patterson Avenue, reflects the unknown architect's free adaptation of classical principles. The tree-story building's unusual shape conforms to its triangular site. At its narrowest end, the building features an entrance flanked by engaged Corinthian columns supporting a wide entablature. Full entablatures between first and second floors and between third floor and parapet surround the building. On the facade, the name "Christian" rests like a flat jack arch in stone above the radially-headed second-story window and a clock face is centered in the building's pedimented parapet.

Boulevard United Methodist Church at 321 North Boulevard was originally built as Grace Methodist Church in 1919. The church, designed by Richmond architect Albert L. West, is dominated by its pedimented tetrastyle Ionic portico. The central pedimented entrance beneath the portico is flanked by two doors of equal height. Brick pilasters rise at building corners and flat hood molds surmount windows and grilles on either side of the projecting central pavilion. Recessed brick panels break the smooth walls of the one-story building and a full entablature and tall parapet surround the edifice.

Baskervill and Son, Richmond architects who designed St. Mark's Episcopal Church, intended the 1925 building to reflect Georgian architectural ideals. The brick church, located at 520 North Boulevard, contains a multi-stage square tower and spire emerging directly behind the central pedimented tetrastyle Ionic portico. Accents include brick quoins, radially arched windows with keystones, molded cornices with modillion blocks, a bull's-eye window, and frontispiece entrances.

The Beth Israel Synagogue was consecrated as Grace Baptist Church in 1923. Sited at the corner of North Boulevard and Grove Avenue, the Gothic Revival-style building features pointed-arched stained-glass windows, rose windows, and ramped parapet. A

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7. DESCRIPTION -- Architectural Analysis

star of David outlined in the tracery of one of the rose windows proclaims the building's later use as a synagogue.

Of the sixty-nine buildings standing on the Boulevard by 1920, forth-seven were located on North Boulevard and twenty-two on South Boulevard. In that year the district included fifty-one detached town houses, thirteen apartment buildings, three row houses, Battle Abbey, and Grace Methodist Church. Indicative of the popularity of the Colonial Revival at that time, thirty-two buildings on Boulevard emulate the style. Unlike the Fan Area Historic District, where Queen Anne-style houses are quite numerous, the Boulevard features only one, the modified Queen Anne-style town house, at 409 North Boulevard.

Colonial Revival town houses built by 1920 on North Boulevard include those located at 1,3,9,11,15,16,17,19,21,22,23,100,101,217,425,504, and 526 North Boulevard. The handsome house at 1 North Boulevard is one of the most notable examples of the style. It is adorned with brick quoins, arched stained-glass transoms above first-floor windows, Corinthian porch columns, a transomed doorway flanked by pilasters, jack arches with keystones, a Palladian window dormer, and a modillion cornice.

Another fine Colonial Revival house is 16 North Boulevard which has parapet gable ends, segmental-arched dormers, stone lintels with keystones above windows, and a broken pedimented porch with clustered columns.

Unlike other Colonial Revival town houses in the district, the three-story dwelling at 425 North Boulevard has three-story Ionic pilasters at the building corners above which a full entablature extends around the entire building. A second-story bay window and single-story wraparound porch with Tuscan columns are unusual features. By 1925 this town house became the Nelson Funeral Home.

Another unusual Colonial Revival house is located at 526 North Boulevard. The three-story brick building has a shallow hipped roof, stone quoins on the second story, a stone belt course between floors, Ionic pilasters flanking French doors, stone window surrounds, and a one-story porch with paired Doric columns on stone piers.

Colonial Revival details in North Boulevard apartment buildings of this period are shown in the bracketed modillion cornices, entry pediment, and paired porch columns of the Marlborough at 24-26 North Boulevard, and similar cornice and fenestration topped with flat arches containing keystones found at the Dakota at 25 North Boulevard. Another prominent Colonial Revival-style apartment building is located at 5-7 North Boulevard. Originally named the Stonewall, the three-story brick building features a three-level portico consisting of four tall Doric columns atop square brick piers, a tall broken pediment, and turned balustrades. Multipaned windows and Palladian windows with jack arches and keystones adorn the facade of this imposing structure.

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7. DESCRIPTION -- Architectural Analysis

The remaining town houses along North Boulevard built by 1920 include those located at 102,104,105,106,107,109,111,113,117,201-203,215,221,223, and 417-419 North Boulevard. The facades of these detached town houses and row houses display combinations of Colonial Revival, Tudor Revival, Spanish Eclectic, and Craftsman-style features and treatments that reflect a refreshing originality in architectural designs of the era.

For the years 1915 to 1925, documentation on architect - or contractor - designed buildings in the district can be gleaned from city-issued buildings permits. The Davis Brothers, for example, designed and built seven houses in the 100 block of North Boulevard in 1916 and two apartment buildings in 1916-17: the Belmont at 108-110 North Boulevard and the Bollingbrook at 10 South Boulevard. The Belmont combines Spanish Eclectic elements of a tiled roof and parapet decorated by mission crosses with Colonial Revival brick quoins and classical portico. The Bollingbrook features a two-story, two-level gallery with Tuscan columns across the front. A gambrel roof with parapet ends is an unusual feature. Each of these twelve-family apartment buildings was built at a cost of \$40,000, an exorbitant sum for 1916-17.

One example of a Tudor Revival building was constructed along North Boulevard by 1920. The detached town house at 205 North Boulevard features clipped gable roof lines and half timbered walls. Tall brick chimneys and tall, narrow windows further characterize the Tudor Revival influence.

Three American Foursquare detached town houses were also constructed ca. 1920 at 2,10, and 12 North Boulevard. All are 2½-story brick dwellings with asymmetrical two-bay facades, tripled or paired windows, shed or hipped dormers, pantile roofs, and two-bay porches with Tuscan columns.

South Boulevard developed less rapidly than North Boulevard before 1920. The twenty-two buildings that stood on South Boulevard by 1920 included seventeen detached town houses and five apartment buildings. Of this total, half reflected the Colonial Revival style including dwellings at 1,3,6,9,13,15,105,116, and 311 South Boulevard. While no two of the houses are alike, they all share one or more characteristic features of the style such as bracketed modillion cornices, gabled dormers, porches with pediments and fluted columns, and entrances with transoms and sidelights. More in character with domestic architecture on North Boulevard, houses at 5,11,17,19,20,22,115, and 222 South Boulevard reflect the combined influences of several different architectural styles.

After the Panama-California Exposition of 1915, the Spanish Eclectic style became a popular architectural style for many residences coast to coast. Before the style reached its zenith in the 1920s, Richmond architect Henry E. Baskervill designed and built his own Spanish Eclectic-style house at 310 South Boulevard. Currently used as a psychiatric center, the large two-story stucco house features a recessed arcaded loggia, a tile and stone terrace, a low-pitched pantile hipped roof, low relief sculpture, and a landscaped lawn outlined in neatly clipped hedges.

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7. DESCRIPTION -- Architectural Analysis

Apartment buildings constructed along South Boulevard by 1920 are located at 10,16, 100,102, and 120 South Boulevard. At 120 South Boulevard, Carl Ruehrmund, a Richmond German-American architect, designed the Chatsworth Apartments at a cost of \$20,000 in 1918. Choosing to introduce a new format and design for apartment buildings along the Boulevard, the Chatsworth features two-story porches flanking a three-story entrance tower. The main entrance is surmounted by a segmentally pedimented hood and flanked by Tuscan columns.

The nearly identical apartment buildings at 100 South Boulevard (the William Byrd) and 102 South Boulevard (the Lakeview) were designed by C. G. Morris and built in 1917-18. The Spanish Eclectic-style buildings feature a wide-tiled roof overhanging third-story porches and supported by elongated brackets. Mission crosses in stucco decorate the top corners of each building and brick quoins and brick window surrounds offset the plain stucco walls.

Between 1920 and 1930, fifty additional buildings were constructed along North and South Boulevard including twenty-two detached town houses, twenty-five apartment buildings, and three buildings previously described - the L. T. Christian Funeral Home, Grace Baptist Church (Beth Israel Synagogue), and St. Mark's Episcopal Church.

Two especially notable Colonial Revival houses built during this period are located at 500 and 506 North Boulevard. These two 2½-story brick houses have asymmetrical facades, entrances framed by a pedimented portico or frontispiece and topped by a fanlight, and hipped dormers.

Colonial Revival apartment buildings built between 1920-1930 are well represented along South Boulevard. They include apartment buildings at 12,103,109,111,205,209, and 216 South Boulevard. Each building displays features and ornamentation characteristic of the style.

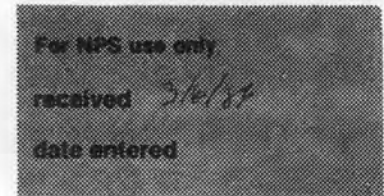
Spanish Eclectic houses continued to be built along Boulevard during the 1920s. The large brick dwelling at 118 North Boulevard, for example, is an excellent example of the style. Occupying a large lot, the five-bay house and adjacent garage have low-pitched hipped pantile roofs with wide overhanging eaves. The building currently serves as the Richmond Medical Center for Women.

Several apartment buildings representing the Spanish Eclectic style line both sides of Boulevard also. They include the three-story brick buildings at 207-209 and 211-213 North Boulevard with their pantile roofs supported by heavy brackets and mission parapet, 215 and 217 South Boulevard possessing similar characteristics, 21 and 25 South Boulevard with their large eaves, brackets, and hipped pantile roofs, 101 South Boulevard (the Alexander) with its display of diamond pattern brick and stucco bands below overhanging eaves, and 218 South Boulevard (Sheppard Court).

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7. DESCRIPTION -- Architectural Analysis

The most notable apartment building on the Boulevard is a large stucco complex of projecting eaves and recessed courtyards that comprises the entire east side of the 500 block of North Boulevard. Known as the Tuscan Villas, the extensive building was built in 1928-29 with each of its wings separately named: the Lucra, Siena, Leghorn, Florence, and Pisa. One of Richmond's most well known apartment buildings, Tuscan Villas is perhaps the paramount expression of Mediterranean influenced architecture in Richmond. It is a three-story building with a plain stucco veneer and a low-pitched pantile hipped roof. Casement windows are framed in archivolt trim and decorative sculpture while recessed arcaded loggias, iron balconies, and cartouches add visual interest to the composition. Tuscan Villas was converted to luxury condominiums in the early 1980s.

Five Tudor Revival houses were also built during the 1920s along South Boulevard. They include detached town houses at 7,108,112,114, and 206 South Boulevard. Most of these brick and stucco dwellings have sweeping gabled projections with clipped gable roofs, Tudor-arched entrances, English-bond brick walls, and one features half-timbering.

Apartment buildings at 22,301,303 South Boulevard and detached town houses at 2,4, and 203 South Boulevard were also built by 1930. These buildings show an imaginative mixture of architectural details from various styles popular during the 1920s.

Since 1930 very few buildings have been erected on the Boulevard and fewer have been demolished. Only six noncontributing buildings, mostly small apartment buildings constructed within the last fifteen years, break the cohesive and compact streetscape of the Boulevard but their impact is softened by the district's lovely trees and shrubbery.

RGR/DAE



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N. BOULEVARD

00-99 BLOCK

- 1: Detached town house. Colonial Revival. c.1910. Brick (Flemish bond); 2½ stories; mansard roof (tile); 1 gable dormer; 3 bays; 1-story, 3-bay porch with Corinthian columns on brick piers, balustraded deck.
- 2: Detached town house. American Foursquare. c.1915. Architect: E.A. & M.C. Smith. Brick (stretcher bond); 2½ stories; gable roof (tile); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.
- 3: Semi-detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 pedimented dormers; 3 bays; 1-story, 3-bay porch with Tuscan columns, balustraded deck, modillion cornice.
- 4: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (slate); 1 shed dormer; 2 bays; 1-story, 1 side bay porch with Tuscan columns, modillion cornice.
- 5-7: Apartment building. Colonial Revival. c.1920. Brick (Flemish bond); 3 bays; flat roof (not visible); 9 bays; 3-story, 3-bay porch with 2-story 2-level portico with Doric columns, broken pediment, turned balustrade, brick pier foundation.
- 6: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; clipped gable roof (tile); 1 hipped dormer; 2 bays; 1-story, 1 side bay porch with rectangular wood columns, hipped tile roof.
- 8: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (slate); 1 hipped dormer; 2 bays; 1-story, 1 side bay porch with square wood columns, half-timbered gable.
- 9: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 1 mission parapet dormer; 2 bays; 1-story, 2-bay porch with Ionic columns, wrought iron railing, modillion cornice.
- 10: Detached town house. American Foursquare. c.1920. Brick (7-course American); 2½ stories; mansard roof (tile); 2 shed dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns, modillion cornice.
- 11: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 1 side bay porch with Ionic columns.

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12: Detached town house. American Foursquare. c.1920. Brick (7-course American); 2½ stories; mansard roof (tile); 2 shed dormers; 2 bays; 1-story, 3-bay porch with Tuscan columns on brick piers, simple balustrade.

14: Detached town house. American Foursquare. c.1920. Brick (stretcher bond); 2½ stories; mansard roof (composition); 2 pedimented dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, modillion cornice, turned balustrade.

15: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 2-bay porch with Doric columns on brick piers, turned balustrade.

16: Detached town house. Colonial Revival. c.1910. Brick (Flemish bond); 2½ stories; gable roof (slate); 3 arched dormers; 3 bays; 1-story, 1 side bay porch with tripled columns, broken pediment.

17: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 1 side bay porch with Doric columns.

18: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; gable roof (tile); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with paired Tuscan columns, turned balustrade, bracketed cornice.

19: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 2-bay porch with Ionic columns, turned balustrade.

20: Detached town house. Vernacular. Ca. 1920. Brick (stretcher bond); 3 stories; mansard roof (tile); 3 bays with porch removed.

21: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 pedimented dormers; 3 bays; 1-story, 2-bay porch with Ionic columns, modillion cornice.

22: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 gable dormers; 2 bays; 1-story, 2-bay porch with Ionic columns, modillion cornice.

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23: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 2 bays; 1-story, 2-bay porch with Ionic columns, turned balustrade, pedimented entrance bay.

24-26: Apartment building. Colonial Revival. c.1910. Brick (stretcher bond); 3 bays; flat with parapet roof (not visible); 5 bays; 2 porches (2-story, 1 side bay each) 2-story 2-level porches with paired Doric columns, turned balustrade.

25: Apartment building. Colonial Revival. c.1910. Brick (7-course American); 3 stories; mansard roof (slate); 3 bays; 2 porches (2-story, 1 side bay each) 2-story 2-level porches with square wood columns on brick piers.

100 BLOCK

100: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 pedimented dormers; 2 bays with porch removed.

101: Detached town house. Colonial Revival. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 pedimented dormers; 3 bays; 1-story, 2-bay porch with altered Ionic columns on brick piers, dentiled cornice, turned balustrade, turned balustraded deck.

102: Detached town house. Vernacular. c.1920. Brick (stretcher bond) and stucco (2nd floor); 2 stories; gable roof (tile); 2 bays.

104: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (tile); 1 shed dormer; 3 bays (2 doors separate frames) with porch removed.

105: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 gable dormers; 2 bays; 1-story, 2-bay porch with exposed rafter ends, Tuscan columns on brick piers.

106: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (tile); 1 gable dormer; 2 bays with porch removed.

107: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond) and stucco; 2½ stories; mansard roof (tile); 2 gable dormers; 2 bays; 1-story, 2-bay porch with stucco columns, gable over entrance bay.

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

100 BLOCK

108-110: Belmont Apartments. Spanish eclectic. 1916. Builder: Davis Brothers. Brick and stucco. 3 stories; flat with parapet roof (not visible); 7 bays; 2-story, 3-bay porch with 2-story Tuscan columns, simple balustrade, balustraded deck.

109: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 dormers (1 gable and 1 hipped); 2 bays; 1-story, 2-bay porch with Doric columns on brick piers, simple balustrade.

111: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 gable dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade.

112: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (tile); 3 pedimented dormers; 3 bays; 1-story, 3-bay porch with square paneled columns on brick piers.

113: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Stucco; 2½ stories; mansard roof (tile); 2 dormers (1 gable and 1 hipped); 2 bays; 1-story, 2-bay porch with stucco columns.

116: Garage (originally), office at present. Vernacular. c.1920. Brick (stretcher bond); 1 story; hipped roof (tile); 1 bay.

117: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.

118: Detached town house (originally), medical clinic. Spanish eclectic. 1920. Brick (stretcher bond); 2 stories; hipped roof (tile); 8 bays; 1-story, 1 center bay porch with 2 brick columns, 2 Doric columns. (Richmond Medical Center for Women).

200 BLOCK

200: Museum. Georgian Revival. 1936. Architect: Eggers and Higgins, Peebles and Ferguson. Brick (English bond); 2 stories; flat with parapet roof (not visible); 3 bays. (Virginia Museum of Fine Arts).

201: Commercial (office). Vernacular. c.1920. Brick (2-course American); 2 stories; clipped gable roof (slate); 8 bays; 1-story, 1 side bay porch with tripled columns, gable roof. (Law Offices—Axelle, Hundley and Johnson.

(See Continuation Sheet # 11)

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

200 BLOCK

205: Detached town house. Tudor Revival. c.1920. Brick (Flemish bond) and half timbering; 2 stories; clipped gable roof (slate); 4 bays; 1-story, 1-side bay porch.

207&209: Apartment building. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; flat with parapet roof (not visible); 5 bays with porch removed.

Southeast corner of N. Boulevard and Grove Avenue. Beth Israel Synagogue. Synagogue. Gothic Revival. 1926. Brick (7-course American); 2½ stories; flat with parapet roof (not visible); 6 bays.

211-213: Apartment building. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; flat with parapet roof (not visible); 5 bays with porch removed.

215: Row house. Vernacular. c.1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 3 bays.

217: Row house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 3 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.

219: Apartment building. Vernacular. c.1920. Brick (stretcher bond); 3 stories; mansard roof (tile); 2 bays; 2-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade, balustraded deck.

221: Detached town house. Vernacular. c.1910. Brick (7-course American); 2½ stories; gable roof (slate); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade.

223: Detached town house. Vernacular. c.1910. Brick (7-course American); 2½ stories; gable roof (slate); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade.

225: Apartment building. Vernacular. c.1920. Brick (7-course American); 3 stories; flat with parapet roof (not visible); 3 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.

(See Continuation Sheet # 12 )

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

300 BLOCK

\*300: Museum. Contemporary. 1955-57. Architect/Builder: Ballou and Justice. Stone (coursed ashlar); 1 story; hipped roof (standing seam metal); 11 bays. (United Daughters of the Confederacy). Noncontributing.

301: Bernie Apartments. Apartment building. Vernacular. c.1920. Brick (Flemish bond); 3 stories; flat with parapet roof (not visible); 9 bays.

307: Sheppard Court Apartments. Apartment building. Vernacular. c.1920. Brick (6-course American); 3 stories; gable roof (slate); 5 bays; 3-story, 3-bay porch with 1st, 2nd floor - Tuscan columns, 3rd floor - square columns, simple balustrade.

315: Darlington Apartments. Apartment building. Vernacular. c.1920. Brick (6-course American); 3 stories; hipped roof (slate); 7 bays; 3-story, 3-bay porch with Tuscan columns, wrought iron balustrade.

317: Roseleigh Apartments. Apartment building. Vernacular. c.1920. Brick (6-course American); 3 stories; mansard roof (slate); 7 bays; 3-story, 3-bay porch with square brick supports, wrought iron balustrade, arched bays.

319: Boulevard Methodist Church Annex. Detached town house. Vernacular. 1920. Brick (Flemish bond); 2 stories; gable roof (slate); 2 bays.

321: Boulevard United Methodist Church. Church. Colonial Revival. c.1910. Brick (7-course American); 1 story; flat with parapet roof (not visible); 5 bays; 1-story, 3-bay porch with pedimented portico with Ionic columns.

400 BLOCK

400: Virginia Historical Society (Battle Abbey). Museum. Neoclassical. 1913-1918. Architect: Bissell and Sinkler. Stone; 1 story; flat with parapet roof (not visible); 3 bays; 1-story, 3-bay porch with pedimented portico with Ionic columns.

401: Apartment building. Colonial Revival. c.1910. Brick (stretcher bond); 4 stories; flat with parapet roof (not visible); 7 bays; 3-story, 5-bay porch with 1st story - brick supports, 2nd, 3rd story - Tuscan columns, balustraded deck.

\*405: Apartment building. Colonial Revival. c.1960. Brick (stretcher bond); 2 stories; gable roof (composition); 3 bays. Noncontributing.

(See Continuation Sheet # 13 )

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7. DESCRIPTION - Inventory:

N. BOULEVARD (continued)

400 BLOCK

409: Detached town house. Modified Queen Anne. c.1910. Stone (coursed ashlar); 2 stories; hipped roof (composition); 2 bays with porch removed.

411: Abby Court. Apartment building. Vernacular. c.1920. Brick (stretcher bond); 3 stories; mansard roof (slate); 5 bays; 2-story, 3-bay porch with Tuscan columns on brick piers, balustraded deck.

417-419: Row house (originally) and Commercial (office) at present. Vernacular. c.1910. Brick (6-course American); 2 stories; mansard roof (slate); 3 bays with porch removed.

421: Apartment building. Vernacular. c.1920. Brick (6-course American); 4 stories; flat roof (not visible); 9 bays with porch removed.

425: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c.1910. Brick (stretcher bond); 3 stories; hipped roof (standing seam metal); 3 bays; 1-story, 4-bay porch with Tuscan columns, wrought-iron balustrade.

500 BLOCK

500: Detached town house. Colonial Revival. c.1910. Brick (English bond); 2½ stories; gable roof (slate); 3 hipped dormers; 3 bays; 1-story, 1 side bay porch with broken pediment, Tuscan columns.

501-515: Tuscan Villa Apartments. Spanish eclectic. c.1920. Stucco. 3 stories; hipped roof (tile); multi-bay; 3-story, 4-bay recessed porches with arched bays, hipped tile roof.

504: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 pedimented dormers; 2 bays; 1-story, 3-bay porch with Tuscan columns on brick piers, turned balustrade.

506: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; hipped roof (slate); 3 hipped dormers; 3 bays with porch removed.

520: Church. Georgian Revival. 1925. Architect/Builder: Baskerville and Noland. Brick (Flemish bond); 1 story; gable roof (slate); 5 bays; 1-story, 3-bay porch with tall Ionic columns, pedimented portico.

526: Detached town house. Colonial Revival. c.1910. 1st story - stone (coursed ashlar), 2nd story - brick (stretcher bond); 3 stories; hipped roof (slate); 2 bays; 1-story, 2-bay porch with paired Tuscan columns on stone piers, stone balustrade, turned balustraded deck.

(See Continuation Sheet # 14)

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

500 BLOCK

528: Parking lot.

N. Boulevard and Patterson Avenue. L.T. Christian Funeral Home. Funeral Home. Colonial Revival. c.1910. Brick (6-course American); 3 stories; flat with parapet roof (not visible); 3 bays.

SEE CONTINUATION SHEET # 20 FOR 600-800 BLOCKS N. BOULEVARD

S. BOULEVARD

00 - 99 BLOCK

- 1: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; 3 asymmetrical bays; mansard roof (shingle composition); 1-story, 2-bay porch with fluted columns with altered capitals, turned balustrade, modillion cornice, balustraded deck.
- 2: Detached town house. Vernacular. c.1910. Brick (6-course American bond); 2 stories; 3 asymmetrical bays; gable roof (slate); 1-story, 1-bay porch with square brick columns flanked by square paneled wood columns.
- 3: Detached town house. Colonial Revival. c.1920. Brick (stretcher bond); 2½ stories; 5 symmetrical bays; hipped roof (pantile); 1 hipped dormer; 1-story 3-bay porch with paired Ionic columns, turned balustrade, pedimented entrance bay.
- 4: Detached town house. Vernacular. c.1910. Brick (6-course American); 2 stories; 2 asymmetrical bays; gable roof (slate); 1-story, 1-bay porch with paired columns with stylized capitals.
- 5: Detached town house. Vernacular. c.1920. Brick (English bond); 2½ stories; 2 asymmetrical bays; gable and parapet roof (slate); 1 segmental dormer; 1-story, 1-bay porch with massive Doric columns.
- 6: Detached town house. Colonial Revival. c.1910. Brick and stucco; 2½ stories; 2 asymmetrical bays; mansard roof (pantile); 2 gable dormers; 1-story, 2-bay porch with wrought-iron supports and railing replaced original elements.
- 7: Detached town house. Tudor Revival. c.1920. Brick (English bond) and stucco; 2½ stories; 2 asymmetrical bays; gable, clipped end roof (flat tile); 1 shed dormer.
- 9: Detached town house. Colonial Revival. c.1920. Brick (Flemish bond); 2½ stories; 2 asymmetrical bays; gable roof (slate); 2 shed dormers with porch removed.

(See Continuation Sheet # 15 )



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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #15

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

00 - 99 BLOCK

- 10: Apartments. Colonial Revival. 1917. Brick (stretcher bond); 2½ stories; 7 symmetrical bays; gambrel roof (slate); 2-story, 3-bay porch with Tuscan columns simple balustrade, balustraded deck. (Bollingbrook Apartments).
- 11: Detached town house. Tudor Revival. c.1920. Brick and stucco; 2½ stories; 3 asymmetrical bays; gable, parapet roof (flat); 1 shed dormer.
- 12: Homewood Apartments. Colonial Revival. c.1910. Brick (6-course American) and stucco (enclosed porches); 3½ stories; 3 symmetrical bays; gable roof (shingle composition); 1 hipped dormer with enclosed original 3-story porches flanking entrance.
- 13: Detached town house. Colonial Revival. c.1910. Brick (Flemish bond); 2½ stories; 2 asymmetrical bays; gable and parapet roof (slate); 1 shed dormer.
- 15: Detached town house. Colonial Revival. c.1920. Brick (English bond) and ½ story stucco; 1½ stories; 2 asymmetrical bays; gambrel roof (flat tile); 1 shed dormer.
- 16: Lockhart Apartments. Vernacular. 1918. Brick (stretcher bond); 3½ stories; 7 symmetrical bays; gable roof (slate); 2 shed dormers; 3-story, 1-bay porch with square wood columns on brick piers, wrought-iron balustrade, 3rd story shed roof is later addition, porches flank entrance.
- 17: Detached town house. Vernacular. c.1910. Brick and stucco; 2 stories; 2 asymmetrical bays; false mansard roof (slate) with porch removed.
- \*18: Apartments. Modern. c.1960. Brick (6-course American); 2 stories; 1 symmetrical bay; flat roof (not visible). Noncontributing.
- 19: Detached town house. Vernacular. c.1910. Brick and stucco. 2½ stories; 2 asymmetrical bays; false mansard roof (slate); 1 bellcast dormer; 1-story, 2-bay porch with square stuccoed columns, bellcast slate roof.
- 20: Detached house. Vernacular. c.1920. Brick (9-course American); 2½ stories; 2 asymmetrical bays; gable and parapet roof (pantile); 2 hipped dormers; 2-story, 2-bay porch with paired Tuscan columns on brick piers, wrought-iron balustrade.
- 21: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 5 symmetrical bays; hipped roof (pantile); 2-story, 1-bay porch with tripled Doric columns on brick piers, balustraded deck.

(See Continuation Sheet # 16 )

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

00 - 99 BLOCK

22: Apartments. Vernacular. c.1920. Brick (6-course American); 4 stories; 7 symmetrical bays; central false mansard, flat and parapet roof (pantile-mansard, main roof - not visible); 3-story, 3-bay porch with paired and tripled Tuscan columns, simple balustrade, 4th level deck.

25: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 5 symmetrical bays; hipped roof (pantile); 2-story, 1-bay porch with tripled Doric columns on brick piers, balustraded deck.

100 BLOCK

100: William Byrd. Spanish eclectic. 1917-18. Brick and stucco; 3 stories; 5 symmetrical bays; flat and parapet roof (not visible); 2-story, 1-bay porch with square paneled columns, simple balustrade, deck on 3rd level, porches flank main entrance.

101: Apartments. Spanish eclectic. c.1920. Brick (Flemish bond); 3 stories; 4 asymmetrical bays; hipped roof (not visible); 2-story, 1-bay porch with paired Corinthian columns on brick piers, turned balustrade, modillion cornice, balustraded deck.

102: Lakeview Apartments. Spanish eclectic. 1917. Brick and stucco; 3 stories; 5 symmetrical bays; flat and parapet roof (not visible); 3-story, 1-bay porch with square paneled columns, simple balustrade deck on 3rd level, porches flank main entrance.

103: Apartments. Colonial Revival. c.1920. Brick (6-course American); 3 stories; 3 asymmetrical bays; gable and cross gable roof (slate); 2-story, 1-bay porch with 2 porches, square paneled columns, dentil cornice, arched bay at 1st floor, porches flank central projecting pavilion.

105: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; false mansard roof (pantile); 2 pediment dormers; 1-story, 1-bay porch with clustered fluted Doric columns, classical pediment, turned balustrade.

106: Vacant lot.

\*107: Detached town house. Modern. c.1970. Brick (stretcher bond); 2 stories; 2 asymmetrical bays; gable roof (shingle composition); 1-story, 1-bay porch with square wood columns, gable roof with arch. Noncontributing.

(See Continuation Sheet # 17)

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

100 BLOCK

108: Detached town house. Tudor Revival. c.1920. Brick (English bond); 2 stories; 2 asymmetrical bays; clipped end and cross gable roof (shingle composition); 1-story, 1-bay porch with square brick columns.

109: Apartments. Colonial Revival. c.1920. Brick (stretcher bond); 3½ stories; 9 symmetrical bays; gable roof (pantile); 2 gable dormers; 2-story, 3-bay porch with tall Tuscan columns, dentil cornice, balustraded deck.

110: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; gable roof (slate); 1 shed dormer; 1-story, 1-bay porch with arched hood supported by Tuscan columns.

111: Apartments. Colonial Revival. c.1920. Brick (3-course American); 5 symmetrical bays; hipped roof (shingle composition); 2-story, 3-bay porch with 2-story fluted columns on brick piers, full entablature, balustraded deck.

112: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond); 2 stories; 3 asymmetrical bays; gable and cross gable roof (slate); 2-story, 2-bay porch with square brick columns, 1-bay 2nd level porch with stuccoed gable.

114: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond) 1st story and stucco 2nd story; 2 stories; 3 asymmetrical bays; gable, clipped end and cross gable roof (slate); 2-story, 2-bay porch with square brick columns on 1st floor, stuccoed columns on 2nd floor, 1-bay porch at 2nd floor.

115: Detached town house. American Foursquare. c.1920. Brick (7-course American); 2½ stories; 2 asymmetrical bays; hipped roof (pantile); 2 hipped dormers; 1-story, 2-bay porch with Doric columns on brick piers, turned balustrade.

116: Detached town house. Colonial Revival. c.1910. Brick and stucco; 2 stories; 2 asymmetrical bays; hipped roof (shingle composition); 1-story, 2-bay porch with fluted Doric columns, turned balustrade, balustraded deck.

\*118: Apartments. Modern. c.1960. Brick (stretcher bond); 2 stories; 3 symmetrical bays; flat roof (not visible); 1-story, 1-bay porch with wrought-iron supports, porches on north side of building. Noncontributing.

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

100 BLOCK

120: Chatsworth Apartments. Apartments. Colonial Revival. 1918. Brick (Flemish bond); 3 stories; 3 symmetrical bays; false mansard roof (slate); 1 gable dormer; 3-story, 1-bay porch with Tuscan columns on brick piers, simple balustrade, porches flank entrance. Architect: Carl Ruehrmund.

200 BLOCK

201: Detached town house. Spanish eclectic. c.1920. Brick (7-course American bond); 2 stories; 3 asymmetrical bays; hipped roof (pantile); 1-story, 4-bay porch with stuccoed arcade with columns.

203: Detached town house. Vernacular. c.1910. Brick (stretcher bond); 2½ stories; 3 asymmetrical bays; hipped roof (slate); 1 hipped dormer with porch removed.

204: Vacant lot.

205: Clarendon Apartments. Colonial Revival. c.1920. Brick (stretcher bond); 3½ stories; 9 symmetrical bays; gable roof (pantile); 2 pediment dormers; 2-story, 3-bay porch with fluted Doric columns, dentil cornice, balustraded deck.

206: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond); 2 stories; 2 asymmetrical bays; gable and cross gable roof (shingle composition); 1 gable dormer.

208: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; 2 asymmetrical bays; gable roof (shingle composition); 1-story, 1-bay porch with paired Tuscan columns, modillion cornice.

209: Apartments. Colonial Revival. c.1920. Brick (Flemish bond); 3 stories; 7 symmetrical bays; flat and parapet roof (not visible); 2-story, 3-bay porch with stone supports, segmental pediment over entrance bay, paired columns on 2nd story.

210: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; gable roof (slate); 2 hipped dormers; 1-story, 2-bay porch with brick and Doric columns.

214: Detached town house. Colonial Revival. c.1920. Brick (2-course American bond with Flemish variant); 2 stories; 5 symmetrical bays; gable roof (shingle composition).

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

200 BLOCK

215: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 5 symmetrical bays; flat and parapet roof (not visible); 2-story, 1-bay porch with paired Tuscan columns, simple balustrade, balustraded deck.

216: Apartments. Colonial Revival. c.1920. Brick (stretcher bond); 2 stories; 3 asymmetrical bays; flat and parapet gable roof (standing seam metal); 2-story, 3-bay porch with tall 2-story columns, iron balustrade.

217: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 3 stories; 5 symmetrical bays; flat and parapet gable roof (not visible); 2-story, 1-bay porch with paired Tuscan columns, dentil cornice, balustraded deck.

218: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 9 symmetrical bays; gable roof (pantile); 2-story, 3-bay porch with tall columns on brick piers, pantile roof.

222: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; gable roof (flat); 1 gable dormer.

300 BLOCK

\*300: Apartments. Modern. c.1970. Brick (stretcher bond); 1½ stories; 12 asymmetrical bays; gambrel roof (shingle composition); 4 shed dormers. Noncontributing.

301: Apartments. Vernacular. c.1920. Brick (6-course American bond); 3-story; 5 symmetrical bays; flat and parapet roof (not visible); 3-story, 5-bay rounded porch with 2-story Corinthian columns, Tuscan columns on 3rd level, pantile roof.

303: The Miami. Apartments. Vernacular. c.1920. Brick (Flemish bond); 3 stories; 5 asymmetrical bays; gable roof (slate); 3-story 3-bay porch with square columns, decorative balustrade.

307: Vacant lot.

310: Henry Baskervill House. Present: Thomas and Fiske Psychiatric Center. Detached town house. Spanish eclectic. c.1920. Stucco. 2 stories; 5 symmetrical bays; gable roof (pantile); 1-story, 5-bay porch with recessed arcade with Doric columns.

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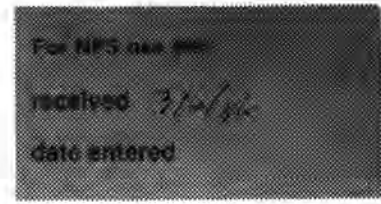
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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

300 BLOCK

311: Lung Association Offices. Detached town house. Colonial Revival. 1920. Brick (Flemish bond); 2 stories; 3 symmetrical bays; hipped roof (pantile); 1-story, 1-bay porch with paired Tuscan columns, balustraded deck.

N. BOULEVARD (continued)

600 BLOCK

600: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c. 1920. Brick (6-course American bond); 2 stories; gable roof (slate) with porch removed.

602: Detached town house. Spanish eclectic. c. 1920. Stucco. 2 stories; gable roof (tile); 3 bays; 1-story, 2-bay porch with wrought-iron balustrade, arched bays.

604: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c. 1920. 1st story - Stucco, 2nd story - Brick (stretcher bond); 2½ stories; gable roof (slate); 2 gable dormers; 3 bays; 1-story, 3-bay porch with paired square columns, wrought-iron balustrade, dentil cornice.

606: Detached town house. Colonial Revival. c. 1920. Brick (Flemish bond); 2½ stories; hipped roof (composition); 1 gable dormer; 3 bays; 1-story, 3-bay porch with Tuscan columns, turned balustrade.

608: Apartment building. Colonial Revival. c. 1920. Brick (5-course American bond); 3 stories; flat roof (not visible); 3 bays with porch removed.

614: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; flat roof (not visible); 5 bays; 2-story, 3-bay porch with square columns on brick piers, simple balustrade, balustraded deck.

620: Detached town house. Colonial Revival. c. 1920. Brick (Flemish bond); 2½ stories; gable roof (slate); 2 pedimented dormers; 2 bays; 1-story, 1 side bay porch with paired Corinthian columns, pediment.

622: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; hipped roof (standing seam metal); 3 bays; 1-story, 4-bay porch with Tuscan columns, wrought-iron balustrade.

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

600 BLOCK

Intersection of N. Boulevard and Monument Avenue. Equestrian statue of Confederate General Stonewall Jackson.

700 BLOCK

705: Apartment building. Colonial Revival. 1920. Brick (stretcher bond); 3 stories; 9 symmetrical bays; flat/parapet roof (not visible); 2 porches - 2-story, 2-level, 1-bay each with paired fluted Tuscan columns, modillion cornice with dentils.

706-8: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; flat roof (not visible); 3 bays; 2 porches - 2-story, 1 side bay each with Tuscan columns, turned balustrade.

710: Detached house. Tudor Revival. c. 1920. Brick (half-timbering); 2 stories; hipped roof (slate); 2 bays; 1-story, 1 side bay porch with square brick columns, heavy brackets.

711: Apartment building. Colonial Revival. 1920. Brick (stretcher bond); 3 stories; 9 symmetrical bays; flat/parapet roof (not visible); 2 porches - 2-story, 2-level, 1-bay each with fluted Tuscan columns, modillion cornice with dentils.

712: Detached house. Colonial Revival. c. 1920. Brick and stucco. 2 stories; hipped roof (slate); 4 bays.

714: Detached house. Colonial Revival. c. 1920. Brick (Flemish bond); 2 stories; gable roof (slate).

716: Detached house. Tudor Revival. c. 1920. Brick (English bond); 1½ stories; clipped gable roof (slate); 2 projecting wall dormers; 2 bays; 1-story, 1 side bay porch with paired square columns, shed roof.

800 BLOCK

800: Detached house. Colonial Revival. c. 1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 3 bays; 1-story, 5-bay porch with Ionic columns, turned balustrade.

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

800 BLOCK

801-3: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; hipped roof (slate); 5 bays; 2-story, 3-bay porch with Doric columns, wrought-iron balustrade.

805: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; gable roof (tile); 5 bays; 2-story, 3-bay porch with square paneled columns, balustraded deck.

806: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; gable roof (slate); 7 bays; 2-story, 3-bay porch with Tuscan columns, balustraded deck.

808: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3½ stories; gable roof (slate); 3 pedimented dormers; 7 bays; 2-story, 3-bay porch with Tuscan columns, balustraded deck.

811: Apartment building. Colonial Revival. c. 1920. Brick (Flemish bond); 3 stories; flat roof (not visible); 5 bays; 2-story, 3-bay porch with square paneled columns, balustraded deck.

N. W. of Virginia Museum of Fine Arts. Robinson House. Detached house. Italianate. c. 1860. Brick (irregular); 3 stories; 3 symmetrical bays; hipped roof (standing seam metal); 1-story, 1-level, 1-bay porch with paired chamfered posts, bracketed frieze.

N. SHEPPARD STREET

300 BLOCK

301: Home for Needy Confederate Women. Retirement home. Federal Revival. 1932. Brick and stucco; 2 stories; 11 symmetrical bays; flat roof (not visible); 2-story, 1-level, 3-bay porch with tetrastyle Ionic portico with triangular pediment.

GROVE AVENUE

2900 BLOCK

2900: Confederate Memorial Chapel. Chapel. Gothic Revival. 1887. Wood frame (weatherboard); 1 story; 2 symmetrical bays; gable roof (standing seam metal); 1-story, 1-level, 4-bay porch with turned posts, pointed arched bays, shingled balustrade, decorative sawnwork.



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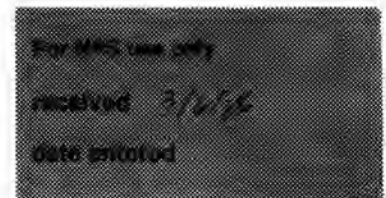
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7. DESCRIPTION -- Inventory:

The following list indicates the types of garages contributing to the historic character of the Boulevard Historic District. The garages are categorized by type indicated by letters A through F. Please refer to sketch map for location of garages.

- Type A - one-bay, one-car, one-story brick garage with stepped parapet side walls, a flat or shed roof, and sliding track doors or hinged double doors, ca. 1910-1930.
- Type B - one-bay, two-car, one-story brick garage with stepped parapet side walls, a flat or shed roof, and sliding track or hinged double doors, ca. 1910-1930.
- Type C - two-bay, two-car, one-story brick garage with distinct bay division indicated by brick or wood pier, stepped parapet side walls, a flat or shed roof, and sliding track or hinged double doors, ca. 1910-1930.
- Type D - multiple bay one-story brick garage with stepped parapet side walls, flat or shed roof, and sliding track or hinged double doors, c. 1920-1930.
- Type E - single - or multiple-bay one-story brick garage with a hipped roof and sliding track or hinged double doors, ca. 1920-1930.
- Type F - single - or multiple-bay, two-story brick garage with hipped, gable, or flat roof, and sliding track or hinged double doors, ca. 1920-1930.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input checked="" type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify)
				URBAN HISTORY

**Specific dates** c. 1860 - 1935      **Builder/Architect** VARIOUS

**Statement of Significance (in one paragraph)**

STATEMENT OF SIGNIFICANCE

Richmond's Boulevard Historic District is significant both for its architecturally distinguished early 20th century public buildings, apartment houses, and town houses, and for the strong visual interest of its harmoniously unified streetscape. Leading southward from the equestrian statue of Stonewall Jackson on Monument Avenue to the entrance of Byrd Park, the Boulevard represents architectural and landscape designs by such architects of national and regional importance as Bissell and Sinkler, Warren Manning, Merrill Lee, Eggers and Higgins, Peebles and Ferguson, Albert L. West, Carl Ruehrmund, Ballou and Justice, C.G. Morris, and Henry E. Baskervill. Notable buildings in the district include Battle Abbey, home of the Virginia Historical Society; the Virginia Museum of Fine Arts; the National Headquarters of the United Daughters of the Confederacy; the Tuscan Villas; and the Henry E. Baskervill House. Reflecting Richmond's residential expansion westward in the Progressive Era as well as the growing popularity of apartment houses in the city by the 1920s, the district is also associated with the rise and fall of Robert E. Lee Camp No. 1, a home for disabled Confederate veterans chartered by the General Assembly in 1884. In its prime the camp served nearly three hundred pensioners and was one of the largest facilities of its kind in the south.

HISTORICAL BACKGROUND

The street now known as The Boulevard was laid out by Jacquelin Harvie in 1817 as part of his plan for the town of Sydney. In Harvie's plan, the road was originally called Clover Street and ran north and south. Among the first residents of the street was Channing M. Robinson. Between 1867 and 1879 Robinson acquired a thirty-six-acre tract bounded by present-day Grove, Mulberry, Sheppard and Kensington streets through which ran Clover Street. On what was then Henrico County land, Robinson and his wife Judith owned an imposing two-story Italianate mansion erected in ca. 1860. That the house faced south toward Grove rather than east toward Clover indicates something of the early character of the street in the settlement period of the district.

Clover Street remained a mere country road until 1875 when the City of Richmond constructed a reservoir at the entrance of what is now Byrd Park. Plans for the reservoir included development of a park designed by City Engineer Wilfred E. Cutshaw and the eventual widening of Clover Street. By 1890 Clover Street had become Boulevard and gave direct access to Reservoir Park from the Main Street car line of the Richmond Passenger and Power Company. The park itself became in the early 20th century a west end resort of the street car companies, with horse shows, racetrack, summer theatre, and a swimming pool.<sup>1</sup>

Besides its proximity to the new park, the Boulevard also traces its origins to the efforts of Confederate veterans in the early 1830s to establish a home for disabled

## 9. Major Bibliographical References (See Continuation Sheet # 29)

- Almond, Louise Abbey. "Confederate Soldier's Home Ground: A Report" unpub. manuscript, Virginia Historical Society.  
 Chesson, Michael B. Richmond After the War, 1865-1890. Richmond: Virginia State Library, 1981.  
 Christian, George L. Sketch of the Origin and Erection of the Confederate Memorial Institute.

## 10. Geographical Data

Acreeage of nominated property Approx. 61 acres

Quadrangle name Richmond, Virginia

Quadrangle scale 1:24000

### UTM References

A 

1	8	2	8	1	6	9	0	4	1	5	9	9	3	0
Zone			Easting				Northing							

B 

1	8	2	8	1	8	3	0	4	1	5	9	8	3	0
Zone			Easting				Northing							

C 

1	8	2	8	1	1	5	0	4	1	5	8	4	6	0
Zone			Easting				Northing							

D 

1	8	2	8	1	0	5	0	4	1	5	8	5	0	0
Zone			Easting				Northing							

E 

1	8	2	8	1	2	2	0	4	1	5	9	4	7	0
Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

JUSTIFICATION:

**Verbal boundary description and justification** The Boulevard Historic District is comprised of all buildings facing both the east and west sides of the 10-800 blocks of North Boulevard and the 10-300 blocks of South Boulevard. Eastern and western boundaries of the district conform to rear property lines or along alleys to the rear of properties

**List all states and counties for properties overlapping state or county boundaries** facing Boulevard.

(See Continuation Sheet # 30)

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

## 11. Form Prepared By

name/title Division of Historic Landmarks

organization Division of Historic Landmarks

date January 1986

street & number 221 Governor Street

telephone (804) 786-3143

city or town Richmond

zip code 23219  
state Virginia

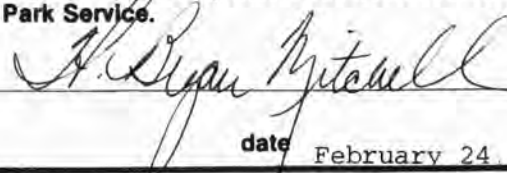
## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature



H. Bryan Mitchell, Director  
title Division of Historic Landmarks

date February 24, 1986

For NPS use only

I hereby certify that this property is included in the National Register

*for* Patrick Anders

date 9/18/86

Keeper of the National Register

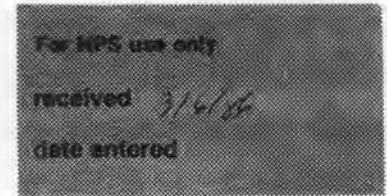
Attest:

date

Chief of Registration

**United States Department of the Interior  
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #24

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8. SIGNIFICANCE -- Historical Background (continued)

Confederate soldiers on the Robinson tract.<sup>2</sup> Chartered by the General Assembly to minister to the needs of permanently disabled Confederate veterans, the Robert E. Lee Camp No. 1 acquired the Robinson property for \$14,000 in 1884, built an interdenominational memorial chapel on the grounds in 1887, and held the property intact until April, 1889 when a nine-acre tract on the east side of the Boulevard was subdivided into sixty-five house lots and sold at public auction.<sup>3</sup> The proceeds of the sale supported the camp, which at its peak in the years between 1890 and 1915, operated as one of the largest soldiers' homes in the south, serving nearly three hundred pensioners.

In physical layout the camp consisted of an oval drive entered from Grove Avenue flanked by ten cottages, a hospital, a chapel, and a meeting hall. The Robinson House became a museum called Randolph Hall. Only one building, the Cook Building (no longer standing), faced directly on the Boulevard. Although the camp was intended to be self-sustaining, the General Assembly in 1892 voted to make an annual appropriation to the Soldiers' Home," in consideration of ... a conveyance from R. E. Lee Camp Number One, Confederate Veterans, of the property owned by it and now used for said home."<sup>4</sup> The Act of 1892 was amended several times to allow for various organizations to obtain small tracts of land from the main twenty-five-acre camp thus acquired by the Commonwealth.

The first organization to obtain land in this manner was the Confederate Memorial Association. The association was founded in ca. 1895 under the patronage of Charles Broadway Rouss who first conceived of the idea of building a repository for the records of the Confederate cause. Rouss himself pledged \$100,000 to the building, with donations for the remaining \$100,000 coming through much smaller contributions. School children contributed nickels and dimes, local Confederate camps made \$25.00 pledges and ladies throughout the south held money-raising projects. One project included the publication in 1897 of "The Broadway Rouss Two-Step", a piece of sheet music, "sold for the benefit of the Battle Abbey of the South."<sup>5</sup> The name "Battle Abbey", given to the building twenty years before its construction, referred to the church built by William the Conqueror to honor his men who died during the Norman Conquest. The building, which began to take form with the laying of its cornerstone on May 20, 1912, was designed by the Philadelphia architectural firm of Bissell and Sinkler, who won the design for Battle Abbey as the result of a competition involving a number of national architectural firms. The competition designs show neo-classical style buildings all very much in the spirit of the successful design by Bissell and Sinkler. Established in 1906, the Philadelphia firm obtained other important commissions including Memorial Hospital, Abingdon, Virginia; Chestnut Street Opera House, Philadelphia; and Noreg Village, Gloucester, New Jersey. The landscaping of the six-acre lot acquired by the Association was entrusted to landscape architect Warren Manning, a student and associate of Frederick Law Olmsted. The official name of the building, "The Confederate Memorial Institute", was carved in stone above the main entrance. Due to World War I and a number of problems associated with construction, the building was not formally opened to the public until May 3, 1921. Battle Abbey remained the home of the Confederate Memorial Institute until 1946 when it became the property of the Virginia

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8. SIGNIFICANCE -- Historical Background (continued)

Historical Society. This change occurred through the efforts of Douglas Southall Freeman, then president of the Confederate Memorial Association. Freeman initiated a merger between the two organizations that resulted in the Virginia Historical Society acquiring not only the building but also the endowment of the Confederate Memorial Association.

The second building to be erected on the Boulevard within the camp site was the Virginia Museum of Fine Arts. In 1932 the General Assembly accepted a gift of \$100,000 from the Honorable John Barton Payne for the construction of an art museum to house the collection he had given to the Commonwealth in 1919. The act authorized the Governor, John Pollard, and the Arts Commission to find an appropriate site for the proposed museum. While a number of sites were considered, the camp grounds became the favorite of Governor Pollard and the Commission.

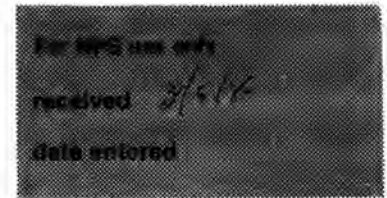
In June, 1933, Pollard attended a board meeting at the camp to plead with the veterans for permission to build the museum on their land. By this time there were only forty-nine veterans living at the site and twenty-five of these men were in the hospital. With the exception of the Robinson House, which served as The Soldiers' Home museum, the camp buildings were all simple frame structures, not intended to be permanent. The veterans being no longer able to make necessary repairs, prison laborers were brought in for general maintenance. Unfortunately for Pollard, the General Assembly in 1926 had extended the period of use by the camp thus preventing the state's use of the property for an additional ten years. In order to win the approval of the veterans, Governor Pollard promised that the building, designed by the New York firm of Eggers and Higgins in association with the Norfolk firm of Peebles and Ferguson, would occupy less than 1/20 of the grounds. Pollard finally secured the consent of the veterans with a promise to establish the R.E. Lee Camp as a Confederate Memorial Park adjacent to the museum site. According to a memorandum of June 11, 1932, which accompanied the museum drawings, "The design of the structure is that of the English Renaissance of the Wren period...It is believed that this style is appropriate, that it is free from coldness and the reserve of the severely classic and the somewhat startling character of much of the so-called modern."<sup>6</sup> The building is a worthy representation of the work of both Eggers and Higgins, the successor firm to John Russell Pope, and Peebles and Ferguson, who by this time had established themselves as one of the leading architectural firms in Virginia. The building was officially dedicated in January, 1936.

All that remains now of the Lee Camp are the Robinson House (Randolph Hall) and the Confederate Memorial Chapel (National Register of Historic Places, 1972). The Home for Needy Confederate Women (National Register of Historic Places, 1985), located within the district but fronting on Sheppard Street, was erected in 1932 after the plans of Merrill Lee on land acquired from the Commonwealth by the Home in 1926. With the death of the Lee Camp's last pensioner in 1941, fifteen of the buildings in the Soldiers' Home complex were destroyed, and the chapel and its garden were transferred to the state for perpetual maintenance as a memorial park.

In 1935, the camp deeded a small portion of its land to the United Daughters of the Confederacy but it was not until 1950 that the General Assembly approved the establishment

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8. SIGNIFICANCE -- Historical Background (continued)

of a national headquarters for the organization on the Boulevard. The unusual tomb-like building was erected between 1955-1957 after the plans of the Richmond firm of Ballou and Justice.

The monumental and classical quality of Battle Abbey influenced the design of several church buildings on the Boulevard. The first such edifice to be erected was Grace Methodist Church, built in 1919 after the plans of the Richmond architect, Albert L. West. Located on the opposite side of the street from Battle Abbey, the two-story, five-bay structure is dominated by a tetrastyle Ionic portico. In 1925 the church was renamed Boulevard Methodist Church.

On the west side of the Boulevard stands St. Mark's Episcopal Church, erected in 1925 after the designs of the Richmond firm of Baskervill and Son. The building is a notable early example in Richmond of the Georgian Revival style.

Also reflecting the revival of Romantic architectural styles is the Gothic Revival Grace Baptist Church, built in 1923 on the corner of Grove Avenue and the Boulevard. Unfortunately, its architect is not known. The building later served as a synagogue but is presently vacant.

Besides this interesting collection of major public buildings, the Boulevard is marked by a preponderance of early 20th century apartment buildings on both the east and west sides of the street. The majority of these date from the period 1915 to 1930 and represent the work of various Richmond architectural firms. During this fifteen year period the apartment building had come into widespread use throughout Richmond, providing housing for all classes of people. Fortunately, the names of the architects for these and other buildings on the Boulevard are recorded in Richmond city building permits which also indicate the builder, owner, cost, and, in several instances, plans for the buildings. The occupations of the buildings' early inhabitants are noted in city directories of the period.

The Davis Brothers were among the most prolific builders of apartments and houses on the Boulevard. The firm was founded by T. Wiley Davis after the Civil War and became one of the largest building contractors in the city of Richmond. Building permits list the firm as the architects, builders, and owners of two of the earliest and largest apartments on the Boulevard, the Belmont (1916) at 110 North Boulevard and Bollingbrook Apartments (1917) at 10 South Boulevard. The permits for each of the buildings record a pre-construction value of \$40,000, a considerable sum when compared to the cost of the average apartment building of the period, between \$20,000 and \$30,000.

The two Davis Brothers apartment buildings are brick, three-story structures with the facades dominated by a two-tier columned porch. Both buildings originally contained twelve apartments. According to listings in the city directories for 1920, the typical

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8. SIGNIFICANCE -- Historical Background (continued)

residents of apartments such as the Belmont and Bollingbrook apartments were salesmen and thus individuals to whom renting an apartment proved more attractive than owning and maintaining a house.

Other architect-designed apartment houses on the Boulevard include the twin buildings, Lakeview Apartments (102 South Boulevard) and the William Byrd Apartments (100 South Boulevard), both built after the designs of C.G. Morris between 1917-1918. A value of \$27,000 is listed for the William Byrd. The most distinguishing feature of the building is a tiled, over-hanging roof, a feature found on a number of Boulevard apartments and residences. Morris is known to have designed a number of residences in the Fan Area.

Carl Ruehrmund designed the Chatsworth Apartments at 120 South Boulevard in 1918. Built at a cost of \$20,000, the building is distinguished by its well-executed Georgian doorway that serves as the main entrance. The original plans for the building survive.

The Tuscan Villas were erected between 1928-1929 at the 500 block of North Boulevard and constitute the largest apartment complex on the street. Designed in the Mediterranean style, the complex possesses well-executed detailing that is repeated on all of its five buildings. Unfortunately, its architect is also unknown.

In addition to institutional buildings and apartment houses, the Boulevard has an abundance of private residences. Of the architect-designed dwellings, the structures at 101 to 117 North Boulevard were erected between 1915-1916 by the firm of Davis Brothers. Covering almost an entire block, the houses represent a variety of architectural styles popular during the early 20th century including Tudor Revival, Colonial Revival and Bungalow. In an advertisement found in the Richmond City Directory for 1916, the firm noted: "Every year we build and sell from 75 to 100 homes. The Boulevard Residences are a sample of our work. We can finance and build you a home or investment property, and are prepared to handle with dispatch larger contracts: apartment houses, schools, or other public buildings." <sup>7</sup> From this notice it is apparent that the firm's Boulevard residences were speculative houses, built for no particular client and that the firm was capable of handling all components of building from design through sales.

The sale price of private residences on the Boulevard tended to be within the \$5,000 to \$7,000 price range. Research in city directories indicate that the houses were, for the most part, owned by middle-class families. Architecturally, they are similar to many dwellings found in the Fan Area Historic District.

A notable exception to the typical Boulevard residence, however, is 310 South Boulevard, built by Henry E. Baskervill as his own residence. The Mediterranean-style dwelling was constructed in ca. 1910 and ranks among the finest examples of the style in Richmond. Henry Baskervill, who founded the firm of Baskervill and Son, was a native of Richmond and prolific city architect. The firm designed St. Mark's Episcopal Church, already noted.

The Boulevard functions today as one of the main north-south thoroughfares in the City of Richmond. It is hoped that recent renovations at the Tuscan Villas and the opening of

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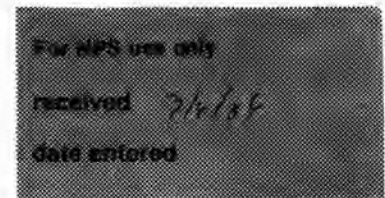
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8. SIGNIFICANCE -- Historical Background (continued)

the new wing at the Virginia Museum of Fine Arts may serve as catalysts for the rehabilitation of other buildings along this wide and picturesque avenue.

NOTES:

1 Andrew Morrison, ed., The City on the James, Richmond, Virginia (Richmond: George W. Engelhardt, 1893), p. 29.

2 Virginia Historical Society, "Robert E. Lee Camp, No. 1, Confederate Veterans," preface to the collection's holdings.

3 Confederate Veteran, March 1911, p. 106.

4 Virginia General Assembly, March 3, 1892, "An Act Making an Annual Appropriation to the Confederate Soldier's Home."

5 Virginus C. Hall, Jr., "The Virginia Historical Society," The Virginia Magazine of History and Biography, January 1982, pp. 100-101.

6 William B. O'Neal, Architectural Drawing in Virginia 1819-1969 (Charlottesville: University Press of Virginia, 1969), p. 128.

7 Hill's Richmond City Directory, 1916, p. 866.



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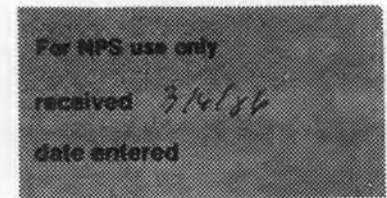
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9. MAJOR BIBLIOGRAPHICAL REFERENCES

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

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Item number 6, 10

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6. REPRESENTATION IN EXISTING SURVEYS

- (2) Confederate Memorial Chapel  
DHL File No. 127-224  
Listed in NRHP 2-23-72  
Depository for Survey Records

Division of Historic Landmarks  
221 Governor Street  
Richmond, Virginia 23219

- (3) Home for Needy Confederate Women  
DHL File No. 127-38  
Listed in NRHP 11-7-85  
Depository for Survey Records

Division of Historic Landmarks  
221 Governor Street  
Richmond, Virginia 23219

10. GEOGRAPHICAL DATA -- Boundary Justification

East of the alley between Boulevard and Mulberry Street lies the Fan Area Historic District, placed in the National Register in 1985. The Fan Area contains mostly buildings built prior to the period of significance represented in the Boulevard Historic District. Orientation is also primarily east to west in the Fan Area, whereas the Boulevard is a north-south oriented thoroughfare.

West of the alley between Colonial Avenue and Boulevard lies a neighborhood that shares much the same history of development as the Boulevard; however, the area contains fewer concentrations of institutional or monumental buildings and apartment buildings than are found along Boulevard.

Although the Home for Needy Confederate Women and the Confederate Memorial Chapel do not face Boulevard, they are included in the district since they were erected on the grounds of a Confederate Soldiers' Home, an institution which contributed to the historical significance of the Boulevard. The two buildings are significant landmarks that are already listed in the National Register.

The area north of the district is primarily devoted to modern commercial development and immediately south of the district the Richmond Metropolitan Area Expressway is a visual and physical barrier to areas further south.

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

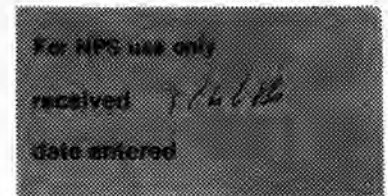
**National Register of Historic Places  
Inventory—Nomination Form**

BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #31

Item number 10

Page 2



10. GEOGRAPHICAL DATA -- Boundary Description

Beginning at a point (A) on the north side of an alley between W. Broad and W. Grace streets; thence approx. 220' S to a point (B) on the south side of W. Grace St.; thence approx. 40' E to a point (C) on said side of street; thence approx. 140' S to a point (D) on the north side of an alley between W. Grace St. and Monument Ave.; thence approx. 100' W to a point (E) on the east side of N. Boulevard; thence approx. 620' S along said side of street to a point (F) at the NE corner of the intersection of N. Boulevard and Park Ave.; thence approx. 170' E to a point (G) on the north side of Park Ave.; thence approx. 830' S along west side of alley between Boulevard and Mulberry St. to a point (H); thence approx. 70' W to a point (I); thence approx. 100' S to a point (J) on the south side of Stuart Ave.; thence approx. 70' E to a point (K) on the west side of an alley between Boulevard and Mulberry St.; thence approx. 320' S to a point (L); thence approx. 90' W to a point (M); thence approx. 140' S to a point (N) on the south side of Hanover Ave.; thence approx. 60' E along said side of street to a point (O); thence approx. 100' S to a point (P); thence approx. 30' E to a point (Q) on the west side of an alley between Boulevard and Mulberry St.; thence approx. 130' S to a point (R); thence approx. 50' W to a point (S); thence approx. 400' S to a point (T) on the south side of an alley between Hanover and Grove avenues; thence approx. 40' E to a point (U) on said side of alley; thence approx. 2080' S along west side of an alley between Boulevard and Mulberry St. to a point (V) on the north side of Idlewood Ave.; thence approx. 350' W to a point (W) on the east side of an alley between Boulevard and Colonial Ave.; thence approx. 1000' N to a point (X); thence approx. 40' W to a point (Y) on the east side of an alley between Boulevard and Colonial Ave.; thence approx. 700' N along said alley to a point (Z); thence approx. 40' E to a point (A<sub>1</sub>); thence approx. 80' N to a point (B<sub>1</sub>) on the south side of Floyd Ave.; thence approx. 40' W to a point (C<sub>1</sub>) on same side of street; thence approx. 300' N to a point (D<sub>1</sub>); thence approx. 40' E to a point (E<sub>1</sub>); thence approx. 180' N to a point (F<sub>1</sub>) on the north side of Grove Ave.; thence approx. 650' W along said side of street to a point (G<sub>1</sub>) at the NE corner of the intersection of Grove Ave. and N. Sheppard St.; thence approx. 1300' N along the east side of N. Sheppard St. to a point (H<sub>1</sub>) at the SE corner of the intersection of Kensington Ave. and N. Sheppard St.; thence approx. 600' E along the south side of Kensington Ave. to a point (I<sub>1</sub>); thence approx. 450' N along the east side of an alley between Boulevard and Colonial Ave. to a point (J<sub>1</sub>) on the south side of Patterson Ave.; thence approx. 200' W along said side of street to a point (K<sub>1</sub>) on the SE corner of the intersection of Patterson Ave. and Colonial Ave.; thence approx. 160' N to a point (L<sub>1</sub>) at the NE corner of the intersection of Park Ave. and Colonial Ave.; thence approx. 220' E along the north side of Park Ave. to a point (M<sub>1</sub>); thence approx. 90' N to a point (N<sub>1</sub>); thence approx. 40' W to a point (O<sub>1</sub>) on the east side of an alley between Boulevard and Colonial Ave.; thence approx. 240' N along said side of alley to a point (P<sub>1</sub>) on the south side of Monument Ave.; thence approx. 160' E along said side of street to a point (Q<sub>1</sub>) at the SW corner of the intersection of Monument Ave. and N. Boulevard; thence approx. 220' N to a point (R<sub>1</sub>) on the west side of N. Boulevard; thence approx. 130' W to a point (S<sub>1</sub>); thence approx. 450' N to a point (T<sub>1</sub>); thence approx. 300' E to the point of origin.



BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

Credit: Division of Historic Landmarks

Date: 1986

Negative Filed: VA State Library, Richmond, VA

View of 10 block N. Boulevard; view looking NE

Neg. No. 8339(23A)

File No. 127-398

Photo #1

3/6/86



BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

Credit: Division of Historic Landmarks

Date: 1986

Negative Filed: VA State Library, Richmond, VA  
View of Virginia Museum of Fine Arts - 200 N.  
Boulevard; view looking W

Neg. No. 8338(33)

File No. 127-398

Photo #2

3/6/86





BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

Credit: Division of Historic Landmarks

Date: 1984

Negative Filed: VA State Library, Richmond, VA  
View of Virginia Historical Society (Battle Abbey)

400 N. Boulevard; view looking W

Neg. No. 7716(7)

File No. 127-398

Photo #3

2/6/84



BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

Credit: Division of Historic Landmarks

Date: 1986

Negative Filed: VA State Library, Richmond, VA

View of Boulevard Methodist Church - 321 N.

Boulevard; view looking E

Neg. No. 8339(19A)

File No. 127-398

Photo #4

3/6/86



BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

Credit: Division of Historic Landmarks

Date: 1986

Negative Filed: VA State Library, Richmond, VA  
View of Henry S. Baskervill House - 310 S.  
Boulevard; view looking W

Neg. No. 8338(24)

File No. 127-398

Photo #5

3/6/86



BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

Credit: Division of Historic Landmarks

Date: 1986

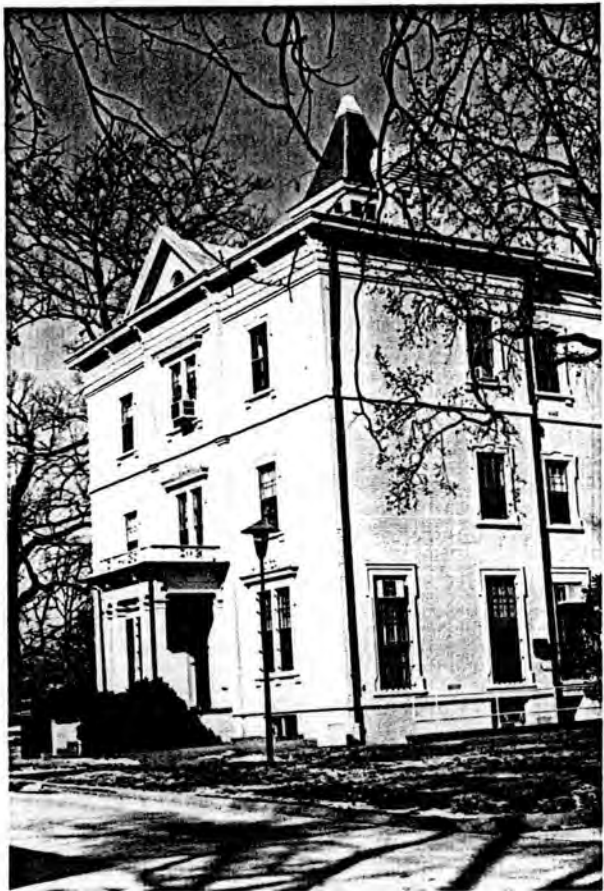
Negative Filed: VA State Library, Richmond, VA  
View of Tuscan villas - 500 block N. Boulevard;  
view looking E

Neg. No. 8339(18A)

File No. 127-398

Photo #6

2/186



7 - Robinson House on grounds of  
Virginia Museum of Fine Arts;  
view looking NW



8 - Confederate Memorial Chapel;  
view looking NW





9 - 300 block N. Boulevard;  
view looking NE



10 - Equestrian statue of  
Stonewall Jackson at  
intersection of N. Boulevard  
and Monument Ave.; view looking SW



11- L. T. Christian Funeral Home -  
N. Boulevard and Patterson Ave.  
view looking W



12 - St. Mark's Episcopal Church -  
520 N. Boulevard; view looking W



13 - 10 block N. Boulevard; view  
looking NE



14 - 10 block N. Boulevard; view  
looking NW



15 - 10 block N. Boulevard, view  
looking NW



16 - Belmont Apartments  
103-110 N. Boulevard;  
view looking W



17 - 100 block N. Boulevard,  
view looking NE



13 - 311 S. Boulevard; view looking E



19 - Chatsworth Apartments - 120 S.  
Boulevard; view looking W



20 - 504 and 506 N. Boulevard,  
view looking W



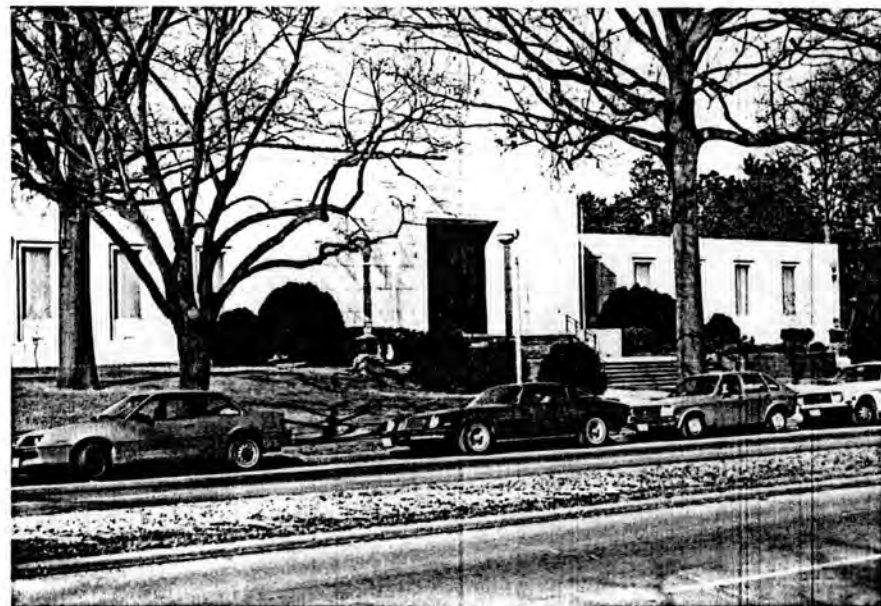
21 - 118 N. Boulevard; view looking W



22 - 215 and 217 S. Boulevard,  
view looking E



23- 301 and 303 S. Boulevard  
view looking SE



24 - United Daughters of the Confederacy  
National Headquarters,  
300 N. Boulevard; view looking W  
(non-contributing)

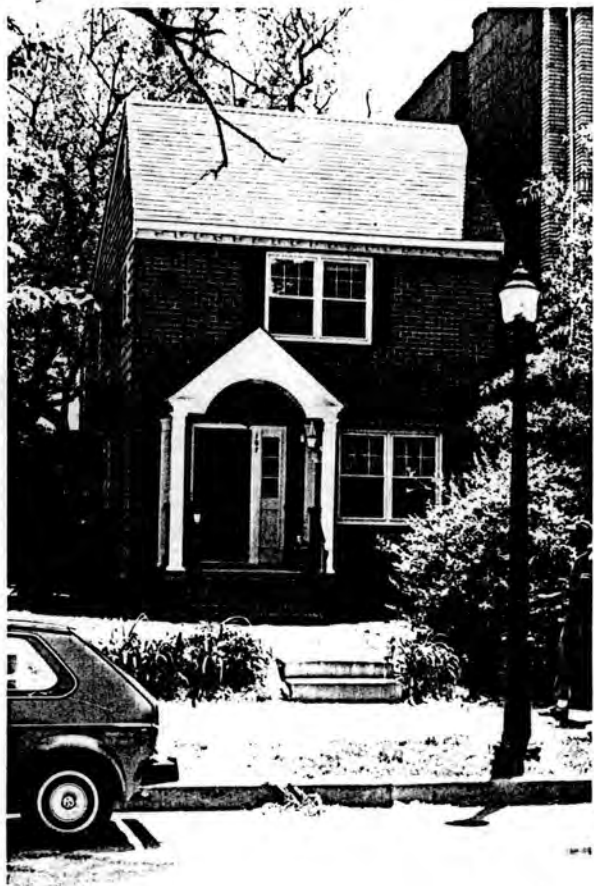




25 - Type F garage behind  
6 S. Boulevard;  
view looking NE



26 - 405 N. Boulevard; view looking E  
noncontributing building



27 - 107 S. Boulevard,  
view looking E  
noncontributing building

BOULEVARD HISTORIC DISTRICT  
Richmond (city), VA

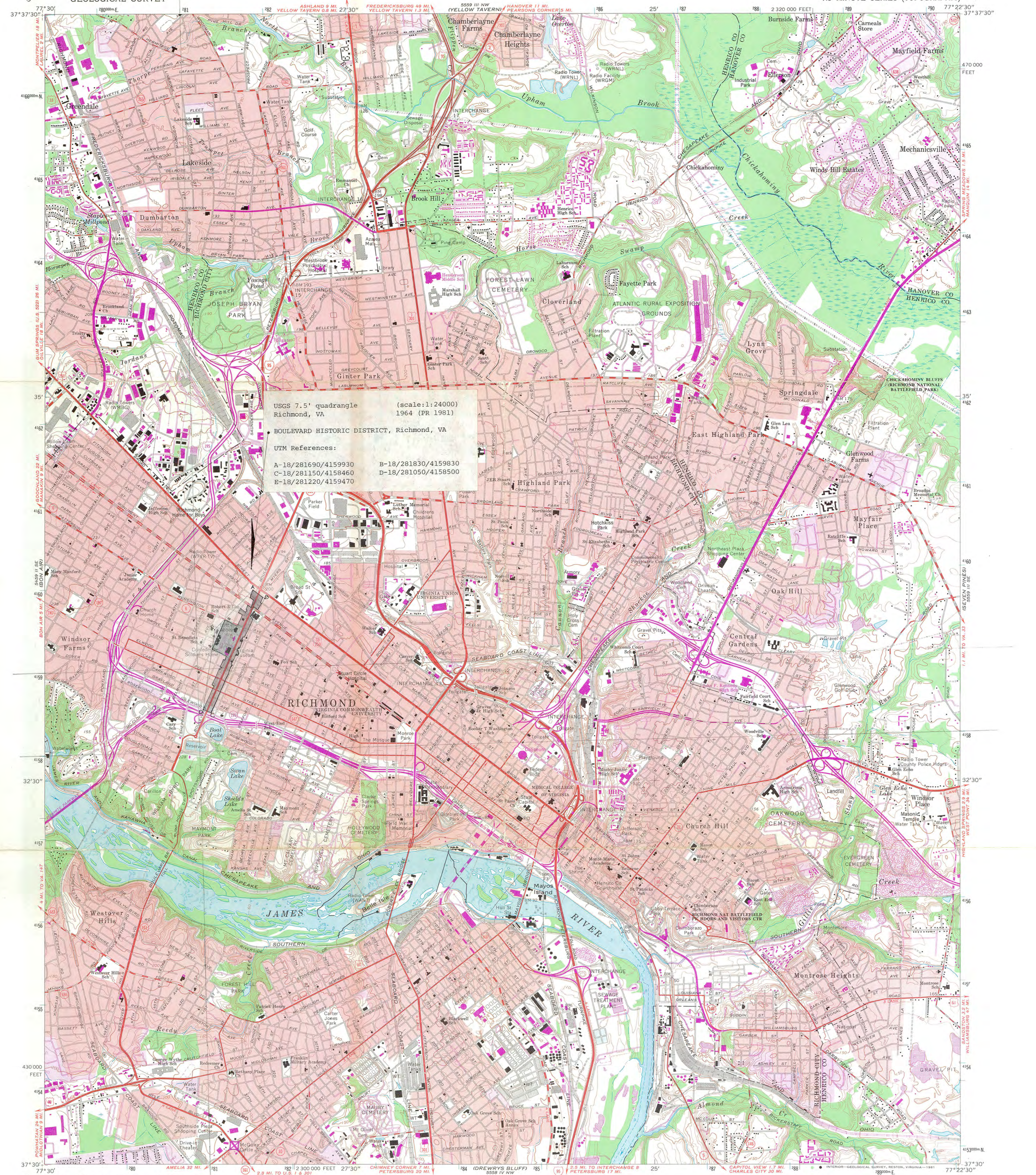
SKETCH MAP 1 of 2  
SOURCE: City of Richmond Planning Dept.  
DATE: March 1956  
SCALE: 1" = 400'

■ = Noncontributing Buildings

60,000E 60,280E (SHEET 9)  
RICHMOND  
VIRGINIA  
METROPOLITAN AREA  
EDITION OF 1957  
SHEET 17



3/16/56

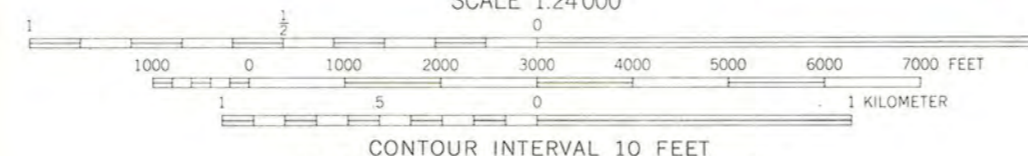


USGS 7.5' quadrangle (scale: 1:24000)  
Richmond, VA 1964 (PR 1981)

• BOULEVARD HISTORIC DISTRICT, Richmond, VA

UTM References:  
A-18/281690/4159930 B-18/281830/4159830  
C-18/281150/4158460 D-18/281050/4158500  
E-18/281220/4159470

Mapped, edited, and published by the Geological Survey  
Control by USGS, NOS/NOAA, and City of Richmond  
Planimetry by photogrammetric methods from aerial photographs taken 1931. Topography by planimetric surveys 1933-34. Revised 1964  
Selected hydrographic data compiled from NOS chart 531 (1959)  
This information is not intended for navigational purposes  
Polyconic projection. 10,000-foot grid based on Virginia coordinate system, south zone. 100-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue. 1927 North American Datum  
To place on the predicted North American Datum 1983 move the projection lines 11 meters south and 26 meters west as shown by dashed corner ticks.  
Red tint indicates areas in which only landmark buildings are shown  
There may be private inholdings within the boundaries of the National or State reservations shown on this map



SCALE 1:24,000

CONTOUR INTERVAL 10 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER  
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 3.2 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, 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 compiled in cooperation with Commonwealth of Virginia agencies from aerial photographs taken 1979 and other sources. This information not field checked. Map edited 1981  
Purple tint indicates extension of urban areas

RICHMOND, VA.  
N3730-W7722.5/7.5  
1964  
PHOTOREVISED 1981  
DMA 5559 III SW—SERIES V834

# National Register of Historic Places

## Note to the record

Additional Documentation: 2015

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

**National Register of Historic Places**  
**Continuation Sheet**

Boulevard Historic District 2015 Update
Name of Property
Richmond, VA
County and State
N/A
Name of multiple listing (if applicable)

Section number          Additional Documentation          Page 1

**Introduction**

The Boulevard Historic District was originally listed in the National Register of Historic Places (NRHP) in 1986 and contained 144 contributing primary resources, 64 contributing secondary resources (mostly garages), and one contributing object (a monument) on thirteen blocks of Boulevard between Grace Street and Idlewood Avenue in the “Fan” area of Richmond, Virginia. The district’s period of significance was defined as c. 1860-1935. At the time of its listing, nearly all extant buildings within the district were fifty years of age (constructed in 1935 or earlier) and considered contributing resources. Just six (6) resources, including the United Daughters of Confederacy Memorial Building (UDC) and five apartment buildings, were constructed after 1935 and considered noncontributing. The district’s original areas of significance are Architecture, Military, and Other: Urban History.

With this nomination update, Social History is proposed to be added as an area of significance under Criterion A, and the period of significance for the Boulevard Historic District is proposed to be extended to 1959 to encompass additional growth and evolution related to significant historic trends in architecture and social history. The district’s historic boundaries have *not been altered* as a result of the extended period of significance. The contributing status of resources built after 1935 have been updated to reflect the extension of the period of significance to 1959. Three of the six resources originally classified as non-contributing to the district have been re-categorized as contributing: the UDC (which was individually listed in the NRHP in 2008; its areas of significance are Social History and Architecture) and two apartment buildings, all of which were constructed in 1957. The other three resources originally classified as non-contributing are apartment buildings that postdate 1959 and therefore continue to be considered noncontributing.

Additionally, this nomination update discusses a variety of additions, renovations, and enlargements to the Virginia Museum of Fine Arts (VMFA) and the Virginia Historical Society/Battle Abbey (VHS), both of which already are classified as contributing resources; each building’s evolution reflects continued development and significance of the district in the areas of Social History and Architecture. The majority of these architect-designed construction projects were associated with the district’s continued rise as a cultural center in Richmond, and with these institutions’ continued dedication to the district’s architectural idioms.

The following continuation sheets for the Boulevard Historic District 2015 Update do not repeat information previously included in the 1986 nomination. All new information presented below is organized by section headings as listed in the current nomination form.

**Section 6: Function or Use**

(Note: this information was not required on the 1986 version of the nomination form)

**Historic Functions**

DOMESTIC: Single Dwelling; Multiple Dwelling

SOCIAL: Civic

RECREATION AND CULTURE: Museum

RELIGION: Religious Facility

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

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**Continuation Sheet**

Boulevard Historic District 2015 Update
Name of Property
Richmond, VA
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Section number Additional Documentation Page 2

**Current Functions**

DOMESTIC: Single Dwelling; Multiple Dwelling

RECREATION AND CULTURE: Museum

RELIGION: Religious Facility

**Section 7: Description**

(Note: this information was not required on the 1986 version of the nomination form)

**Architectural Classification**

MODERN MOVEMENT: Stripped Classicism

**Materials**

Principal exterior materials of the property: STONE: Limestone, Granite, Marble; BRICK; CONCRETE

**Narrative Description – Summary Paragraph**

The Boulevard Historic District was originally listed in the National Register of Historic Places (NRHP) in 1986 and contained 144 contributing primary resources, 64 contributing secondary resources (mostly garages), and 1 contributing object (a monument) located along thirteen blocks of Boulevard between Grace Street and Idlewood Avenue in the “Fan” area of Richmond, Virginia. At the time of its listing; nearly all extant buildings within the district were fifty years of age (constructed in 1935 or earlier) and considered contributing resources. Just six (6) resources, including the United Daughters of Confederacy Memorial Building (UDC), and five apartment buildings were constructed after 1935 and classified as noncontributing in the original nomination. The district’s historic boundaries have *not been altered* as a result of the extended period of significance.

The proposed extension to the Boulevard Historic District’s period of significance to end in 1959 incorporates additional growth and evolution related to the district’s significance in the areas of Social History and Architecture. The contributing status of resources built after 1935 have been updated to reflect the extension of the period of significance to 1959. Three of the six resources originally classified as non-contributing to the district have been re-categorized as contributing: the UDC (which was individually listed in the NRHP in 2008) and two apartment buildings, all of which were constructed in 1957. The other three resources originally classified as non-contributing are apartment buildings that postdate 1959 and therefore continue to be considered noncontributing. The number of contributing resources within the historic district therefore has increased by 3, for a total of 147 contributing primary resources (all buildings), along with the aforementioned 64 contributing secondary resources (all buildings) and 1 contributing object (a monument). This nomination update also provides an opportunity to document the continuous expansion of two of Virginia’s most important cultural centers, the Virginia Museum of Fine Arts and the Virginia Historical Society, both of which are located within the district boundaries. Although much of the recent expansions postdate the district’s period of significance, they are key to how the district has remained a viable neighborhood and cultural destination with a high level of integrity of location, setting, design, workmanship, materials, feeling, and association up to the

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

**National Register of Historic Places**  
**Continuation Sheet**

Boulevard Historic District 2015 Update
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present day.

**Narrative Description**

The Boulevard Historic District extended period of significance begins in 1935, a time when the district was very nearly completely developed and the vast majority of properties within the district were built and occupied. Only six more buildings were constructed within the district boundaries between 1935 and 1981. The slow rate of new construction is partially attributed to the overall slowdown in construction activity during the Great Depression and World War II, as well as that most of the lots within the district had been developed by the mid-1930s. Five of the new buildings constructed within the historic district after 1935 were apartment buildings; two were built in 1957 and three were built between 1962 and 1981. Furthermore, after 1935, expansion and evolution of three cultural and civic institutions within the district occurred, which resulted in construction of one new building, the UDC, and additions and renovations to two key buildings, the Virginia Museum of Fine Arts (VMFA) and the Virginia Historical Society/ Battle Abbey (VHS).

Located at 18 Boulevard South and 118 Boulevard South, the two apartment buildings constructed in 1957 each exhibit subtle Colonial Revival influence. Even at the height of Modern architecture's popularity in Virginia, Colonial Revival remained the popularly preferred style, particularly for residences, but by the mid-20<sup>th</sup> century, the Colonial Revival style was considerably simplified compared to late 19<sup>th</sup> and early 20<sup>th</sup> century examples. Slight Modern influence is suggested, however, in their boxy massing, flat roofs accented by wood cornices, and brick banding at the fenestration. The apartment buildings are further distinguished from their older counterparts by their smaller scale and further setback from the street and sidewalks. Deeper setbacks were among a range of planning and zoning requirements adopted by the City of Richmond after World War II, making it a simple matter to identify post-World War II infill construction within neighborhoods largely developed before 1940.

Built in 1955-1957, the UDC building was designed by prominent Richmond architect Louis W. Ballou, who was known for blending subtle classicism with Modern design. On the UDC, Ballou successfully blended the earlier picturesque and traditional character of the overall district and its adjacent neighbors, particularly the VMFA and the VHS, while introducing a modern flair with clean lines and restrained embellishment; this Modern influence was picked up by both VMFA and VHS for additions to those buildings from the 1950s through the early 21<sup>st</sup> century.

Constructed between 1955 and 1957, the memorial building is located on the west side of Boulevard on the block bounded by Kensington Avenue and Grove Avenue, and is situated between the VMFA and VHS campuses. In the late 19<sup>th</sup> century, much of this block's area was occupied by the Robert E. Lee Camp #1 for Confederate Veterans. Built in 1932, the Home for Needy Confederate Women at 301 N. Shepherd Street was constructed on the west side of this block, and anchoring the block's south side is the Gothic Revival-style Confederate Memorial Chapel (NRHP 1972) at 2900 Grove Avenue. After the passing of the last Confederate veterans, the Commonwealth of Virginia began developing the former camp as the VMFA in 1936, while the private Confederate Memorial Association, which constructed Battle Abbey in 1912, merged in 1946 with the private Virginia Historical Society, which moved its



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

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**Continuation Sheet**

Boulevard Historic District 2015 Update
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Name of multiple listing (if applicable)

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collections to Battle Abbey in 1959.<sup>1</sup>

The UDC is sited on a landscaped lawn between the VMFA and VHS campuses and faces Boulevard. The memorial building was erected roughly in the middle of the earlier VMFA and Battle Abbey and at about the same setback from Boulevard to maintain a smooth progression of facades, all oriented towards Boulevard, which lends the appearance of an interconnected campus-like setting for the three operationally independent private and public institutions. Ballou designed the building to blend and be compatible with the neighboring buildings and overall neighborhood, but used a then-daring, austere Stripped Classicism style that lacked the elaborate ornamentation of the district’s earlier Classical Revival, Colonial Revival, Spanish Eclectic, Classical Revival, and Tudor Revival buildings. The building today remains one of the best examples in Richmond of Stripped Classicism, a movement encouraged in the United States by architect Paul Phillippe Cret and represented elsewhere throughout the city in such buildings as the Virginia Department of Transportation (VDOT) headquarters, the Library of Virginia building, and the Virginia War Memorial. As such, the UDC draws from the Classical Revival character of the neighboring VHS and VMFA buildings with a Palladian form, but is much more restrained in ornamentation. The polished marble façade also stands out from the more matte finish of the granite walls on the VHS and brick walls on the VMFA.

A number of the older buildings in the district, particularly the institutional buildings, were enlarged, renovated, or otherwise updated between 1935 and 1959. This included significant additions and expansions to the VMFA and VHS. The first major addition during this period was a new wing for the mid-1930s Classical Revival VMFA building. Erected in 1954-1955, this addition was constructed to house the “Virginia Museum Theater.” The theater was part of then-Museum Director Leslie Cheek’s twenty-year effort to expand and transform the museum experience. The theater was built with the intent of combining the performing arts and visual arts into a single facility. The addition nearly doubled the size of the VMFA with a large north wing. Funded in part by philanthropist Paul Mellon and designed by Richmond architect Merrill C. Lee, the addition blended with and complemented the original block of the building. Matching the original façade, it features English-bond brick clad walls edged with heavy stone quoins, and capped by a stone entablature, built atop a raised rusticated stone basement. It projects beyond the front wall of the original block and sits even with the front plaza. The wing is topped by a flat roof bordered by a stone balustrade matching that on the original. The front wall of the wing is ornamented by a centrally-located recessed arched panel capped by a stone lintel with enlarged keystone. Its traditional architecture contrasts with the austere Stripped Classicism of the UDC’s memorial building, built at almost the same time.

The second major addition to the institutional buildings along Boulevard during this period, and the anchor to the extended period of significance, is the 1959 addition to the VHS building. The addition created gallery, office, and archive space that permitted the VHS to consolidate its collections and move

<sup>1</sup> A detailed history of Robert E. Lee Camp #1 and the subsequent development of the Home for Needy Confederate Women and the VMFA is provided in the 2013 National Register nomination for the Robinson House, which is on the VMFA’s campus.

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

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**Continuation Sheet**

Boulevard Historic District 2015 Update
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administrative headquarters into the Battle Abbey building. Designed by architects Carneal & Johnston, the addition took the form of a rear wing to the Battle Abbey building, which transformed the T-shaped plan into an H-shaped arrangement. The two-story wing echoed the exterior architectural elements of the original building by duplicating the stone facing, cornices, pilasters, and parapets of the 1912 Bissell and Sinkler design.

Additional renovation and expansion continued to occur to the institutional buildings along Boulevard into the early 21<sup>st</sup> century. During the mid- to late-1960s, the VMFA undertook a second expansion which again significantly enlarged the building, although the space was not officially completed and opened until 1970. This addition took the form of a south wing that also wrapped around the rear (west side) of the building. Designed by Richmond architects Baskervill & Son, the wing provided space for five additional art galleries, as well as a new library, photography lab, art storage rooms and staff offices. From the front of the museum, the new wing mirrored the 1955 theatre wing addition to the north, completing the Palladian tripartite form for the entire façade. Facing Grove Avenue, the south façade of the wing provided a second grand entrance into the building with a projecting pedimented granite-faced pavilion. Drawing from the primary entry on the original building, the pavilion features a large arched entry within the central bay of the three-part Palladian-inspired massing divided by classical pilasters. The raised pavilion is approached by flanking brick stairways from a courtyard area. The courtyard is enclosed by a rusticated stone wall with three openings set adjacent to the sidewalk along Grove Avenue. Beyond the courtyard, the wall continues around the rest of the south wing where it transitions to brick. Additionally, as part of this effort several large parking lots were constructed on the VMFA property, reflective of the increased visitation to the museums during this period, particularly by patrons travelling to the museum from outside of the immediate neighborhood.

During the early 1960s, a substantial renovation occurred to the 1887 Gothic Revival-style Confederate Memorial Chapel on the south end of the VMFA's campus, along Grove Avenue. The Chapel had fallen into disrepair in the years following closure of the Robert E. Lee Camp #1 and was used only occasionally for small, temporary congregations. In 1960, as part of the Civil War centennial a group of concerned citizens lobbied the Governor for funds to make repairs. The request was granted, and between 1960 and 1961, the Chapel was renovated and repaired, with improvements to the floors and steps, the sagging cracked stained-glass windows, the belfry, and a variety of other dilapidated elements (Cheek 1971).

Ironically, at the same time as the cultural institutions along Boulevard were growing, expanding, and undergoing a variety of improvements, many of the single dwellings, apartment buildings, and churches in the district were declining and deteriorating. By the 1970s, the neighborhood had fallen out of favor as a desirable place to live as a result of continued suburban development to the west. As such, the neighborhood transitioned to a much more transient area, occupied by students, renters, and a variety of short-term tenants. Many dwellings and apartment buildings were converted to use as commercial or storefront functions, apartments were made into boarding houses and nursing homes, and others were left vacant (Kollatz 2014).

**United States Department of the Interior**  
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Boulevard Historic District 2015 Update
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N/A
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While this transition likely resulted in interior modifications and renovations to a number of buildings, exterior alterations were minimal, and limited primarily to component replacements rather than structural changes. No primary resource demolitions occurred and new construction included just three new apartment buildings built between 1960 and 1970. Additions to existing buildings were also few and limited to rear ell and enclosed porches. Other visible alterations included some window replacements, porch element replacements, new siding, and modifications to garages along the block-interior alleys.

In 1976, the VMFA underwent yet another expansion with the construction of a third wing, appended to the north side of 1955 Virginia Theater wing. Designed by Hardwicke Associates, Inc., Architects, of Richmond, this wing served as the new primary entrance for the museum and provided a separate, dedicated entrance to the theater. Additionally, it provided space for three new galleries, a dining room, a gift shop, and assorted other visitor spaces. Adjacent to the wing was a sculpture garden with a cascading fountain designed by landscape architect Lawrence Halprin (VMFA n.d.), which was significant in its own right. The 1976 wing differed from the more traditional, classically-inspired design and form of the original block and 1954-1955 wing through the use of curved walls and a “kidney-shaped” design. Although unique and reflective of the period in which it was constructed, the design ultimately proved awkward as it reoriented the focus of the museum toward the interior of the block rather than out toward Boulevard. The inward focus may have related to the overall decline that had occurred in the surrounding neighborhood since the 1950s.

Following completion of the 1976 addition to the VMFA, changes to the institutional properties on Boulevard slowed for nearly a decade. No additional construction or renovation of any substantial scale occurred until 1985 when yet a fourth wing was appended to the VMFA. This addition, the west (rear) wing, designed by Hardy Holzman Pfeiffer Associates of New York, enclosed 90,000 square feet of space and substantially increased the museum’s gallery space (VMFA n.d.). The 1985 wing to the VMFA was completed just before the preparation of the original National Register nomination for the Boulevard Historic District, written in 1986.

At that time, the district overall was still characterized as transient with a number of unkempt buildings and properties. Fortunately though, beginning at roughly the same time as preparation of the nomination and extending through the present day, the Boulevard Historic District began to undergo a revitalization that has once again returned the appeal and attractiveness of the neighborhood. Although the ongoing growth and expansion from the 1950s through the 1980s to the museums continued to draw visitors from outside the district and may have continued to the eventual rebirth of the district, the revitalization of the district as a neighborhood can arguably be linked to the conversion of the Tuscan Villas apartment building into luxury condominiums in the 1980s. Taking advantage of federal Historic Rehabilitation Tax Credits, this project and a variety of other efforts throughout the 1990s restored the residential character of the neighborhood and resulted in significant repair, restoration, and reuse of the district’s many homes and apartments.

Continued growth and expansion of the cultural institutions in the district also continued from the 1990s

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through the present day. In 1992 and 1998, two additions, both designed by Richmond architect Jim Glavé of Glavé Newman Anderson, were made to the VHS building to expand its gallery and interpretative spaces. The north addition, fronting the adjacent Kensington Avenue, contains office space that has been occupied ever since by the Virginia Department of Historic Resources. Although complementing the original Battle Abbey's stone-clad walls, in keeping with preservation theory of the period, both 1990s additions are clearly distinguishable from the original building; the north addition's upper story band of windows lends it a rather Modern flair. In 2006, another large addition designed by Glavé & Holmes was made to the VHS that included a new auditorium, additional gallery space, and an educational classroom. This addition, appended to the south side of the building, introduced a new design idiom as it not only extended well past the historic front of the Battle Abbey towards Boulevard, interrupting the monumental, pedestaled façade, but also incorporated a curved wall on the south elevation.

Between 2007 and 2010, the VMFA also undertook a massive expansion project that would significantly reimagine both the building and property of the institution. The \$150-million project entailed a large new addition to the north and west (rear) sides of VMFA, a detached parking garage for use by visitors, and a redesigned campus landscape and sculpture garden. London-based architect Rick Mather partnered with Richmond-based SMBW Architects in the design of the expansion, called the McGlothlin Wing, which added 165,000 square feet of gallery space, increasing the museum's total area by nearly 50 percent (VMFA n.d.). As part of the design, the 1976 "kidney shaped" wing was removed and replaced with the McGlothlin Wing, which introduced a significance aspect of Postmodern architecture, juxtaposing with the classically inspired older portions of the building. The design included a three-story atrium named for Louise B. and J. Harwood Cochrane with a 40-foot-tall glass wall to the east, broad expanses of glass walls to the west, and a partially glazed roof. An important focus of the design was aimed at re-establishing the orientation of the institution. Whereas the 1955 and 1976 additions shifted the primary emphasis of the building from Boulevard toward the sides along Grove Avenue and an interior parking lot respectively, the new McGlothlin wing re-oriented the entrance to Boulevard, in addition to reopening the original 1936 entrance (VMFA n.d.).

Coupled with the addition and reorientation of the VMFA building, the project featured a significant landscape component designed and managed by OLIN Landscape Architects of Philadelphia. The design included a variety of landscape and pedestrian features such as a new 4-acre sculpture garden, named for philanthropists E. Claiborne and Lora Robins, and better connectivity to Boulevard, the new parking garage, and the other extant buildings on the block that once were part of the Robert E. Lee Camp #1, including the 1932 Home for Needy Confederate Woman building, the Robinson House, and the Confederate Memorial Chapel. The redesigned VMFA building and campus opened in 2010 and received one of the 2011 RIBA International Awards for architecture (VMFA n.d.).

Currently, as of 2015, a major project is nearing completion at the VHS to renovate the facility, restore original murals and galleries in the building's historic core, and maximize the public experience of the historic building and site (Sadler 2015). Designed by architectural firm Glavé & Holmes, the \$20-million dollar project includes a renovation of all public space on the main level, the creation of a

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pedestrian-friendly Boulevard plaza, a new south entrance with better accessibility and visibility, and the reorganization of existing space on the ground floor to create a multi-classroom learning center that has been named the Carole and Marcus Weinstein Learning Center (VHS n.d.).

Much of the recent work to both the VHS and the VMFA has not only enlarged the building footprints and amount of visitor space, but promoted accessibility while respecting the historic character of the buildings and institutional campuses as a whole, as well as to the buildings' rear and to the interior of the block where additional parking has been provided for visitors coming from beyond the neighborhood. Both the VHS and VMFA have undertaken work to reinforce the formal front of these institutions facing Boulevard to help re-establish the campus as a pedestrian friendly, neighborhood fixture. At both institutions, the formal entries, stairwells and balustrades, terraced lawns, and other landscaping have been maintained and refreshed, in order to reorient and reconnect them to Boulevard.

Similar efforts have been undertaken by many of the residents and property owners within the district who have also reinforced and re-established the fronts of their single dwellings and apartment buildings, reflective of the desire to reinstate the pedestrian-orientation and cohesive streetscape of Boulevard. To date, the houses, apartments, churches, and institutions within the Boulevard Historic District continue to be maintained, rehabilitated, and preserved, many utilizing Historic Rehabilitation Tax Credits, which helps maintain the historic character and significance of the district.

### **Inventory**

The following inventory identifies the three resources within the historic district expansion that are changing from non-contributing to contributing status. The contributing status was determined based on the continued use and/or style of each building in support of Criterion A in the area of Social History and Criterion C in the area of Architecture, with an expanded Period of Significance (c. 1860-1959) to include resources and development associated with the mid-20<sup>th</sup> century growth and expansion of cultural institutions and residential development along Boulevard. No demolition of any kind has occurred in the historic district since 1986. The three non-contributing apartment buildings that postdate 1959 are located at 403 N. Boulevard (built in 1962), 107 S. Boulevard (built in 1981), and 300 S. Boulevard (built in 1973); all three were non-contributing when the district originally was listed in the NRHP in 1986.

### **Newly Contributing**

**328 (formerly 300) Boulevard, North      127-0398-0054**  
Property Name:                      United Daughters of the Confederacy Memorial Building  
Property Type:                        Museum  
Date of Construction:                1955-57  
Architectural Style:                 Stripped Classical  
Stories:                                    1

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Architect: Louis W. Ballou, Architect

CONTRIBUTING (1-building)

The UDC, constructed between 1955 and 1957 was considered noncontributing to the Boulevard Historic District when the original nomination was prepared in 1986 because the building was not yet 50 years of age. The building has since reached the 50-year threshold and was individually listed in the National Register in 2008.

**18 Boulevard, South 127-0398-0092**

Property Name: N/A  
 Property Type: Multiple Dwelling  
 Date of Construction: 1957  
 Architectural Style: Colonial Revival  
 Stories: 2  
 Architect: Unknown

CONTRIBUTING (1-building)

Constructed in 1957, this apartment building is associated with the continued residential use in the historic district through the mid-twentieth century while demonstrating the influence of post-World War II design changes in terms of massing, minimal detail, and setback.

**118 Boulevard, South 127-0398-011**

Property Name: N/A  
 Property Type: Multiple Dwelling  
 Date of Construction: 1957  
 Architectural Style: Colonial Revival  
 Stories: 2  
 Architect: Unknown

CONTRIBUTING (1-building)

Also constructed in 1957, this apartment building is associated with the continued residential use in the historic district through the mid-twentieth century while demonstrating the influence of post-World War II design changes in terms of massing, minimal detail, and setback.

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**Narrative Statement of Significance**

The Boulevard Historic District 2015 Update adds Social History as an area of significance under Criterion A and extends the district’s period of significance to end in 1959. The historic boundaries have not been altered as a result of this update.

The Boulevard Historic District originally was listed in the National Register under Criterion A in the area of Military History for its association with the Robert E. Lee Camp #1, a home for disabled Confederate veterans chartered by the General Assembly in 1884; as well as in the area of Urban History for its association with the westward expansion of Richmond from the late 19<sup>th</sup> century through the mid-

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1930s, as well as its numerous examples of apartment buildings, which were still somewhat new to Richmond through the 1920s. The district also was listed under Criterion C in the area of Architecture for its distinguished public buildings, apartment houses, and town houses, designed in the Classical Revival, Colonial Revival, Tudor Revival, and Spanish Eclectic styles, and for the strong visual interest of its harmoniously unified streetscape. The Period of Significance for the district according to the 1986 nomination ends at 1935, which coincided with the standard 50-year cutoff at the time the nomination, was prepared.

Extending the district's period of significance to 1959 continues the district's historic themes in Urban History as well as Social History as the location of the Confederate Memorial Association (which merged in 1946 with the Virginia Historical Society), the Confederate Memorial Chapel, and the Virginia Museum of Fine Arts, all of which were established prior to 1935 and have continued to be in use to the present. In 1957, these organizations were joined by the United Daughters of the Confederacy, which erected its Memorial Building between the VHS and VMFA. All of these institutions made the historic district and increasingly important cultural destination in Richmond and have come to define Boulevard to such an extent the area now carries the informal nickname of the "Museum District," which has been marketed by the City of Richmond and the Commonwealth to draw visitors from well beyond Virginia (Museum District Association n.d.).

The district's significance under Criterion C continues through 1959 for its distinctive architecture, best exemplified by the UDC Memorial Building and several highly visible additions to the VMFA and VHS. Nearly all of the construction and expansion to Boulevard's cultural institutions during this period were designed by locally- and nationally-recognized architects in a manner to complement the older and more traditional architecture already existing throughout the district. Indeed, the significance and growth of the VMFA and VHS through the late 20<sup>th</sup> century and up to the present has continued to influence the Boulevard Historic District socially, culturally, and architecturally.

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### **Historical Background**

In 1935, the Boulevard Historic District was largely developed and the vast majority of properties were built and occupied. Single-family and multiple-family dwellings were most numerous, followed by churches and cultural institutions. Although little new construction took place over the ensuing three decades, larger forces affected the continued growth and cultural evolution within the district.

Ending the historic district's period of significance in 1935 coincided with the end of the majority of construction within the district and, importantly, construction of the landmark VMFA building. Beginning with the oldest extant resource, constructed in 1860, through the period of heaviest development in the first two decades of the twentieth century, by 1935, when the Great Depression was in full swing, nearly all buildable lots within the district had been developed. Houses and apartment buildings lined both sides of Boulevard, intermixed with several churches and the still-operating Robert E. Lee Camp #1 for disabled Confederate veterans and the later Home for Needy Confederate Women.

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In 1912, the first cultural institution specifically intended to serve as a memorial and museum was built by the Confederate Memorial Association. Independent of both the state and the R.E. Lee Camp, the association constructed their monumental building, named Battle Abbey, on a six-acre plot of land facing Boulevard and a short distance north of the R.E. Lee Camp complex. Financial difficulties and World War I stalled completion of the building, which did not officially open until 1921 (VHS n.d.).

While development within the district, particularly residential, slowed nearly to a halt by the beginning of the Great Depression, the government assistance programs of the era, coupled with state-ownership of the R.E. Lee Camp property, spurred new life into the district as a social and civic center, a trend that would continue to grow and evolve over the ensuing three decades.

Boulevard had begun as a locale of social support in 1884 with the founding of the R.E. Lee Camp #1 for Confederate veterans. Initially a private endeavor, the camp came under Commonwealth auspices in 1892, when it began to draw annual appropriations in exchange for transfer of title of its land to the Commonwealth. Thus, although funded by the Commonwealth and occupying state-owned land, the camp continued to operate independently through the 1920s. In 1932, the first major construction activity under Commonwealth support occurred when the Home for Needy Confederate Women was built on the west side of the R.E. Lee Camp, facing North Shepherd Street. Initially chartered in 1898 to “provide a home for needy wives, widows, sisters and daughters of Confederate Sailors, Soldiers, and Marines,” the organization first established a home on Grove Avenue closer to downtown Richmond through a combination of fund-raising efforts and Commonwealth appropriations. That building burned in 1916 and a new facility was sought. Determined to build a more substantial home for the women in its charge, the organization, led by Mrs. Andrew Jackson Montague, wife of the Governor, engaged the R.E. Lee Camp #1 with a request to set aside a plot for a new building. The camp obliged; however, it noted that the land was no longer theirs to give as it had been transferred to the Commonwealth. Through continued efforts by Mrs. Montague, the General Assembly agreed not only to provide the land, but also established an annual appropriation for its continued operation. The Federal Revival-style building was completed in 1932 and began operations that year; it was individually listed in the National Register in 1985 (VHLC 1985).

That same year, the General Assembly voted to further develop the R.E. Lee Camp property by dedicating a portion of land to the construction of a Commonwealth art museum. Soon known as the Virginia Museum of Fine Arts (VMFA), the museum was planned to be built with a private donation of \$100,000 from the Honorable John Barton Payne and house a collection of art he gave to the Commonwealth a decade earlier. Technically, the Commonwealth did not have the right to use land acquired from the R.E. Lee Camp #1 for this purpose; however, the General Assembly was able to negotiate an agreement with the camp administration permitting them to build the museum in exchange for also building an adjacent Confederate memorial garden. The VMFA building, a stunning example of Classical Revival style, was completed and dedicated in 1936 (VMFA n.d.).

Just a few years after the R.E. Lee Camp agreed to release a plot of its land to the Commonwealth for the construction of the art museum, they also promised a portion of the property to the United Daughters of



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the Confederacy (UDC) for a headquarters building, although it took two more decades before the UDC and the Commonwealth came to an agreement regarding the construction of the building (Blackard 2007).

Little development occurred on the camp property or within the entire Boulevard Historic District throughout the 1940s, although several events took place that would impact future development. In 1941, the last Confederate veteran at the R.E. Lee Camp passed away, which led to the closure of the facility and the transfer of all buildings and development rights to the Commonwealth. The first action taken by the General Assembly was removal of many of the deteriorated late 19<sup>th</sup>-century frame buildings and cottages that composed the camp. Many of the buildings were demolished, although several, including the mess hall and a cottage, were relocated within Richmond. The camp's land, Confederate Memorial Chapel, and Robinson House, as well as the Home for Needy Confederate Women, then became part of the memorial gardens and park surrounding the VMFA, thus greatly expanding the campus and interests of the museum (Cheek 1971). In 1948, another significant event in the history of the museum occurred with the appointment of a new director, Leslie Cheek. Cheek was heralded as a visionary and driving force behind the evolution of the museum from a "small local gallery to a nationally known cultural center" and guided the museum to great expansion and prominence (VMFA n.d.).

Another significant event for the cultural centers along Boulevard occurred in 1946, when the Confederate Memorial Association merged with the VHS. The Confederate Memorial Association had been formed in 1895 for the purpose of commemorating those who had died for the Confederacy. Although not related to the R.E. Lee Camp or supported by the Commonwealth, the memorial association constructed their building, Battle Abbey, on property directly north of the camp in 1912 (the building was not completely finished until 1921). By the 1940s, Battle Abbey had become a financial hardship on the association. The merger of the Confederate Memorial Association with the VHS allowed for the continued maintenance and preservation of the Battle Abbey building by the VHS in exchange for use of the facility for their collections (VHS n.d.).

The post-World War II era brought continued suburban growth to the west of downtown Richmond, which slowly began to erode the appeal of Boulevard and surrounding residential properties as many people moved to newer neighborhoods. This trend likely was augmented here as it was throughout the city by the closure of the streetcar lines that served the area until the 1940s, and certainly was influenced by the nationwide "white flight" phenomenon in which middle- and upper-class whites fled urban neighborhoods for suburbs. By the 1980s, Boulevard had transformed into a largely transient neighborhood occupied by students, renters, and a variety of short-term tenants. Many houses and apartments were converted to use as commercial or storefront functions, apartment buildings were converted to boarding houses and nursing homes, and others were left vacant or deteriorated.

Although the area was declining as a residential neighborhood, it continued to grow as a cultural destination as the museums and institutions located on and adjacent to the former R.E. Lee Camp property began to expand and evolve during a period of cultural renaissance. Beginning in the 1950s, the

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VMFA and VHS both underwent substantial growth and evolution and were joined in 1957 by the newly completed UDC headquarters, located between the two earlier institutions. The growth of these institutions drew people from not only the neighborhood, but the city, state, and entirety of the South, establishing them and the area as an important cultural center and destination.

During the Civil War centennial in 1961-1965, the Confederate Chapel held a variety of memorial services while the museums hosted special exhibits and memorialized the “Lost Cause” (Cheek 1971). The VHS and VMFA also greatly expanded their doctrines and offerings during this period and became recognized as some of the best museums in the South. Both the VMFA and VHS continued to grow through the early 2000s. The ongoing evolution of these institutions coupled with a number of rehabilitation and revitalization efforts to the district’s housing stock have created a neighborhood renaissance over the last 30 years. Once again, the Boulevard Historic District has become a sought-after neighborhood in which to live and destination to visit. Much of the revitalization and draw can be attributed to the anchoring museums and cultural institutions that are considered great assets to the neighborhood, and have earned the area the informal nickname “Museum District.”

**Significance: Social History and Architecture that Continued after 1935**

Extension of the Boulevard Historic District’s period of significance to 1959 is driven largely by the institutional development of the VMFA, UDC, and VHS. The following sections describe and summarize the growth and evolution, both physical and operational, of these organizations during the expanded period of significance and through the present-day.

***Battle Abbey-VHS***

1946 Merger of the Confederate Memorial Association with the Virginia Historical Society

Named after the church built by William the Conqueror to honor his men who died during the Norman Conquest, Battle Abbey remained the home of the Confederate Memorial Association Institute until 1946 when it was acquired by the VHS and the two organizations merged. By the 1940s, Battle Abbey faced dwindling attendance as a tourist attraction and with veterans of the Civil War rapidly dying off, there were fewer visitors and diminished financial support. In 1946, the memorial building became the property of the VHS, a scholarly institution founded in 1831 whose principal function was the operation of a research library. This merger occurred through the efforts of Douglas Southall Freeman, a noted historian, editor of *The Richmond News Leader*, and then president of the Confederate Memorial Association. He did not want to see Battle Abbey abandoned, and the VHS seemed like a logical choice to absorb the building and association (Sadler 2015). From 1946 until 1959, the VHS maintained Battle Abbey as an exhibition building separate from its headquarters located at 707 E. Franklin Street in downtown Richmond (VHS n.d.).

The VHS executive committee accepted Dr. Freeman’s proposal to merge for several reasons. By the 1940s, the VHS faced a problem common to all libraries; the lack of space. New collections, books, manuscripts, and museum pieces arrived at the Stewart-Lee House at 707 E. Franklin Street (the VHS

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headquarters since 1893) at a brisk rate, and the public and staff often shared the same work tables. Noted collectors such as Virginia and Alexander Weddell and John Stewart Bryan donated their private libraries, and Richard Steuart deposited his vast collection of Confederate weapons. All of these collections were significant additions to the VHS holdings, but the flow of materials overwhelmed both the existing space and the abilities of the small staff to process them in a timely fashion. It was clear that the VHS had outgrown the Stewart-Lee House and that it needed a new library. By this time, the librarian and future director of the VHS, John Jennings, estimated that the backlog of manuscripts made the collection unusable and that it would take ten years to process the materials with the current staffing. Battle Abbey, located on six acres of land next to the Robert E. Lee Camp #1 on Boulevard, offered room for expansion. The building could provide the VHS with enough space to display some portraits and artifacts, although not enough room to house the entire research library (Sadler 2015).

1959 VHS Headquarters Moves to the Expanded Battle Abbey

As the VHS executive committee considered various options in the 1950s, they first debated erecting a separate building on the Battle Abbey grounds to serve as a new library. However, Battle Abbey needed costly repairs for new heating and cooling systems, and plans for a new library stalled. The executive committee used consultants to help them decide whether to build a separate structure or to build an attached wing. In 1957, the committee decided, after comparing the estimated costs of a new building versus a wing, to approve construction of a new wing. Two years later the large, four-story west (rear) addition was completed, and the VHS moved its offices, books and manuscripts stacks, processing areas, and reading room into the new wing at Battle Abbey. Despite some trepidation about moving so far west from downtown Richmond, the decision to move the VHS headquarters to Boulevard was a turning point in the institution's history and in the history of Boulevard. Battle Abbey was rescued and in contrast with the Confederate Memorial Association, the VHS had goals that encompassed the full breadth of the Commonwealth's history (Sadler 2015).

For the first time in its existence, the VHS had the space it needed. The acquisition of Battle Abbey and the addition of the 1959 wing enabled the VHS to fulfill its mission of becoming an important research institution with a library, fixed exhibit galleries, publications, and lectures. The 1960 annual report noted that the VHS existed "for the purpose of discovering, preserving and disseminating historical knowledge about Virginia. The renovation of the Battle Abbey and the erection and occupation of a new library puts us well on the road toward the realization of one of these goals . . . our holdings are impressive but by no means an exhaustive collection of Virginiana. And so we must continue to expand our collections" (Sadler 2015). The 1959 completion of Battle Abbey's first addition and the relocation of VHS to Battle Abbey were of such significance to the district's overall history that this date was chosen as the end date for the extended period of significance.

1960-2014 VHS Further Expansion and Growth

Through the 1980s, the VHS collections grew at a remarkable rate, and an increasing number of researchers consulted its resources. With its reputation in the academic community secure, the VHS

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leadership expanded its mission, its headquarters, and its audience to include educational outreach, innovative exhibits, and active participation in the cultural life of the Commonwealth (Sadler 2015).

During the 1990s, the VHS more than doubled the size of Battle Abbey with the construction of new wings designed by prominent local architect Jim Glavé of Glavé Newman Anderson. The new wings designed by Glavé and his successors at Glavé & Holmes shared a goal of enhancing the building's historic Classical Revival core by using the same palette of materials and motifs, while, in keeping with then-current preservation theory, their fenestration and details made them clearly distinguishable from the original Battle Abbey and its 1959 rear wing. The 1992 south addition housed new galleries, an auditorium, offices, collections storage areas, a conservation lab, an education department, and a new reading room. The north wing, completed in 1998, provided office space and storage for the Virginia Department of Historic Resources and expanded gallery space for the long-term exhibition entitled *The Story of Virginia*. The 2006 addition included a new auditorium, additional gallery space, and an educational classroom (Sadler 2015). In 2015, a major project to renovate the facility, restore the murals and galleries in the building's historic core, and to maximize the public experience of the historic building and site were completed.

***Virginia Museum of Fine Arts-VMFA***

Following the Confederate Memorial Association's Battle Abbey building, which was the first true museum and cultural institution on Boulevard as it dates to 1912-1921, the second monumental building constructed on Boulevard, and first with Commonwealth support, was the VMFA. In 1932, the General Assembly accepted a gift of \$100,000 from the Honorable John Barton Payne for the construction of an art museum to house the collection he had given to the Commonwealth in 1919. The act authorized the Governor, John Pollard, and the Arts Commission to find an appropriate site for the proposed museum. While a number of sites were considered, the R.E Lee Camp #1 grounds became the favorite of Governor Pollard and the Commission. Negotiations were made between the Commonwealth and the camp, and a deal was reached permitting the construction of the museum on a small portion of the property in exchange for also constructing a Confederate memorial garden. The museum's original section, completed in 1936, was designed in the Classical Revival style, with strong reference to the English Renaissance style, by two architectural firms, Eggers and Higgins of New York and Peebles and Ferguson of Norfolk (VMFA n.d.).

With the death of the R.E. Lee Camp's last Confederate veteran pensioner in 1941, the entire camp property became the property of the Commonwealth control, and fifteen buildings in the Soldiers' Home complex, which were wood frame construction and had fallen into disrepair over the years, were demolished. The original c.1860 Robinson House, the chapel, and the gardens were retained and arrangements made for perpetual Commonwealth maintenance as a Confederate memorial park to be associated with the VMFA (VHLC 1986).

In 1947, the VMFA made its first major acquisition since its founding, the Lillian Thomas Pratt Collection of some 150 jeweled objects by Peter Carl Fabergé and other Russian workshops. The

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collection represented the largest public collection of Fabergé eggs outside of Russia. That same year, the museum also received the “T. Catesby Jones Collection of Modern Art.” Further donations in the 1950s came from Adolph D. and Wilkins C. Williams, as well as from Arthur and Margaret Glasgow (VMFA n.d.).

In 1948, a significant event that would guide the evolution and direction of the museum for the next two decades and through some of its largest periods of growth occurred when Leslie Cheek Jr. became the director of the VMFA. Cheek’s tenure was noted as having had a significant impact on the course of the institution, transforming the museum “from a small local gallery to a nationally known cultural center.” Cheek’s innovations included the world’s first “Armobile” in 1953, which was a travelling exhibit intended to reach rural and distant residents who may not otherwise have been able to visit the museum in Richmond. In 1960, he introduced the first night hours at a museum aimed at being more accessible to and reaching a broader public. Cheek was also known for cultivating a degree of theatrical “showmanship” in the exhibits during this time, such as velvet drapery for the installation of the Fabergé collection, the “tomb-like” setting of the museum’s Egyptian exhibit, and the use of music to set the mood in the galleries (VMFA n.d.).

1955-2002 Virginia Theater

In 1954, Cheek oversaw the first addition to the VMFA building with the construction of a theater facility. The *Virginia Theater* as it was called, was Cheek’s idea intended to expand the museum from a so-called “static” art gallery into one complemented by the arts of drama, acting, design, music, and dance. The addition, funded in part by philanthropist Paul Mellon, and designed by Merrill C. Lee, Architects, of Richmond served to combine the performing arts and visual arts in a single facility (VMFA n.d.).

Cheek supervised the entire design and construction process in consultation with Yale Drama theater engineers Donald Oenslager and George Izenour in order to produce a state-of-the-art facility. Cheek envisioned a central role for a theater arts division in the museum. The theater brought the arts of drama, acting, design, music, and dance alongside the static arts of the galleries. From its inception, the 500-seat Virginia Theater was the home for a VMFA-sponsored volunteer or “community theater” company, under the direction of Robert Telford. The company presented subscription seasons of live drama with both local players and occasional guest professionals offering many popular musical comedies to thousands of visitors annually. The theater also hosted offerings of the Virginia Music Society, Virginia Dance Society, and Virginia Film Society (VMFA n.d.).

Prior to his retirement from the VMFA in 1968, Cheek assisted the museum trustees with the selection of a new artistic director, one who he felt was capable of assuming the role and continuing his vision for Virginia Theater. In 1969, Keith Fowler was appointed as the new head of the museum’s theater arts division and artistic director of Virginia Theater. Under Fowler, the museum continued to grow and expand while Virginia Theater continued to serve as the headquarters for the Dance, Film and Music Societies with even more live theater operations. During Fowler’s tenure, Virginia Theater was home to

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Richmond's first resident Actors Equity/League of Resident Theaters (LORT) company, a troupe that combined community actors and New York-based professionals including core members Marie Goodman Hunter, Janet Bell, Lynda Myles, E.G. Marshall, Ken Letner, James Kirkland, Rachael Lindhart, and dramaturg M. Elizabeth Osborn. Fowler retained a focus on classics and musicals, but added an emphasis on new plays and the U.S. premieres of foreign works (VMFA n.d.).

The Virginia Theater came into the national spotlight on several occasions under Fowler's tenure. His debut production, *Marat/Sade* brought controversy as the first racially integrated company on the Virginia Theater stage, well after the major Civil Rights legislation of the 1960s theoretically had ended segregation throughout the country. In 1973, the VMFA and Virginia Theater drew national critical acclaim for its staging of *Macbeth*, starring E.G. Marshall and Clive Barnes that according to *The New York Times* was "probably the goriest Shakespearean production [sic] seen since Peter Brook's 'Titus Andronicus'." As Fowler expanded the offerings of the theater and continued to develop new plays and American premieres, Virginia Theater led Richmond into what some recall as a golden age of theater (VMFA n.d.).

The theater drew international attention in 1975 when the Soviet Arts Consul provided coverage on Moscow Television of Fowler's U.S.-premiere of Maxim Gorky's *Our Father* (originally *Poslednje*), a Virginia Theater production, which went on to a New York City premiere at the Manhattan Theater Club (VMFA n.d.).

Fowler resigned in 1977 over a dispute with the VMFA administration regarding controversial content in the theater's critically acclaimed premiere of Romulus Linney's *Childe Byron*. Throughout Fowler's tenure running Virginia Theater, the subscription audience grew from 4,300 to 10,000 patrons and the theater was recognized as a nationally significant center for the performing arts (VMFA n.d.).

Successive artistic directors Tom Markus and Terry Burglar renamed the company and its playhouse, "TheatreVirginia." Over the ensuing 20 years, the theater continued to run, but while mounting increasing budget deficits underwritten by the VMFA. In 2002, the decision was made to shut down the theater and its operations. For eight years the theater remained closed until it was revived and reopened in 2011 as the Leslie Cheek Theater. The theater's renovation and reopening reintroduced live performing arts to the VMFA, and while the Leslie Cheek Theater does not currently host a resident company, it is used for special theater, music, film, and dance showings (VMFA n.d.).

Mid-1960s- 2010 Further Growth and Expansion

Following construction of the Virginia Theater, the VMFA continued to expand and enlarge their traditional galleries through a series of additions and expansions, the most recent of which was completed in 2010. The first addition after the Virginia Theater was the South Wing, which was initiated in the mid-1960s but not formally completed and opened until 1970. The South Wing was designed by Baskervill & Son Architects of Richmond and provided additional gallery space, a new library, photography lab, art storage rooms, and staff offices.

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In 1976, a third addition to the VMFA, the North Wing, designed by Hardwicke Associates, Inc., Architects, of Richmond was completed. The wing served as the new main entrance for the museum, with a separate dedicated entrance for the theater. It also added three more gallery areas, two of which were for temporary exhibitions and one for an Art Nouveau Collection acquired in 1971 with a gift of funds from Sydney and Frances Lewis of Richmond. Additionally, the wing provided space for a members’ dining room, gift shop, and other visitor amenities. Built adjacent to the wing was a sculpture garden with a cascading fountain designed by landscape architect Lawrence Halprin (VMFA n.d.).

In the following years, the Lewis and Mellon families made major donations from their extensive private collections, as well as providing some of the funds to house them. As beneficiaries, the Lewises’ selected architect Hardy Holzman Pfeiffer Associates of New York to design the fourth addition to the museum. The West Wing enclosed 90,000 square feet of space and was completed in December 1985. The wing now houses the Lewis and Mellon family collections (VMFA n.d.).

In 1989, the VMFA campus expanded when they acquired the adjacent Home for Needy Confederate Women building after the last of its residents were relocated to other health care centers. At that time, the Commonwealth turned over the building and grounds to the VMFA for use by the museum. The building was renovated and renamed the Pauley Center, and is currently used as museum offices, meeting rooms, and event space. In 1993, the Commonwealth also transferred care of the Robinson House from the Department of General Services to the VMFA.

The most recent expansion occurred in May 2010, when the VMFA opened a \$150-million building expansion known as the McGlothlin Wing, adding 165,000 square feet and increasing the museum’s gallery space by nearly 50 percent. The architecture-award-winning addition introduced a significant aspect of Modern design to the building while also providing a reimagined and improved pedestrian campus. The addition was appended to the north side of the Virginia Theater and replaced the 1976 wing, which allowed the new wing to reorient the museum toward Boulevard and utilize the original 1936 entrance. The museum continues to operate as one of the oldest and largest state-funded museums in the South.

***United Daughters of the Confederacy Memorial Building-UDC***

*Much of the following was paraphrased from the “United Daughters of the Confederacy Memorial Building” National Register of Historic Places Inventory Form- Blackard 2008*

The last monumental building constructed along Boulevard was the National Headquarters of the UDC. Located on a portion of the former Robert E. Lee Camp #1 property immediately north of the VMFA, the site for the building was initially offered to the UDC by the camp in 1935; however, it was not until 1950 that both the UDC convention and the General Assembly agreed to the establishment of a national headquarters for the organization and construction of a building on Boulevard.

The founding of the UDC grew out of the numerous local efforts by women immediately following the

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Civil War to assist soldiers and their families through benevolent efforts and to honor the memory of those who lost their lives in service to the Confederate States of America. The UDC was founded to collect and preserve materials associated with the war and to protect, preserve, and mark places where Confederate soldiers distinguished themselves; to assist worthy Confederate descendants in securing a proper education; to assist the survivors of the war and those dependent on them; to honor the memory of those who served and those who fell in the service of the Confederate States of America; and to record the part played during the war by southern women.

The search for a UDC headquarters site began in 1920 at the national UDC Convention in Tampa, Florida. At that time, the Confederate Memorial Literary Society offered a plot of land adjacent to the White House of the Confederacy in Richmond for the purpose of “erecting a fire-proof building suitable for library, auditorium, convention rooms, etc.” The offer was accepted by vote of convention, but no further action was taken. The Convention of 1933, meeting in Baltimore, Maryland, established a “Committee on the Business Office.” At the 1934 General Convention, in New York, New York, this Committee reported having established a “permanent Business Office” at 5330 Pershing Ave. in St. Louis, Missouri.

A “Committee on Investigating Site for General Headquarters” was appointed in 1948, and solicited viable offers from all State Divisions. The Virginia UDC appointed Anne V. Mann of Petersburg, Mrs. Lewis Littlepage of Norfolk, and Mrs. Ferguson Cary of Alexandria as their committee to locate a suitable site to offer. At the October 1949 Virginia Division Convention, Mann read promissory letters from various Commonwealth officials offering a tract of land at the site of the former Robert E. Lee Camp #1 Soldiers Home in Richmond. The Virginia Division voted to recommend that site, and to approve \$10,000 in support of the building fund.

At the 1949 UDC Convention in New Orleans, six potential sites for the national headquarters recommended by the various UDC state divisions were considered, including properties in Charleston, South Carolina; two in Jackson, Mississippi; Montgomery, Alabama; Savannah, Georgia; and the property offered by the R.E. Lee Camp on Boulevard in Richmond, Virginia.

The convention selected the site along Boulevard, and that year, the Virginia Division of the UDC lead by Anne Mann successfully negotiated with outgoing Governor William Tuck for the property. A bill was introduced in the 1950 session of the General Assembly by Senators Gray, Varden and Goode, authorizing the Governor to transfer the land to the UDC and authorizing a General Assembly expenditure of \$10,000 toward building costs, with the said building to be approved by the Virginia Fine Arts Commission. Governor John Battle signed the deed on March 15, 1950.

The Memorial Building Committee approved final plans designed by Richmond Architect Louis W. Ballou on February 10, 1954, and the design for the proposed “Memorial Building to the Women of the South” was unveiled on the cover of the May 1954 *UDC Magazine*. Bids were advertised, and the contract was awarded to J. Kennon Perrin of Richmond, Virginia. The groundbreaking was held in pouring rain on April 17, 1955. Speakers were Dr. Churchill J. Gibson, Rector of St. James Episcopal



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Church, State Senator W. Garland Gray, and Virginia Governor Thomas Stanley. The *Richmond News Leader* carried the story on two pages of its April 18, 1955, edition. Since the groundbreaking was so elaborate, a quiet cornerstone ceremony was held on June 4, 1956, superintended by Anne V. Mann. The *News Leader* printed a photograph of the cornerstone tablet inscription: "This Building is erected to the Glory of God and The Memory of Confederate Mothers. MCMLVI". In conjunction with the UDC Convention of 1957, the dedication program and grand opening took place on November 11, 1957, with the participation of the John Marshall High School orchestra and the Richmond Light Infantry Blues Color Guard. The ceremony was followed by a tea in honor of the UDC hosted by the VMFA.

The UDC is the only building in the United States built as a memorial to the women of the Confederacy largely through the contributions of women and is, in a sense, a testament to the public roles that women assumed through the work of the UDC as historians, organizers, fundraisers, and builders. As the UDC national headquarters, the Memorial Building represents the formal organization of those efforts into a national effort in 1894. Although housed in a building of the 20<sup>th</sup> century, the UDC headquarters is the national symbol for this organization that evolved out of the earliest efforts by the women of the former Confederate States of America to perpetuate the memory of the Confederacy and to honor the soldiers who fought and died in its service. Over time, its membership has grown to include chapters and divisions in 33 states, including not only those formerly belonging to the Confederacy, but also those in the north and across the west. It is the principal institution of the organization, and the only national symbol of the UDC.

***Confederate Memorial Chapel***

The Confederate Memorial Chapel remained in use by the residents of the R.E. Lee Camp until 1941, when the last Confederate veteran living at the camp passed away. At that point, the 1883 chapel was transferred to the Commonwealth along with the camp property. The chapel continued to hold services but was used less and less and only by small congregations. The frequent turnover in occupancy and the limited financial abilities of the congregations meant that it gradually fell into disrepair (Cheek 1971).

In 1960, a group of concerned citizens formed a committee to sponsor the restoration of the chapel as part of local Civil War Centennial activities. Headed by Mrs. James Branch Cabell, the citizens appealed to the governor for funds to repair the deteriorated wood flooring and steps, the sagging and cracked stained-glass windows, the belfry, and the many other dilapidated elements. Taxpayer funds were granted and along with additional private money, the chapel was repaired and restored in 1960 and 1961 (Cheek 1971).

The restoration of the chapel coincided with the beginning of the Civil War Centennial, when the chapel and memorial garden became a destination for visitors. During the five-year centennial, more than fifteen denominations held services in consecutive months in the chapel. Unfortunately, after the centennial ended, the chapel reverted to only sporadic use and was largely vacant until 1970 when St. Timothy's Anglican Church began hosting services in the building (Cheek 1971). For a period of time beginning in the 1990s, the chapel was leased by the Sons of the Confederate Veterans, who offered

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interpretive tours of the building. Currently, the building is managed and operated by the VMFA and remains open to the public.

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**Section 11. Form Prepared By**

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date: July 2015

**Section: Photographs:**

Name of Property: Boulevard Historic District Expansion, 2015  
City or Vicinity: Richmond  
County: Independent City State: Virginia  
Photographer: Dara Friedberg (unless otherwise noted)

Photo 1 of 17: UDC Memorial Building  
Front Facade, Facing Southwest  
Photo taken April 2015

Photo 2 of 17: UDC Memorial Building  
Front Facade, Facing Northwest  
Photo taken April 2015

Photo 3 of 17: UDC Memorial Building  
Rear and South Side, Facing Northeast  
Photo taken April 2015

Photo 4 of 17: VMFA  
Front Façade showing 1955 North Wing and Mid-1960s South Wing, Facing Northwest  
Photo taken April 2015

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Photo 5 of 17: VMFA

Mid-1960s South Wing, Facing Northeast  
Photo taken April 2015

Photo 6 of 17: VMFA

1985 West Wing, Facing Northeast  
Photo taken April 2015

Photo 7 of 17: VMFA

2010 North Wing, Facing Southeast  
Photo taken April 2015

Photo 8 of 17: VHS

Front Façade with 1998 North Wing and 2006 South Wing, Facing Southwest  
Photo taken April 2015

Photo 9 of 17: VHS

1992 Rear Wing, Facing East  
Photo taken April 2015

Photo 10 of 17: VHS

1998 North Wing, Facing Southwest  
Photo taken April 2015

Photo 11 of 17: VHS

Front Façade with 2006 South Wing and 1998 North Wing, Facing Northwest  
Photo taken April 2015

Photo 12 of 17: Representative Noncontributing Resource

107 S. Boulevard, Facing Southeast  
Photo taken April 2015

Photo 13 of 17: 1957 Apartment Building

118 S. Boulevard, Facing Southwest  
Photo taken April 2015

Photo 14 of 17: Representative Alteration

Window Replacements, 100 N. Boulevard, Facing West  
Photo taken April 2015

Photo 15 of 17: Representative Alteration

Enclosed Rear Porch, 19 N. Boulevard, Facing Northwest

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Photo taken April 2015

Photo 16 of 17: Representative Alteration

Garage Modifications, Alley between Floyd Avenue and Main Street, Facing Northwest

Photo taken April 2015

Photo 17 of 17: Representative Alteration

Addition, 201-203 N. Boulevard, Facing Southeast

Photo taken April 2015

**Historic Photographs**

Historic Photo 1: VMFA, Front Façade, Facing East, Circa 1936

Unknown Photographer. Source: Valentine Richmond History Center

Historic Photo 2: VMFA, Virginia Theater Entrance, Facing Southwest, Circa 1955

Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

Historic Photo 3: VMFA, Virginia Theater Entrance Detail, Facing Southwest, Circa 1955

Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

Historic Photo 4: VMFA, Rear Facade, Facing East, Circa 1940s

Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

Historic Photo 5: VMFA, 1976 North Wing, Facing Southeast, Circa 1980s

Unknown Photographer. Source: Virginia Department of Historic Resources

Historic Photo 6: VMFA, 1976 North Wing, Facing West, Circa 1967

Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

Historic Photo 7: UDC, Front Facade, Facing Northwest, Circa 1957

Unknown Photographer. Source: Card Cow

Historic Photo 8: VHS, Front Facade, Facing Southwest, Circa 1920s

Unknown Photographer. Source: Valentine Richmond History Center

Historic Photo 9: VHS, Rear Facade, Facing Southwest, Circa 1920s

Unknown Photographer. Source: Valentine Richmond History Center

Historic Photo 10: VHS, Birds Eye View, Facing West, Circa 1940s

Unknown Photographer. Source: Valentine Richmond History Center

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Historic Photo 11: VHS, 1959 Addition, Facing Southeast, Circa 1959  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

Historic Photo 12: VHS, 1959 Addition, Facing Northeast, Circa 1959  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

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Historic Photo 1: VMFA, Front Façade, Facing East, Circa 1936  
Unknown Photographer. Source: Valentine Richmond History Center

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Historic Photo 2: VMFA, Virginia Theater Entrance, Facing Southwest, Circa 1955  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection



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Historic Photo 3: VMFA, Virginia Theater Entrance Detail, Facing Southwest, Circa 1955  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

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Historic Photo 4: VMFA, Rear Facade, Facing East, Circa 1940s  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

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Historic Photo 5: VMFA, 1976 North Wing, Facing Southeast, Circa 1980s  
Unknown Photographer. Source: Virginia Department of Historic Resources

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Historic Photo 6: VMFA, 1976 North Wing, Facing West, Circa 1967  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

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Historic Photo 7: UDC, Front Facade, Facing Northwest, Circa 1957  
Unknown Photographer. Source: Card Cow

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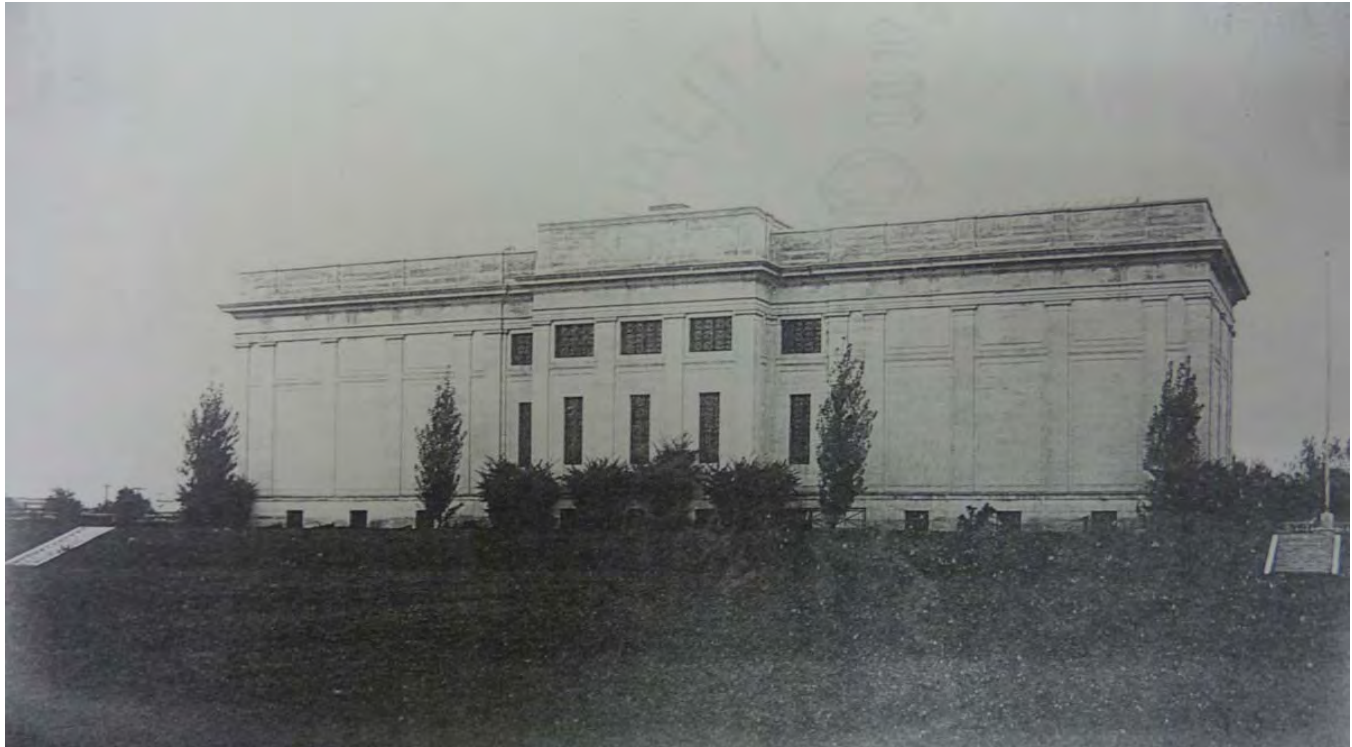
Historic Photo 8: VHS, Front Facade, Facing Southwest, Circa 1920s  
Unknown Photographer. Source: Valentine Richmond History Center

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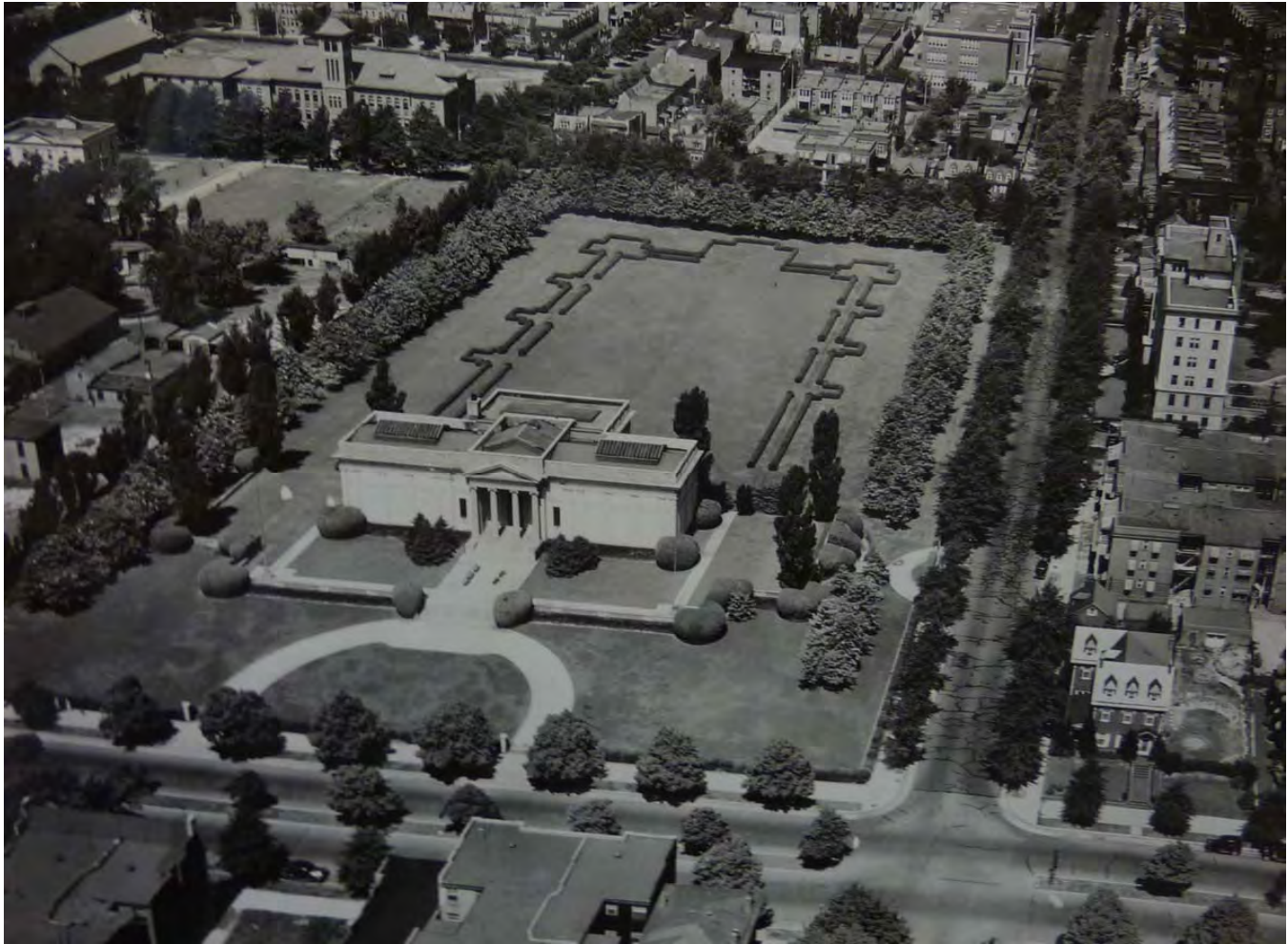
Historic Photo 9: VHS, Rear Facade, Facing Southwest, Circa 1920s  
Unknown Photographer. Source: Valentine Richmond History Center

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Historic Photo 10: VHS, Birds Eye View, Facing West, Circa 1940s  
Unknown Photographer. Source: Valentine Richmond History Center



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Historic Photo 11: VHS, 1959 Addition, Facing Southeast, Circa 1959  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection

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Historic Photo 12: VHS, 1959 Addition, Facing Northeast, Circa 1959  
Unknown Photographer. Source: Virginia Historical Society, W. Harry Bagby Collection



**Photo Key - Boulevard Historic District 2015 Update,  
Richmond, VA, VDHR # 127-0398**

 Historic District Boundary

 Photo Location and Direction





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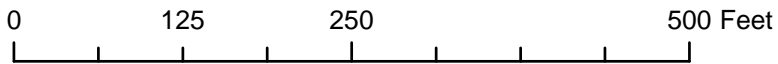


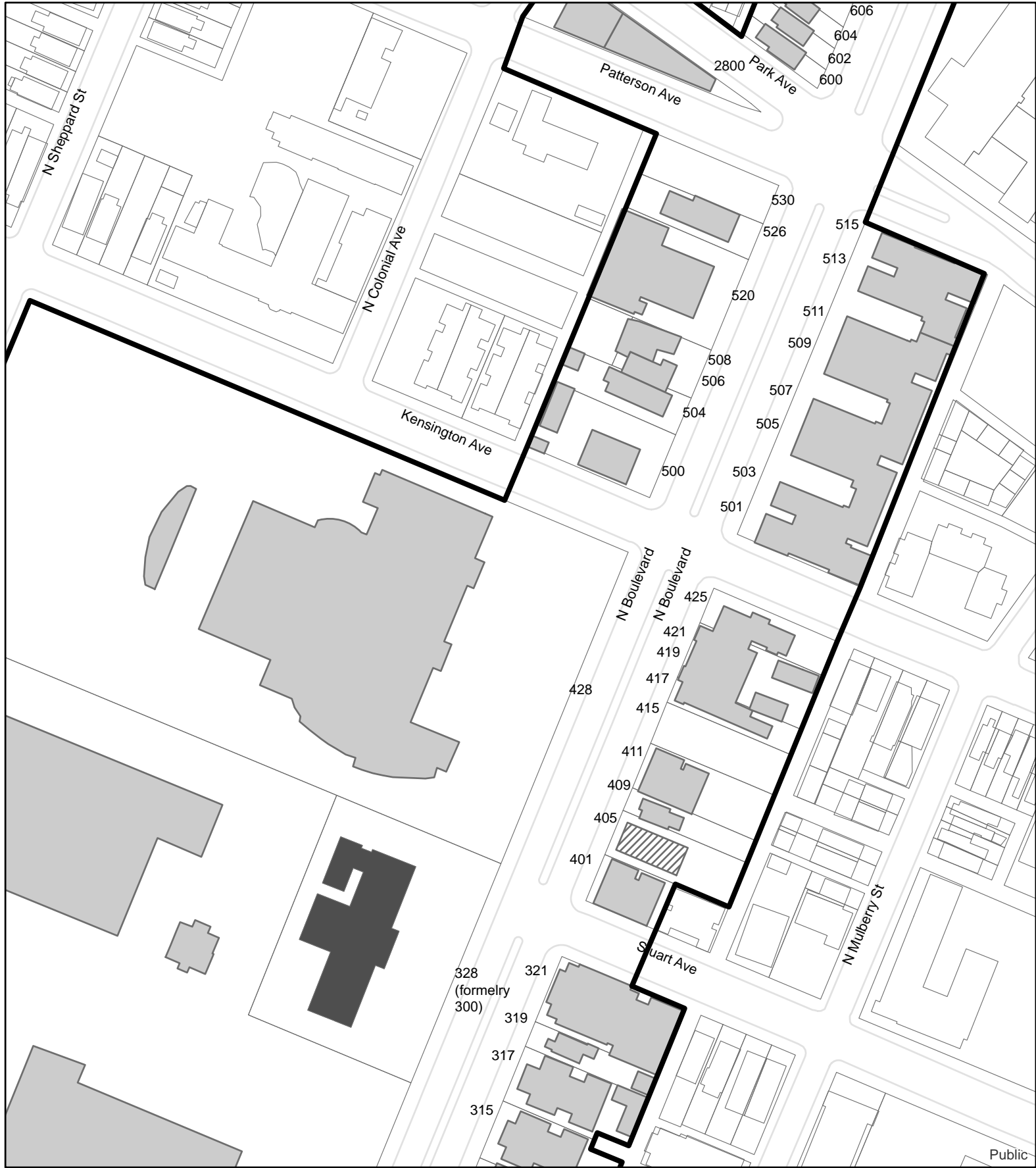


# Sketch Map - Boulevard Historic District 2015 Update

## VDHR # 127-0398





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-  Noncontributing

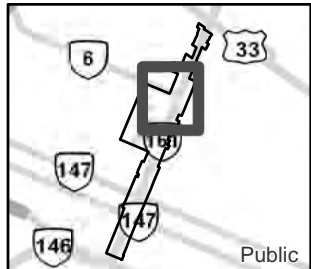




# Sketch Map - Boulevard Historic District 2015 Update

## VDHR # 127-0398





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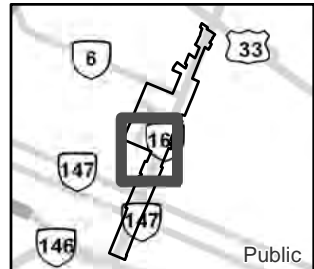
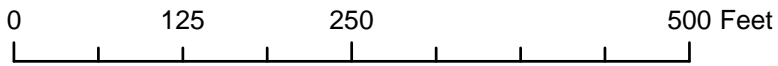




# Sketch Map - Boulevard Historic District 2015 Update

## VDHR # 127-0398

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Public

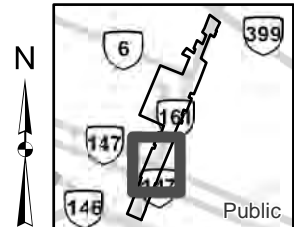
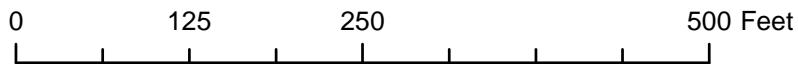
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# Sketch Map - Boulevard Historic District 2015 Update

## VDHR # 127-0398

-  Historic District Boundary
-  Newly Contributing
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Public

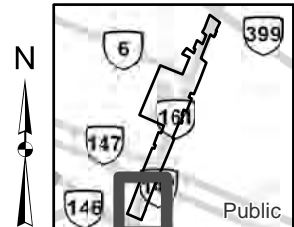
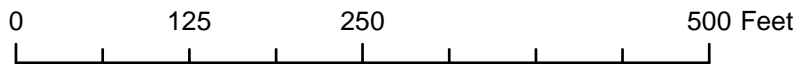
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# Sketch Map - Boulevard Historic District 2015 Update

## VDHR # 127-0398

-  Historic District Boundary
-  Newly Contributing
-  Original Contributing
-  Noncontributing





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N. BOULEVARD

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VIRGINIA HISTORICAL SOCIETY

ROUTE 6

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STOP

Support the  
A. R. R. R. R. R.  
for the  
Virginia  
Institute of  
Quality

Support the  
A. R. R. R. R.  
for the  
Virginia  
Institute of  
Quality



ROBINS CENTER FOR VIRGINIA HISTORY







STREET LIGHTS  
FOR ALL SEASONS

103

GHS

VOLVO

AYK



118

PRIVATE PROPERTY







PROPERTY OF  
CITY OF  
RICHMOND





UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Boulevard Historic District

MULTIPLE NAME:

STATE & COUNTY: VIRGINIA, Richmond

DATE RECEIVED: 8/14/15 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 9/29/15  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 86002887

NOMINATOR: STATE

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 9-29-15 DATE

ABSTRACT/SUMMARY COMMENTS:

**Additional Documentation Approved**

RECOM./CRITERIA Accept  
REVIEWER Edson Beall DISCIPLINE History  
TELEPHONE \_\_\_\_\_ DATE 9-29-15

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.

National Register of Historic Places  
Memo to File

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

8600 2387

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

RESUBMISSION

Boulevard Historic District  
Richmond (Independent City)  
VIRGINIA

~~Substantive Review~~

Working No. 03/06/86  
Fed. Reg. Date: 2/3/87  
Date Due: 9/20/86  
Action:  ACCEPT 9-18-86  
 RETURN  
 REJECT  
Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments:

*district has been resubmitted - 300 N. 2nd is now identified as non-contributing - district is historically & architecturally significant in the development of Richmond*

Recom./Criteria accept A+C  
Reviewer Patrick Anderson  
Discipline Historian  
Date 9/18/86  
\_\_\_\_\_ see continuation sheet

Nomination returned for: \_\_\_\_\_ technical corrections cited below  
\_\_\_\_\_ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible?  yes  no

7. Description

Condition

- excellent
- good
- fair
- deteriorated
- ruins
- unexposed

Check one

- unaltered
- altered

Check one

- original site
- moved date \_\_\_\_\_

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

---

**8. Significance**

Period \_\_\_\_\_ Areas of Significance—Check and justify below

Specific dates \_\_\_\_\_ Builder/Architect \_\_\_\_\_

Statement of Significance (*in one paragraph*) \_\_\_\_\_

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

---

**9. Major Bibliographical References**

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**10. Geographical Data**

Acreage of nominated property \_\_\_\_\_

Quadrangle name \_\_\_\_\_

UTM References \_\_\_\_\_

Verbal boundary description and justification \_\_\_\_\_

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**11. Form Prepared By**

---

**12. State Historic Preservation Officer Certification**

The evaluated significance of this property within the state is:

\_\_\_\_\_ national      \_\_\_\_\_ state      \_\_\_\_\_ local

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

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**13. Other**

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_ Phone: \_\_\_\_\_

Divisions  
Forestry  
Historic Landmarks  
Litter Control  
Parks and Recreation  
Soil and Water Conservation



# COMMONWEALTH of VIRGINIA

*Department of Conservation and Historic Resources*

*Division of Historic Landmarks*

H. Bryan Mitchell, Director

221 Governor Street  
Richmond, Virginia 23219  
Telephone (804) 786-3143

July 29, 1986

Mr. Jerry Rogers, Keeper  
National Register of Historic Places  
Department of the Interior  
National Park Service  
1100 L Street, NW  
Washington, D. C. 20240

RE: BOULEVARD HISTORIC DISTRICT, City of Richmond - Resubmission

Dear Mr. Rogers:

Please find enclosed our nomination report for the Boulevard Historic District, City of Richmond, which we are resubmitting in reply to our reviewer's comments of April 18, 1986. Please note that the modern building at 300 N. Boulevard is considered as a noncontributing element in this revised report. One comment letter is enclosed.

We hope your staff will be able to list the district during the present federal fiscal year.

Sincerely,

*Susan W. Alexander*  
Susan W. Alexander  
Registrar

AUG 6 1986

Divisions  
Forestry  
Historic Landmarks  
Litter Control  
Parks and Recreation  
Soil and Water Conservation



# COMMONWEALTH of VIRGINIA

*Department of Conservation and Historic Resources*

*Division of Historic Landmarks*

H. Bryan Mitchell, Director

221 Governor Street  
Richmond, Virginia 23219  
Telephone (804) 786-3143

February 27, 1986

Mr. Jerry Rogers  
National Register of Historic Places  
Department of the Interior  
National Park Service  
1100 L Street, NW  
Washington, D.C. 20240

RE: NATIONAL REGISTER OF HISTORIC PLACES NOMINATIONS

Dear Mr. Rogers:

The enclosed report, Boulevard Historic District, Richmond (city), Virginia, is being submitted in nomination to the National Register of Historic Places. There is one comment letter from the City of Richmond, Department of Planning and Community Development.

Sincerely,

*Susan W. Alexander*

Susan W. Alexander  
Register

Enclosure

MAR 6 1986

City of Richmond  
Department of  
Planning & Community Development



900 East Broad Street, Richmond, Virginia 23219  
804-780-5445

January 30, 1986



Mr. H. Bryan Mitchell  
State Historic Preservation Officer  
Division of Historic Landmarks  
Department of Conservation & Historic Resources  
221 Governor Street  
Richmond, Virginia 23219

Dear Bryan,

The City of Richmond Department of Planning and Community Development appreciates the opportunity to comment on the proposed designations of the FAN AREA HISTORIC DISTRICT EXTENSION and BOULEVARD HISTORIC DISTRICT.

In light of the long term goals of the Certified Local Government (CLG) program where the state and local government are to work in concert, we felt it inappropriate to comment at the public hearing on the 28th. We do feel that some thought should be given in the future to securing local government input prior to going public.

Please note our concerns.

The Department of Planning & Community Development is supportive of the BOULEVARD HISTORIC DISTRICT as a unique architectural environment within the City of Richmond. Additional emphasis should be placed on its planning significance both as a north-south connector hub or rim and divided roadway ("Boulevard") compared to a "laid out" road from an earlier plan that was never realized. The uniqueness of the street comes from the orientation of the buildings compared with the surrounding "fan" areas.

One change in the boundary should be considered. While Boulevard is a linear district defined by the one street spine the property parcel layout in the 0-300 blocks of South Mulberry Street and 100-300 blocks of South Colonial Avenue relate to Boulevard more so than the "fan" areas. By including these areas in the Boulevard district you more completely describe the planning/urban design impact of the Boulevard, especially south of Cary St.

The Department of Planning & Community Development is not supportive of the FAN AREA HISTORIC DISTRICT EXTENSION as it is currently proposed. In general the area defined is too large for the quality and quantity of the architectural



resources there. In addition, the City sees several problems caused by this type of broad approach to defining resources. The end result is a mixing of signals by the state to the local government.

The area in question is not a part of the Fan and is not a cohesive residential area as suggested in the statement of significance. It is a border/buffer zone between two residential areas; the Fan, and Randolph. Land use is the key to this - as even the historical background statement notes, the large number of lumbers mills-woodworking businesses located there as well as the Virginia Railway and Power Company complex, could not be there if it was cohesively residential area. Likewise its historical development, architectural character and most of all - physical integrity can not be the same as the Fan because of this land use pattern.

In further support of the border/buffer zone interpretation, the spine of the extension area is Cary Street. Cary Street, in the form of the Westham plank road, was there long before the Fan, Randolph or even Sidney (or Sydney) were thought of. Typical of other major streets that were originally trails, development north of the street was not always the same as south of. In this case the confusion is caused by the difference being only slight. As noted in the historical background statement there are more frame structures and more houses per block (narrower parcels) than in the Fan. This is in fact a good general description of the Randolph area. What has happened is a portion of the Randolph area has been severed from the body of it by the crosstown expressway, much like North Jackson Ward was severed by I-95.

Since the area proposed is not a part of the Fan its individual architectural integrity should stand on its own more so than if it were an extension. Because of the mixed land use, and the buffer nature of the area, the architectural quality of the area is spotty at best in the opinion of the Department of Planning & Community Development. It should be noted that while the report states 658 building are contributing and only 57 noncontributing buildings are located in the area a specific list was not available at the time this letter was being prepared. We request the opportunity to evaluate this list when it becomes available. In a candid evaluation of the buildings on their own, rather than assumed contributing qualities as a part of the Fan the spotty nature of the resources will be evident.

The trend to define districts for designation with a planning/urban design criteria as the only or major factor of significance, appears to have started recently. It follows a general trend in preservation to recognize resources in a broader and broader range than the architectural - historical criteria used 10 or 20 years ago. It is analogous to the growth in appreciation of Industrial and commercial resources that occurred during the 70's. While this expansion may be appropriate there are several problems created by this broadening of scope. The National Register (and State) are in jeopardy of losing creditability in the eyes of the general planning profession and the public if the N.R. designations become too detached from its architectural origins. If

H. Bryan Mitchell  
January 30, 1986  
Page 3

people can't see the significant qualities in an area, they won't understand why it was designated. The N.R. designation used to be and hopefully still does mean something of notable quality, not the lowest common denominator of "resources". Lastly, when resources are defined by non-architectural qualities and design controls are imposed based on traditional architectural nature (Secretary of Interior Standards) hardships will occur because these standards are too strict. You don't protect the mass, scale and setback of an urban design area by controlling details. If these are what you want to protect why bother with details in the first place.

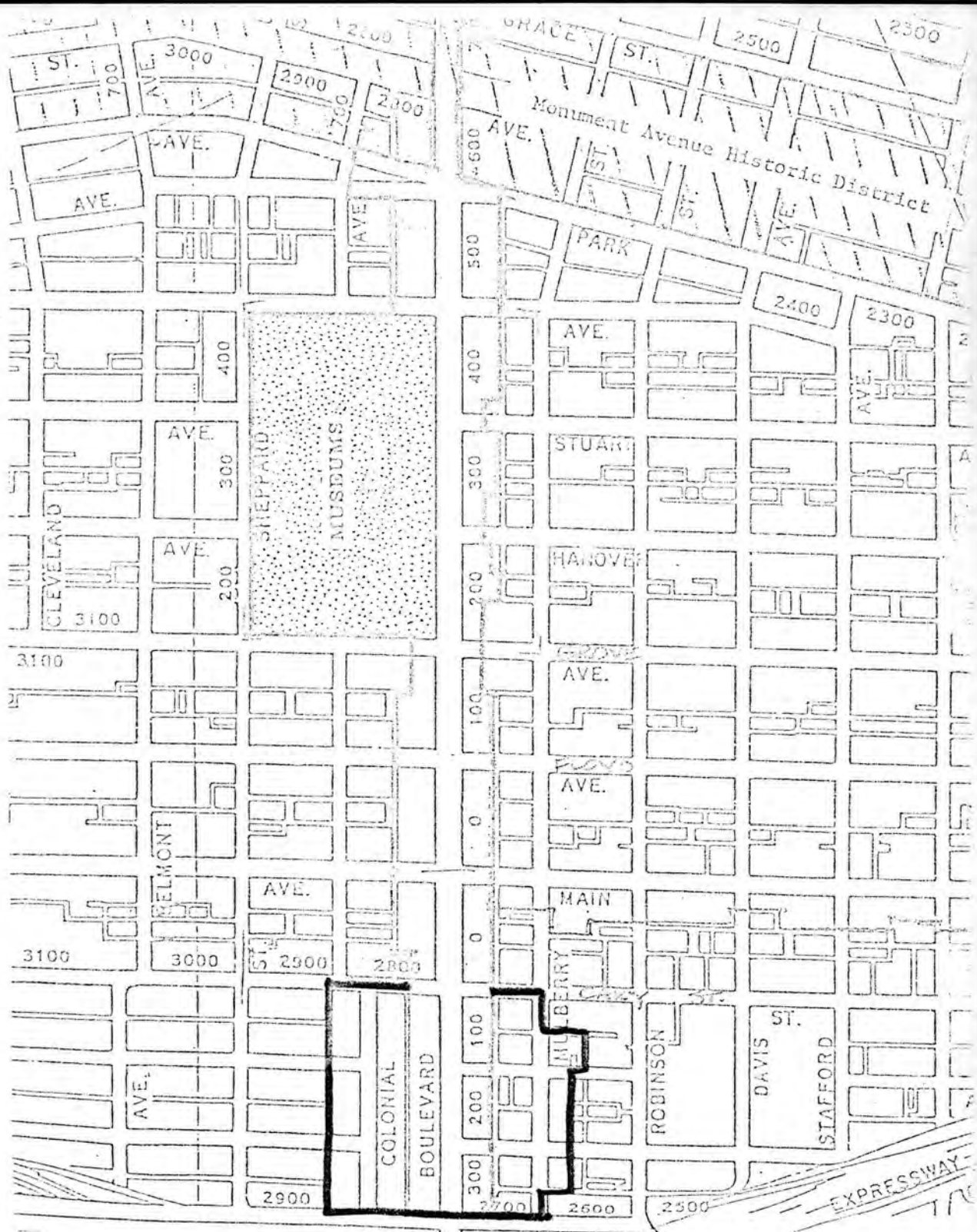
The Fan Area is an excellent example where the sum of the urban design parts is perhaps greater than the individual architectural merits of the buildings involved. There are too many structures with porches missing, windows gutted and brick front facades painted to defend its designation on architectural integrity grounds alone. When urban design elements of scale, material and rhythm are included then the designation is far more defensible. The Boulevard is an area of fair/good architectural quality with occasional good design (usually in the public buildings) but needs its planning/urban design qualities mentioned (as suggested herein) for its designation to be strongly defensible. The fan area extension may in fact have some of the urban qualities of scale and setback mention but is architecturally weak. The net effect of this trend to designate areas of weak architectural quality or minimal individual design quality is to confuse the public as to what should be preserved. Also, in some instances it will make difficult conditions for local governments to address in a comprehensive planning manner at a later date. The net effect of this trend on local government is by action, to say that the N.R. is to become the lowest level of designation. Yet the CLG program implies that the local designation is to be the lowest, by requiring ARBs to control areas equal to or greater than N.R. districts. Hence the mixed signals.

In closing we are supportive of the concept of a Boulevard District but not of a Fan Area Historic District Extension.

Sincerely,



Charles T. Peters  
Director  
Dept. of Planning & Community Dev.



SHEPPARD  
MUSEUMS

COLONIAL  
BOULEVARD

MULBERRY  
ST.

ROBINSON  
ST.

DAVIS  
ST.

STAFFORD  
ST.

EXPRESSWAY

Monument Avenue Historic District

GRACE ST.

ST.

3000

2900

2800

2700

AVE.

AVE.

AVE.

4500

PARK

2400

2300

AVE.

AVE.

AVE.

AVE.

CLEVELAND

3100

200

300

400

AVE.

3100

BELMONT

3100

3000

2900

2800

AVE.

100

200

300

400

MAIN

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

AVE.

ROBINSON

DAVIS

STAFFORD

2500

2500

EXPRESSWAY

DATE 3/24/86  
TIME OF CALL AM PM

TELEPHONE REPORT

1. CALL  TO:  FROM (Name)  
Susan Alexander & David Edwards

2. ADDRESS (Tel. No. if needed)  
VA Shpo Office 804/  
786-3143

3. SUBJECT, PROJECT NO., ETC.  
Re: Boulevard Historic Dist. Richmond, VA

4. DETAILS OF DISCUSSION  
(UDC Bldg.)

Noticed in text that 300 N. Boulevard, <sup>Museum</sup> built in 1955-57 was listed as contributing. Susan Alexander referred me to David Edwards who said he was instructed by the SHPO to include it as contributing.

NAME OF PERSON PLACING/RECEIVING CALL  
Joyce McP

TITLE  
NR

OFFICE

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received MAK 6.1986  
date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic N/A (DHL File No. 127-398)  
and or common BOULEVARD HISTORIC DISTRICT

2. Location

street & number 10-300 Blocks of South Boulevard and 10-800 Blocks of North Boulevard N/A not for publication  
city, town Richmond N/a vicinity of  
state Virginia code 51 county (City) code 760

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<u>N/A</u>	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple Owners  
street & number N/A  
city, town Richmond N/A vicinity of state Virginia zip code 23220

5. Location of Legal Description

courthouse, registry of deeds, etc. Richmond City Hall  
street & number 900 East Broad Street  
city, town Richmond, state Virginia zip code 23219

6. Representation in Existing Surveys

(See Continuation Sheet #30 )

(1) Division of Historic Landmarks  
title Survey (File No. 127-398) has this property been determined eligible?  yes  no  
date May 1985  federal  state  county  local  
depository for survey records Division of Historic Landmarks, 221 Governor Street  
city, town Richmond state Virginia zip code 23219

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		N/A

**Describe the present and original (if known) physical appearance**

### SUMMARY DESCRIPTION

The Boulevard Historic District is a linear district extending the length of thirteen city blocks in the city of Richmond. Comprised of the buildings that face the 10-800 blocks of North Boulevard and the 10-300 blocks of South Boulevard, the district contains 145 contributing building, 64 contributing structures (mostly garages), and 1 historical object - an equestrian statue of Confederate General Stonewall Jackson located at the intersection of North Boulevard and Monument Avenue. Developed almost entirely between 1910 and 1935, the Boulevard is lined with distinguished town houses, apartment buildings, impressive churches, and three monumental public buildings of exceptional local architectural significance - Battle Abbey (Virginia Historical Society), the Virginia Museum of Fine Arts, and the National Headquarters of the United Daughters of the Confederacy. A fashionable address for early 20th-century middle-and upper-income residents, the dwellings along the Boulevard display a variety of popular architectural styles of the period including the Colonial Revival, Spanish Eclectic, and Tudor Revival styles. The picturesque quality of the Boulevard's cohesive and compact building fabric is further enhanced by the handsome trees and street lamps that line the street and the grassy median which divides the flow of traffic. Serving as a gateway to Byrd Park to the south, the Boulevard is also a distinctive major north-south thoroughfare in a city that is primarily oriented east to west. So strong is the integrity of the district, that only five noncontributing buildings are included within its boundaries.

### ARCHITECTURAL ANALYSIS

The Boulevard is divided into North Boulevard, north of Main Street and South Boulevard, south of Main Street. Originally laid out as Clover Street in the plan for the town of Sydney, the street was renamed Boulevard by 1890 and served as a direct access from the Main Street trolley line to Reservoir Park (now Byrd Park) to the south.

The Boulevard is also associated with the 19th-century estate of Channing M. Robinson whose land was divided by Clover Street. The Robinson House, constructed ca. 1860, still survives and is located northwest of the present Virginia Museum of Fine Arts. It is a large two-story brick Italianate dwelling with a projecting front porch of paired chamfered columns. Its tall double-sash windows are adorned with decorative scroll window crowns and the building's hipped roof is crowned by a belvedere. The house, which is currently used by the museum, is the oldest known house in the district. In 1884 the Robinson property became home to Robert E. Lee Camp No. 1, an organization serving permanently disabled Confederate veterans. The camp erected several temporary frame cottages, a hospital, and a chapel (built in 1887 and individually listed in the National Register of Historic Places in 1972) on the property, while adapting Robinson House for use as a museum. Originally intended to be a self-supporting institution, the Soldiers' Home by 1892 began to look to the Commonwealth for financial support. In response to the veterans' needs, an act of the General Assembly guaranteed an annual appropriation to the beleaguered veterans in return for transferral of property rights to the Commonwealth. In subsequent years the original tract comprising the Robert E. Lee Camp No. 1 was divided into several parcels on which were built the Home for Needy

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

**National Register of Historic Places  
Inventory—Nomination Form**

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #1

Item number 7

Page 1

7. DESCRIPTION -- Architectural Analysis

Confederate Women in 1932 (individually listed in the National Register of Historic Places in 1985), the Confederate Memorial Institute or Battle Abbey (now the Virginia Historical Society) in 1912-1921, the Virginia Museum of Fine Arts in 1936, and the National Headquarters of the United Daughters of the Confederacy in 1955-57.

The Boulevard remained a minor road until the turn of the century when adjacent areas began to be subdivided and developed for speculative housing. As early as 1889, the Confederate veterans of the Soldiers' Home sold at auction part of their original tract east of the Boulevard. The land was subdivided into sixty-five lots; however, few of those lots were developed before 1910. In fact, according to city directories of the period, only four buildings stood along North Boulevard in 1910 and none at all existed along South Boulevard in that year. Five years later seventeen town houses stood along North Boulevard and four town houses along South Boulevard. Town house and apartment house construction continued along the Boulevard into the late 1910s and 1920s.

The first monumental building erected on North Boulevard was the Confederate Memorial Institute, or Battle Abbey, now the home of the Virginia Historical Society. The large stone building reflects neo-classical ideals with its symmetrical facade, shallow Doric pilasters applied to the building's smooth stone surface, and central pedimented pavilion with Ionic columns. The single-story building also possesses a molded cornice and an encircling parapet with shallow ornamentation of smooth triglyphs. Designed by Bissell and Sinkler, a noted Philadelphia architectural firm, Battle Abbey was built as a memorial and repository for records of the Confederate cause, hence its vault-like character. Although construction began in 1912, the edifice was not completed until 1921. The building is steeply set back from the street allowing for a balustraded terrace and steps leading to the central entrance. The lawn surrounding the building is dotted with trees and shrubbery landscaped after the designs of Warren Manning, an associate of Frederick Law Olmsted.

The next major public building erected on the Boulevard was the Virginia Museum of Fine Arts. Occupying a large area of the former Robert E. Lee Camp No. 1, the museum is an excellent example of Classical Revival architecture. Designed in the English Renaissance style by two architectural firms -- Eggers and Higgins of New York and Peebles and Ferguson of Norfolk -- the museum's original portion of 1936 features stone quoins on English-bond brick veneer walls, a raised rusticated stone basement containing a broken pedimented entry, and a central pedimented pavilion with stone Ionic pilasters and Palladian window motif. The building is encircled by a molded cornice and stone balustrade above a cushioned frieze. Small-paned windows with jack arches and keystones complete the handsome facade. Later additions include wings built in the 1970s and 1985 as well as an impressive series of steps flanked by fountains leading to a central entrance.

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

**National Register of Historic Places  
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #2

Item number 7

Page 2

7. DESCRIPTION -- Architectural Analysis

The third and last monumental building constructed on the site of Robert E. Lee Camp No. 1 was the National Headquarters of the United Daughters of the Confederacy. Built in 1955-57, on land deeded to the organization by the Camp in 1935, the building was designed by the Richmond firm of Ballou and Justice and reflects the modernism of the 1950s with its detachment from classicism and rejection of historic architectural styles. It is constructed of large cut stone blocks and consists of a tall central block capped by a low pyramidal roof and flanking one-story wings with large rectangular windows. A symmetrical composition, the building contains a central recessed entrance with tall bronze double doors after the manner of a mausoleum. The building is sufficiently set back from the street to allow for a park-like setting in which trees and shrubbery ornament the lawn. Given its historical importance in the context of the district's development and its exceptional local architectural importance as a Confederate memorial building, it contributes to the character of the district, notwithstanding its relative youth.

The popularity of the Colonial Revival and Neo-classical styles during the early 20th century influenced the designs of two churches and a funeral home on North Boulevard. Built by 1925, the L. T. Christian Funeral Home at the corner of North Boulevard and Patterson Avenue, reflects the unknown architect's free adaptation of classical principles. The tree-story building's unusual shape conforms to its triangular site. At its narrowest end, the building features an entrance flanked by engaged Corinthian columns supporting a wide entablature. Full entablatures between first and second floors and between third floor and parapet surround the building. On the facade, the name "Christian" rests like a flat jack arch in stone above the radially-headed second-story window and a clock face is centered in the building's pedimented parapet.

Boulevard United Methodist Church at 321 North Boulevard was originally built as Grace Methodist Church in 1919. The church, designed by Richmond architect Albert L. West, is dominated by its pedimented tetrastyle Ionic portico. The central pedimented entrance beneath the portico is flanked by two doors of equal height. Brick pilasters rise at building corners and flat hood molds surmount windows and grilles on either side of the projecting central pavilion. Recessed brick panels break the smooth walls of the one-story building and a full entablature and tall parapet surround the edifice.

Baskervill and Son, Richmond architects who designed St. Mark's Episcopal Church, intended the 1925 building to reflect Georgian architectural ideals. The brick church, located at 520 North Boulevard, contains a multi-stage square tower and spire emerging directly behind the central pedimented tetrastyle Ionic portico. Accents include brick quoins, radially arched windows with keystones, molded cornices with modillion blocks, a bull's-eye window, and frontispiece entrances.

The Beth Israel Synagogue was consecrated as Grace Baptist Church in 1923. Sited at the corner of North Boulevard and Grove Avenue, the Gothic Revival-style building features pointed-arched stained-glass windows, rose windows, and ramped parapet. A



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National Park Service**

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #3

Item number 7

Page 3

7. DESCRIPTION -- Architectural Analysis

star of David outlined in the tracery of one of the rose windows proclaims the building's later use as a synagogue.

Of the sixty-nine buildings standing on the Boulevard by 1920, forth-seven were located on North Boulevard and twenty-two on South Boulevard. In that year the district included fifty-one detached town houses, thirteen apartment buildings, three row houses, Battle Abbey, and Grace Methodist Church. Indicative of the popularity of the Colonial Revival at that time, thirty-two buildings on Boulevard emulate the style. Unlike the Fan Area Historic District, where Queen Anne-style houses are quite numerous, the Boulevard features only one, the modified Queen Anne-style town house, at 409 North Boulevard.

Colonial Revival town houses built by 1920 on North Boulevard include those located at 1,3,9,11,15,16,17,19,21,22,23,100,101,217,425,504, and 526 North Boulevard. The handsome house at 1 North Boulevard is one of the most notable examples of the style. It is adorned with brick quoins, arched stained-glass transoms above first-floor windows, Corinthian porch columns, a transomed doorway flanked by pilasters, jack arches with keystones, a Palladian window dormer, and a modillion cornice.

Another fine Colonial Revival house is 16 North Boulevard which has parapet gable ends, segmental-arched dormers, stone lintels with keystones above windows, and a broken pedimented porch with clustered columns.

Unlike other Colonial Revival town houses in the district, the three-story dwelling at 425 North Boulevard has three-story Ionic pilasters at the building corners above which a full entablature extends around the entire building. A second-story bay window and single-story wraparound porch with Tuscan columns are unusual features. By 1925 this town house became the Nelson Funeral Home.

Another unusual Colonial Revival house is located at 526 North Boulevard. The three-story brick building has a shallow hipped roof, stone quoins on the second story, a stone belt course between floors, Ionic pilasters flanking French doors, stone window surrounds, and a one-story porch with paired Doric columns on stone piers.

Colonial Revival details in North Boulevard apartment buildings of this period are shown in the bracketed modillion cornices, entry pediment, and paired porch columns of the Marlborough at 24-26 North Boulevard, and similar cornice and fenestration topped with flat arches containing keystones found at the Dakota at 25 North Boulevard. Another prominent Colonial Revival-style apartment building is located at 5-7 North Boulevard. Originally named the Stonewall, the three-story brick building features a three-level portico consisting of four tall Doric columns atop square brick piers, a tall broken pediment, and turned balustrades. Multipaned windows and Palladian windows with jack arches and keystones adorn the facade of this imposing structure.

(See Continuation Sheet # 4 )

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

**National Register of Historic Places  
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #4

Item number

7

Page

4

7. DESCRIPTION -- Architectural Analysis

The remaining town houses along North Boulevard built by 1920 include those located at 102,104,105,106,107,109,111,113,117,201-203,215,221,223, and 417-419 North Boulevard. The facades of these detached town houses and row houses display combinations of Colonial Revival, Tudor Revival, Spanish Eclectic, and Craftsman-style features and treatments that reflect a refreshing originality in architectural designs of the era.

For the years 1915 to 1925, documentation on architect - or contractor - designed buildings in the district can be gleaned from city-issued buildings permits. The Davis Brothers, for example, designed and built seven houses in the 100 block of North Boulevard in 1916 and two apartment buildings in 1916-17: the Belmont at 108-110 North Boulevard and the Bollingbrook at 10 South Boulevard. The Belmont combines Spanish Eclectic elements of a tiled roof and parapet decorated by mission crosses with Colonial Revival brick quoins and classical portico. The Bollingbrook features a two-story, two-level gallery with Tuscan columns across the front. A gambrel roof with parapet ends is an unusual feature. Each of these twelve-family apartment buildings was built at a cost of \$40,000, an exorbitant sum for 1916-17.

One example of a Tudor Revival building was constructed along North Boulevard by 1920. The detached town house at 205 North Boulevard features clipped gable roof lines and half timbered walls. Tall brick chimneys and tall, narrow windows further characterize the Tudor Revival influence.

Three American Foursquare detached town houses were also constructed ca. 1920 at 2,10, and 12 North Boulevard. All are 2½-story brick dwellings with asymmetrical two-bay façades, tripled or paired windows, shed or hipped dormers, pantile roofs, and two-bay porches with Tuscan columns.

South Boulevard developed less rapidly than North Boulevard before 1920. The twenty-two buildings that stood on South Boulevard by 1920 included seventeen detached town houses and five apartment buildings. Of this total, half reflected the Colonial Revival style including dwellings at 1,3,6,9,13,15,105,116, and 311 South Boulevard. While no two of the houses are alike, they all share one or more characteristic features of the style such as bracketed modillion cornices, gabled dormers, porches with pediments and fluted columns, and entrances with transoms and sidelights. More in character with domestic architecture on North Boulevard, houses at 5,11,17,19,20,22,115, and 222 South Boulevard reflect the combined influences of several different architectural styles.

After the Panama-California Exposition of 1915, the Spanish Eclectic style became a popular architectural style for many residences coast to coast. Before the style reached its zenith in the 1920s, Richmond architect Henry E. Baskervill designed and built his own Spanish Eclectic-style house at 310 South Boulevard. Currently used as a psychiatric center, the large two-story stucco house features a recessed arcaded loggia, a tile and stone terrace, a low-pitched pantile hipped roof, low relief sculpture, and a landscaped lawn outlined in neatly clipped hedges.

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7. DESCRIPTION -- Architectural Analysis

Apartment buildings constructed along South Boulevard by 1920 are located at 10,16, 100,102, and 120 South Boulevard. At 120 South Boulevard, Carl Ruehrmund, a Richmond German-American architect, designed the Chatsworth Apartments at a cost of \$20,000 in 1918. Choosing to introduce a new format and design for apartment buildings along the Boulevard, the Chatsworth features two-story porches flanking a three-story entrance tower. The main entrance is surmounted by a segmentally pedimented hood and flanked by Tuscan columns.

The nearly identical apartment buildings at 100 South Boulevard (the William Byrd) and 102 South Boulevard (the Lakeview) were designed by C. G. Morris and built in 1917-18. The Spanish Eclectic-style buildings feature a wide-tiled roof overhanging third-story porches and supported by elongated brackets. Mission crosses in stucco decorate the top corners of each building and brick quoins and brick window surrounds offset the plain stucco walls.

Between 1920 and 1930, fifty additional buildings were constructed along North and South Boulevard including twenty-two detached town houses, twenty-five apartment buildings, and three buildings previously described - the L. T. Christian Funeral Home, Grace Baptist Church (Beth Israel Synagogue), and St. Mark's Episcopal Church.

Two especially notable Colonial Revival houses built during this period are located at 500 and 506 North Boulevard. These two 2½-story brick houses have asymmetrical facades, entrances framed by a pedimented portico or frontispiece and topped by a fanlight, and hipped dormers.

Colonial Revival apartment buildings built between 1920-1930 are well represented along South Boulevard. They include apartment buildings at 12,103,109,111,205,209, and 216 South Boulevard. Each building displays features and ornamentation characteristic of the style.

Spanish Eclectic houses continued to be built along Boulevard during the 1920s. The large brick dwelling at 118 North Boulevard, for example, is an excellent example of the style. Occupying a large lot, the five-bay house and adjacent garage have low-pitched hipped pantile roofs with wide overhanging eaves. The building currently serves as the Richmond Medical Center for Women.

Several apartment buildings representing the Spanish Eclectic style line both sides of Boulevard also. They include the three-story brick buildings at 207-209 and 211-213 North Boulevard with their pantile roofs supported by heavy brackets and mission parapet, 215 and 217 South Boulevard possessing similar characteristics, 21 and 25 South Boulevard with their large eaves, brackets, and hipped pantile roofs, 101 South Boulevard (the Alexander) with its display of diamond pattern brick and stucco bands below overhanging eaves, and 218 South Boulevard (Sheppard Court).

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7. DESCRIPTION -- Architectural Analysis

The most notable apartment building on the Boulevard is a large stucco complex of projecting ells and recessed courtyards that comprises the entire east side of the 500 block of North Boulevard. Known as the Tuscan Villas, the extensive building was built in 1928-29 with each of its wings separately named: the Lucra, Siena, Leghorn, Florence, and Pisa. One of Richmond's most well known apartment buildings, Tuscan Villas is perhaps the paramount expression of Mediterranean influenced architecture in Richmond. It is a three-story building with a plain stucco veneer and a low-pitched pantile hipped roof. Casement windows are framed in archivolt trim and decorative sculpture while recessed arcaded loggias, iron balconies, and cartouches add visual interest to the composition. Tuscan Villas was converted to luxury condominiums in the early 1980s.

Five Tudor Revival houses were also built during the 1920s along South Boulevard. They include detached town houses at 7,108,112,114, and 206 South Boulevard. Most of these brick and stucco dwellings have sweeping gabled projections with clipped gable roofs, Tudor-arched entrances, English-bond brick walls, and one features half-timbering.

Apartment buildings at 22,301,303 South Boulevard and detached town houses at 2,4, and 203 South Boulevard were also built by 1930. These buildings show an imaginative mixture of architectural details from various styles popular during the 1920s.

Since 1930 very few buildings have been erected on the Boulevard and fewer have been demolished. Only five noncontributing buildings, mostly small apartment buildings constructed within the last fifteen years, break the cohesive and compact streetscape of the Boulevard but their impact is softened by the district's lovely trees and shrubbery.

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7. DESCRIPTION -- Inventory:

N. BOULEVARD

00-99 BLOCK

- 1: Detached town house. Colonial Revival. c.1910. Brick (Flemish bond); 2½ stories; mansard roof (tile); 1 gable dormer; 3 bays; 1-story, 3-bay porch with Corinthian columns on brick piers, balustraded deck.
- 2: Detached town house. American Foursquare. c.1915. Architect: E.A. & M.C. Smith. Brick (stretcher bond); 2½ stories; gable roof (tile); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.
- 3: Semi-detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 pedimented dormers; 3 bays; 1-story, 3-bay porch with Tuscan columns, balustraded deck, modillion cornice.
- 4: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (slate); 1 shed dormer; 2 bays; 1-story, 1 side bay porch with Tuscan columns, modillion cornice.
- 5-7: Apartment building. Colonial Revival. c.1920. Brick (Flemish bond); 3 bays; flat roof (not visible); 9 bays; 3-story, 3-bay porch with 2-story 2-level portico with Doric columns, broken pediment, turned balustrade, brick pier foundation.
- 6: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; clipped gable roof (tile); 1 hipped dormer; 2 bays; 1-story, 1 side bay porch with rectangular wood columns, hipped tile roof.
- 8: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (slate); 1 hipped dormer; 2 bays; 1-story, 1 side bay porch with square wood columns, half-timbered gable.
- 9: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 1 mission parapet dormer; 2 bays; 1-story, 2-bay porch with Ionic columns, wrought iron railing, modillion cornice.
- 10: Detached town house. American Foursquare. c.1920. Brick (7-course American); 2½ stories; mansard roof (tile); 2 shed dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns, modillion cornice.
- 11: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 1 side bay porch with Ionic columns.

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

00-99 BLOCK

12: Detached town house. American Foursquare. c.1920. Brick (7-course American); 2½ stories; mansard roof (tile); 2 shed dormers; 2 bays; 1-story, 3-bay porch with Tuscan columns on brick piers, simple balustrade.

14: Detached town house. American Foursquare. c.1920. Brick (stretcher bond); 2½ stories; mansard roof (composition); 2 pedimented dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, modillion cornice, turned balustrade.

15: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 2-bay porch with Doric columns on brick piers, turned balustrade.

16: Detached town house. Colonial Revival. c.1910. Brick (Flemish bond); 2½ stories; gable roof (slate); 3 arched dormers; 3 bays; 1-story, 1 side bay porch with tripled columns, broken pediment.

17: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 1 side bay porch with Doric columns.

18: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; gable roof (tile); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with paired Tuscan columns, turned balustrade, bracketed cornice.

19: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 3 pedimented dormers; 2 bays; 1-story, 2-bay porch with Ionic columns, turned balustrade.

20: Detached town house. Vernacular. Ca. 1920. Brick (stretcher bond); 3 stories; mansard roof (tile); 3 bays with porch removed.

21: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 pedimented dormers; 3 bays; 1-story, 2-bay porch with Ionic columns, modillion cornice.

22: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 gable dormers; 2 bays; 1-story, 2-bay porch with Ionic columns, modillion cornice.

(See Continuation Sheet # 9 )

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

00-99 BLOCK

23: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 2 bays; 1-story, 2-bay porch with Ionic columns, turned balustrade, pedimented entrance bay.

24-26: Apartment building. Colonial Revival. c.1910. Brick (stretcher bond); 3 bays; flat with parapet roof (not visible); 5 bays; 2 porches (2-story, 1 side bay each) 2-story 2-level porches with paired Doric columns, turned balustrade.

25: Apartment building. Colonial Revival. c.1910. Brick (7-course American); 3 stories; mansard roof (slate); 3 bays; 2 porches (2-story, 1 side bay each) 2-story 2-level porches with square wood columns on brick piers.

100 BLOCK

100: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 pedimented dormers; 2 bays with porch removed.

101: Detached town house. Colonial Revival. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 pedimented dormers; 3 bays; 1-story, 2-bay porch with altered Ionic columns on brick piers, dentiled cornice, turned balustrade, turned balustraded deck.

102: Detached town house. Vernacular. c.1920. Brick (stretcher bond) and stucco (2nd floor); 2 stories; gable roof (tile); 2 bays.

104: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (tile); 1 shed dormer; 3 bays (2 doors separate frames) with porch removed.

105: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 gable dormers; 2 bays; 1-story, 2-bay porch with exposed rafter ends, Tuscan columns on brick piers.

106: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (tile); 1 gable dormer; 2 bays with porch removed.

107: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond) and stucco; 2½ stories; mansard roof (tile); 2 gable dormers; 2 bays; 1-story, 2-bay porch with stucco columns, gable over entrance bay.

(See Continuation Sheet # 10)

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

100 BLOCK

108-110: Belmont Apartments. Spanish eclectic. 1916. Builder: Davis Brothers. Brick and stucco. 3 stories; flat with parapet roof (not visible); 7 bays; 2-story, 3-bay porch with 2-story Tuscan columns, simple balustrade, balustraded deck.

109: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 dormers (1 gable and 1 hipped); 2 bays; 1-story, 2-bay porch with Doric columns on brick piers, simple balustrade.

111: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (slate); 2 gable dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade.

112: Detached town house. Vernacular. c.1920. Brick (stretcher bond); 2½ stories; gable roof (tile); 3 pedimented dormers; 3 bays; 1-story, 3-bay porch with square paneled columns on brick piers.

113: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Stucco; 2½ stories; mansard roof (tile); 2 dormers (1 gable and 1 hipped); 2 bays; 1-story, 2-bay porch with stucco columns.

116: Garage (originally), office at present. Vernacular. c.1920. Brick (stretcher bond); 1 story; hipped roof (tile); 1 bay.

117: Detached town house. Vernacular. 1916. Architect/Builder: Davis Brothers. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.

118: Detached town house (originally), medical clinic. Spanish eclectic. 1920. Brick (stretcher bond); 2 stories; hipped roof (tile); 8 bays; 1-story, 1 center bay porch with 2 brick columns, 2 Doric columns. (Richmond Medical Center for Women).

200 BLOCK

200: Museum. Georgian Revival. 1936. Architect: Eggers and Higgins, Peebles and Ferguson. Brick (English bond); 2 stories; flat with parapet roof (not visible); 3 bays. (Virginia Museum of Fine Arts).

201: Commercial (office). Vernacular. c.1920. Brick (2-course American); 2 stories; clipped gable roof (slate); 8 bays; 1-story, 1 side bay porch with tripled columns, gable roof. (Law Offices—Axselle, Hundley and Johnson).



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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

200 BLOCK

205: Detached town house. Tudor Revival. c.1920. Brick (Flemish bond) and half timbering; 2 stories; clipped gable roof (slate); 4 bays; 1-story, 1-side bay porch.

207&209: Apartment building. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; flat with parapet roof (not visible); 5 bays with porch removed.

Southeast corner of N. Boulevard and Grove Avenue. Beth Israel Synagogue. Synagogue. Gothic Revival. 1926. Brick (7-course American); 2½ stories; flat with parapet roof (not visible); 6 bays.

211-213: Apartment building. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; flat with parapet roof (not visible); 5 bays with porch removed.

215: Row house. Vernacular. c.1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 3 bays.

217: Row house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 3 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.

219: Apartment building. Vernacular. c.1920. Brick (stretcher bond); 3 stories; mansard roof (tile); 2 bays; 2-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade, balustraded deck.

221: Detached town house. Vernacular. c.1910. Brick (7-course American); 2½ stories; gable roof (slate); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade.

223: Detached town house. Vernacular. c.1910. Brick (7-course American); 2½ stories; gable roof (slate); 2 hipped dormers; 2 bays; 1-story, 2-bay porch with Tuscan columns on brick piers, simple balustrade.

225: Apartment building. Vernacular. c.1920. Brick (7-course American); 3 stories; flat with parapet roof (not visible); 3 bays; 1-story, 2-bay porch with Tuscan columns on brick piers.

(See Continuation Sheet # 12)

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

300 BLOCK

300: Museum. Contemporary. 1955-57. Architect/Builder: Ballou and Justice. Stone (coursed ashlar); 1 story; hipped roof (standing seam metal); 11 bays. (United Daughters of the Confederacy).

301: Bernie Apartments. Apartment building. Vernacular. c.1920. Brick (Flemish bond); 3 stories; flat with parapet roof (not visible); 9 bays.

307: Sheppard Court Apartments. Apartment building. Vernacular. c.1920. Brick (6-course American); 3 stories; gable roof (slate); 5 bays; 3-story, 3-bay porch with 1st, 2nd floor - Tuscan columns, 3rd floor - square columns, simple balustrade.

315: Darlington Apartments. Apartment building. Vernacular. c.1920. Brick (6-course American); 3 stories; hipped roof (slate); 7 bays; 3-story, 3-bay porch with Tuscan columns, wrought iron balustrade.

317: Roseleigh Apartments. Apartment building. Vernacular. c.1920. Brick (6-course American); 3 stories; mansard roof (slate); 7 bays; 3-story, 3-bay porch with square brick supports, wrought iron balustrade, arched bays.

319: Boulevard Methodist Church Annex. Detached town house. Vernacular. 1920. Brick (Flemish bond); 2 stories; gable roof (slate); 2 bays.

321: Boulevard United Methodist Church. Church. Colonial Revival. c.1910. Brick (7-course American); 1 story; flat with parapet roof (not visible); 5 bays; 1-story, 3-bay porch with pedimented portico with Ionic columns.

400 BLOCK

400: Virginia Historical Society (Battle Abbey). Museum. Neoclassical. 1913-1918. Architect: Bissell and Sinkler. Stone; 1 story; flat with parapet roof (not visible); 3 bays; 1-story, 3-bay porch with pedimented portico with Ionic columns.

401: Apartment building. Colonial Revival. c.1910. Brick (stretcher bond); 4 stories; flat with parapet roof (not visible); 7 bays; 3-story, 5-bay porch with 1st story - brick supports, 2nd, 3rd story - Tuscan columns, balustraded deck.

\*405: Apartment building. Colonial Revival. c.1960. Brick (stretcher bond); 2 stories; gable roof (composition); 3 bays. Noncontributing.

(See Continuation Sheet # 13 )

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7. DESCRIPTION - Inventory:

N. BOULEVARD (continued)

400 BLOCK

409: Detached town house. Modified Queen Anne. c.1910. Stone (coursed ashlar); 2 stories; hipped roof (composition); 2 bays with porch removed.

411: Abby Court. Apartment building. Vernacular. c.1920. Brick (stretcher bond); 3 stories; mansard roof (slate); 5 bays; 2-story, 3-bay porch with Tuscan columns on brick piers, balustraded deck.

417-419: Row house (originally) and Commercial (office) at present. Vernacular. c.1910. Brick (6-course American); 2 stories; mansard roof (slate); 3 bays with porch removed.

421: Apartment building. Vernacular. c.1920. Brick (6-course American); 4 stories; flat roof (not visible); 9 bays with porch removed.

425: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c.1910. Brick (stretcher bond); 3 stories; hipped roof (standing seam metal); 3 bays; 1-story, 4-bay porch with Tuscan columns, wrought-iron balustrade.

500 BLOCK

500: Detached town house. Colonial Revival. c.1910. Brick (English bond); 2½ stories; gable roof (slate); 3 hipped dormers; 3 bays; 1-story, 1 side bay porch with broken pediment, Tuscan columns.

501-515: Tuscan Villa Apartments. Spanish eclectic. c.1920. Stucco. 3 stories; hipped roof (tile); multi-bay; 3-story, 4-bay recessed porches with arched bays, hipped tile roof.

504: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; mansard roof (tile); 2 pedimented dormers; 2 bays; 1-story, 3-bay porch with Tuscan columns on brick piers, turned balustrade.

506: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; hipped roof (slate); 3 hipped dormers; 3 bays with porch removed.

520: Church. Georgian Revival. 1925. Architect/Builder: Baskerville and Noland. Brick (Flemish bond); 1 story; gable roof (slate); 5 bays; 1-story, 3-bay porch with tall Ionic columns, pedimented portico.

526: Detached town house. Colonial Revival. c.1910. 1st story - stone (coursed ashlar), 2nd story - brick (stretcher bond); 3 stories; hipped roof (slate); 2 bays; 1-story, 2-bay porch with paired Tuscan columns on stone piers, stone balustrade, turned balustraded deck.

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

500 BLOCK

528: Parking lot.

N. Boulevard and Patterson Avenue. L.T. Christian Funeral Home. Funeral Home. Colonial Revival. c.1910. Brick (6-course American); 3 stories; flat with parapet roof (not visible); 3 bays.

SEE CONTINUATION SHEET # 20 FOR 600-800 BLOCKS N. BOULEVARD

S. BOULEVARD

00 - 99 BLOCK

1: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; 3 asymmetrical bays; mansard roof (shingle composition); 1-story, 2-bay porch with fluted columns with altered capitals, turned balustrade, modillion cornice, balustraded deck.

2: Detached town house. Vernacular. c.1910. Brick (6-course American bond); 2 stories; 3 asymmetrical bays; gable roof (slate); 1-story, 1-bay porch with square brick columns flanked by square paneled wood columns.

3: Detached town house. Colonial Revival. c.1920. Brick (stretcher bond); 2½ stories; 5 symmetrical bays; hipped roof (pantile); 1 hipped dormer; 1-story 3-bay porch with paired Ionic columns, turned balustrade, pedimented entrance bay.

4: Detached town house. Vernacular. c.1910. Brick (6-course American); 2 stories; 2 asymmetrical bays; gable roof (slate); 1-story, 1-bay porch with paired columns with stylized capitals.

5: Detached town house. Vernacular. c.1920. Brick (English bond); 2½ stories; 2 asymmetrical bays; gable and parapet roof (slate); 1 segmental dormer; 1-story, 1-bay porch with massive Doric columns.

6: Detached town house. Colonial Revival. c.1910. Brick and stucco; 2½ stories; 2 asymmetrical bays; mansard roof (pantile); 2 gable dormers; 1-story, 2-bay porch with wrought-iron supports and railing replaced original elements.

7: Detached town house. Tudor Revival. c.1920. Brick (English bond) and stucco; 2½ stories; 2 asymmetrical bays; gable, clipped end roof (flat tile); 1 shed dormer.

9: Detached town house. Colonial Revival. c.1920. Brick (Flemish bond); 2½ stories; 2 asymmetrical bays; gable roof (slate); 2 shed dormers with porch removed.

(See Continuation Sheet # 15 )

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7. DESCRIPTION -- Inventory:

5. BOULEVARD (continued)

00 - 99 BLOCK

- 10: Apartments. Colonial Revival. 1917. Brick (stretcher bond); 2½ stories; 7 symmetrical bays; gambrel roof (slate); 2-story, 3-bay porch with Tuscan columns simple balustrade, balustraded deck. (Bollingbrook Apartments).
- 11: Detached town house. Tudor Revival. c.1920. Brick and stucco; 2½ stories; 3 asymmetrical bays; gable, parapet roof (flat); 1 shed dormer.
- 12: Homewood Apartments. Colonial Revival. c.1910. Brick (6-course American) and stucco (enclosed porches); 3½ stories; 3 symmetrical bays; gable roof (shingle composition); 1 hipped dormer with enclosed original 3-story porches flanking entrance.
- 13: Detached town house. Colonial Revival. c.1910. Brick (Flemish bond); 2½ stories; 2 asymmetrical bays; gable and parapet roof (slate); 1 shed dormer.
- 15: Detached town house. Colonial Revival. c.1920. Brick (English bond) and ½ story stucco; 1½ stories; 2 asymmetrical bays; gambrel roof (flat tile); 1 shed dormer.
- 16: Lockhart Apartments. Vernacular. 1918. Brick (stretcher bond); 3½ stories; 7 symmetrical bays; gable roof (slate); 2 shed dormers; 3-story, 1-bay porch with square wood columns on brick piers, wrought-iron balustrade, 3rd story shed roof is later addition, porches flank entrance.
- 17: Detached town house. Vernacular. c.1910. Brick and stucco; 2 stories; 2 asymmetrical bays; false mansard roof (slate) with porch removed.
- \*18: Apartments. Modern. c.1960. Brick (6-course American); 2 stories; 1 symmetrical bay; flat roof (not visible). Noncontributing.
- 19: Detached town house. Vernacular. c.1910. Brick and stucco. 2½ stories; 2 asymmetrical bays; false mansard roof (slate); 1 bellcast dormer; 1-story, 2-bay porch with square stuccoed columns, bellcast slate roof.
- 20: Detached house. Vernacular. c.1920. Brick (9-course American); 2½ stories; 2 asymmetrical bays; gable and parapet roof (pantile); 2 hipped dormers; 2-story, 2-bay porch with paired Tuscan columns on brick piers, wrought-iron balustrade.
- 21: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 5 symmetrical bays; hipped roof (pantile); 2-story, 1-bay porch with tripled Doric columns on brick piers, balustraded deck.

(See Continuation Sheet # 16 )

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #16

Item number 7

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

00 - 99 BLOCK

22: Apartments. Vernacular. c.1920. Brick (6-course American); 4 stories; 7 symmetrical bays; central false mansard, flat and parapet roof (pantile-mansard, main roof - not visible); 3-story, 3-bay porch with paired and tripled Tuscan columns, simple balustrade, 4th level deck.

25: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 5 symmetrical bays; hipped roof (pantile); 2-story, 1-bay porch with tripled Doric columns on brick piers, balustraded deck.

100 BLOCK

100: William Byrd. Spanish eclectic. 1917-18. Brick and stucco; 3 stories; 5 symmetrical bays; flat and parapet roof (not visible); 2-story, 1-bay porch with square paneled columns, simple balustrade, deck on 3rd level, porches flank main entrance.

101: Apartments. Spanish eclectic. c.1920. Brick (Flemish bond); 3 stories; 4 asymmetrical bays; hipped roof (not visible); 2-story, 1-bay porch with paired Corinthian columns on brick piers, turned balustrade, modillion cornice, balustraded deck.

102: Lakeview Apartments. Spanish eclectic. 1917. Brick and stucco; 3 stories; 5 symmetrical bays; flat and parapet roof (not visible); 3-story, 1-bay porch with square paneled columns, simple balustrade deck on 3rd level, porches flank main entrance.

103: Apartments. Colonial Revival. c.1920. Brick (6-course American); 3 stories; 3 asymmetrical bays; gable and cross gable roof (slate); 2-story, 1-bay porch with 2 porches, square paneled columns, dentil cornice, arched bay at 1st floor, porches flank central projecting pavilion.

105: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; false mansard roof (pantile); 2 pediment dormers; 1-story, 1-bay porch with clustered fluted Doric columns, classical pediment, turned balustrade.

106: Vacant lot.

\*107: Detached town house. Modern. c.1970. Brick (stretcher bond); 2 stories; 2 asymmetrical bays; gable roof (shingle composition); 1-story, 1-bay porch with square wood columns, gable roof with arch. Noncontributing.

(See Continuation Sheet # 17)

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #17

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

100 BLOCK

108: Detached town house. Tudor Revival. c.1920. Brick (English bond); 2 stories; 2 asymmetrical bays; clipped end and cross gable roof (shingle composition); 1-story, 1-bay porch with square brick columns.

109: Apartments. Colonial Revival. c.1920. Brick (stretcher bond); 3½ stories; 9 symmetrical bays; gable roof (pantile); 2 gable dormers; 2-story, 3-bay porch with tall Tuscan columns, dentil cornice, balustraded deck.

110: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; gable roof (slate); 1 shed dormer; 1-story, 1-bay porch with arched hood supported by Tuscan columns.

111: Apartments. Colonial Revival. c.1920. Brick (3-course American); 5 symmetrical bays; hipped roof (shingle composition); 2-story, 3-bay porch with 2-story fluted columns on brick piers, full entablature, balustraded deck.

112: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond); 2 stories; 3 asymmetrical bays; gable and cross gable roof (slate); 2-story, 2-bay porch with square brick columns, 1-bay 2nd level porch with stuccoed gable.

114: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond) 1st story and stucco 2nd story; 2 stories; 3 asymmetrical bays; gable, clipped end and cross gable roof (slate); 2-story, 2-bay porch with square brick columns on 1st floor, stuccoed columns on 2nd floor, 1-bay porch at 2nd floor.

115: Detached town house. American Foursquare. c.1920. Brick (7-course American); 2½ stories; 2 asymmetrical bays; hipped roof (pantile); 2 hipped dormers; 1-story, 2-bay porch with Doric columns on brick piers, turned balustrade.

116: Detached town house. Colonial Revival. c.1910. Brick and stucco; 2 stories; 2 asymmetrical bays; hipped roof (shingle composition); 1-story, 2-bay porch with fluted Doric columns, turned balustrade, balustraded deck.

\*118: Apartments. Modern. c.1960. Brick (stretcher bond); 2 stories; 3 symmetrical bays; flat roof (not visible); 1-story, 1-bay porch with wrought-iron supports, porches on north side of building. Noncontributing.

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #18

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

100 BLOCK

120: Chatsworth Apartments. Apartments. Colonial Revival. 1918. Brick (Flemish bond); 3 stories; 3 symmetrical bays; false mansard roof (slate); 1 gable dormer; 3-story, 1-bay porch with Tuscan columns on brick piers, simple balustrade, porches flank entrance. Architect: Carl Ruehrmund.

200 BLOCK

201: Detached town house. Spanish eclectic. c.1920. Brick (7-course American bond); 2 stories; 3 asymmetrical bays; hipped roof (pantile); 1-story, 4-bay porch with stuccoed arcade with columns.

203: Detached town house. Vernacular. c.1910. Brick (stretcher bond); 2½ stories; 3 asymmetrical bays; hipped roof (slate); 1 hipped dormer with porch removed.

204: Vacant lot.

205: Clarendon Apartments. Colonial Revival. c.1920. Brick (stretcher bond); 3½ stories; 9 symmetrical bays; gable roof (pantile); 2 pediment dormers; 2-story, 3-bay porch with fluted Doric columns, dentil cornice, balustraded deck.

206: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond); 2 stories; 2 asymmetrical bays; gable and cross gable roof (shingle composition); 1 gable dormer.

208: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2 stories; 2 asymmetrical bays; gable roof (shingle composition); 1-story, 1-bay porch with paired Tuscan columns, modillion cornice.

209: Apartments. Colonial Revival. c.1920. Brick (Flemish bond); 3 stories; 7 symmetrical bays; flat and parapet roof (not visible); 2-story, 3-bay porch with stone supports, segmental pediment over entrance bay, paired columns on 2nd story.

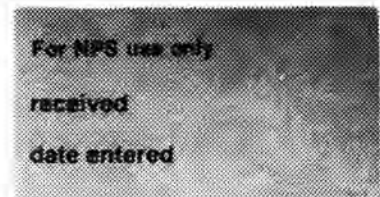
210: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; gable roof (slate); 2 hipped dormers; 1-story, 2-bay porch with brick and Doric columns.

214: Detached town house. Colonial Revival. c.1920. Brick (2-course American bond with Flemish variant); 2 stories; 5 symmetrical bays; gable roof (shingle composition).



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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia  
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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

200 BLOCK

215: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 5 symmetrical bays; flat and parapet roof (not visible); 2-story, 1-bay porch with paired Tuscan columns, simple balustrade, balustraded deck.

216: Apartments. Colonial Revival. c.1920. Brick (stretcher bond); 2 stories; 3 asymmetrical bays; flat and parapet gable roof (standing seam metal); 2-story, 3-bay porch with tall 2-story columns, iron balustrade.

217: Detached town house. Colonial Revival. c.1910. Brick (stretcher bond); 3 stories; 5 symmetrical bays; flat and parapet gable roof (not visible); 2-story, 1-bay porch with paired Tuscan columns, dentil cornice, balustraded deck.

218: Apartments. Spanish eclectic. c.1920. Brick (stretcher bond); 3 stories; 9 symmetrical bays; gable roof (pantile); 2-story, 3-bay porch with tall columns on brick piers, pantile roof.

222: Detached town house. Tudor Revival. c.1920. Brick (stretcher bond); 2½ stories; 2 asymmetrical bays; gable roof (flat); 1 gable dormer.

300 BLOCK

\*300: Apartments. Modern. c.1970. Brick (stretcher bond); 1½ stories; 12 asymmetrical bays; gambrel roof (shingle composition); 4 shed dormers. Noncontributing.

301: Apartments. Vernacular. c.1920. Brick (6-course American bond); 3-story; 5 symmetrical bays; flat and parapet roof (not visible); 3-story, 5-bay rounded porch with 2-story Corinthian columns, Tuscan columns on 3rd level, pantile roof.

303: The Miami. Apartments. Vernacular. c.1920. Brick (Flemish bond); 3 stories; 5 asymmetrical bays; gable roof (slate); 3-story 3-bay porch with square columns, decorative balustrade.

307: Vacant lot.

310: Henry Baskervill House. Present: Thomas and Fiske Psychiatric Center. Detached town house. Spanish eclectic. c.1920. Stucco. 2 stories; 5 symmetrical bays; gable roof (pantile); 1-story, 5-bay porch with recessed arcade with Doric columns.

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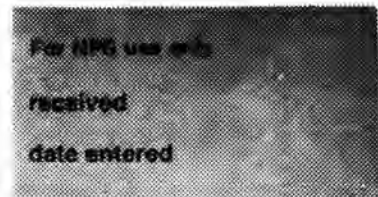
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #20

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7. DESCRIPTION -- Inventory:

S. BOULEVARD (continued)

300 BLOCK

311: Lung Association Offices. Detached town house. Colonial Revival. 1920. Brick (Flemish bond); 2 stories; 3 symmetrical bays; hipped roof (pantile); 1-story, 1-bay porch with paired Tuscan columns, balustraded deck.

N. BOULEVARD (continued)

600 BLOCK

600: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c. 1920. Brick (6-course American bond); 2 stories; gable roof (slate) with porch removed.

602: Detached town house. Spanish eclectic. c. 1920. Stucco. 2 stories; gable roof (tile); 3 bays; 1-story, 2-bay porch with wrought-iron balustrade, arched bays.

604: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c. 1920. 1st story - Stucco, 2nd story - Brick (stretcher bond); 2½ stories; gable roof (slate); 2 gable dormers; 3 bays; 1-story, 3-bay porch with paired square columns, wrought-iron balustrade, dentil cornice.

606: Detached town house. Colonial Revival. c. 1920. Brick (Flemish bond); 2½ stories; hipped roof (composition); 1 gable dormer; 3 bays; 1-story, 3-bay porch with Tuscan columns, turned balustrade.

608: Apartment building. Colonial Revival. c. 1920. Brick (5-course American bond); 3 stories; flat roof (not visible); 3 bays with porch removed.

614: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; flat roof (not visible); 5 bays; 2-story, 3-bay porch with square columns on brick piers, simple balustrade, balustraded deck.

620: Detached town house. Colonial Revival. c. 1920. Brick (Flemish bond); 2½ stories; gable roof (slate); 2 pedimented dormers; 2 bays; 1-story, 1 side bay porch with paired Corinthian columns, pediment.

622: Detached town house (originally) and Commercial (office) at present. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; hipped roof (standing seam metal); 3 bays; 1-story, 4-bay porch with Tuscan columns, wrought-iron balustrade.

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DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

600 BLOCK

Intersection of N. Boulevard and Monument Avenue. Equestrian statue of Confederate General Stonewall Jackson.

700 BLOCK

705: Apartment building. Colonial Revival. 1920. Brick (stretcher bond); 3 stories; 9 symmetrical bays; flat/parapet roof (not visible); 2 porches - 2-story, 2-level, 1-bay each with paired fluted Tuscan columns, modillion cornice with dentils.

706-8: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; flat roof (not visible); 3 bays; 2 porches - 2-story, 1 side bay each with Tuscan columns, turned balustrade.

710: Detached house. Tudor Revival. c. 1920. Brick (half-timbering); 2 stories; hipped roof (slate); 2 bays; 1-story, 1 side bay porch with square brick columns, heavy brackets.

711: Apartment building. Colonial Revival. 1920. Brick (stretcher bond); 3 stories; 9 symmetrical bays; flat/parapet roof (not visible); 2 porches - 2-story, 2-level, 1-bay each with fluted Tuscan columns, modillion cornice with dentils.

712: Detached house. Colonial Revival. c. 1920. Brick and stucco. 2 stories; hipped roof (slate); 4 bays.

714: Detached house. Colonial Revival. c. 1920. Brick (Flemish bond); 2 stories; gable roof (slate).

716: Detached house. Tudor Revival. c. 1920. Brick (English bond); 1½ stories; clipped gable roof (slate); 2 projecting wall dormers; 2 bays; 1-story, 1 side bay porch with paired square columns, shed roof.

800 BLOCK

800: Detached house. Colonial Revival. c. 1910. Brick (stretcher bond); 2 stories; mansard roof (slate); 3 bays; 1-story, 5-bay porch with Ionic columns, turned balustrade.

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7. DESCRIPTION -- Inventory:

N. BOULEVARD (continued)

800 BLOCK

801-3: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; hipped roof (slate); 5 bays; 2-story, 3-bay porch with Doric columns, wrought-iron balustrade.

805: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; gable roof (tile); 5 bays; 2-story, 3-bay porch with square paneled columns, balustraded deck.

806: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3 stories; gable roof (slate); 7 bays; 2-story, 3-bay porch with Tuscan columns, balustraded deck.

808: Apartment building. Colonial Revival. c. 1920. Brick (stretcher bond); 3½ stories; gable roof (slate); 3 pedimented dormers; 7 bays; 2-story, 3-bay porch with Tuscan columns, balustraded deck.

811: Apartment building. Colonial Revival. c. 1920. Brick (Flemish bond); 3 stories; flat roof (not visible); 5 bays; 2-story, 3-bay porch with square paneled columns, balustraded deck.

N. W. of Virginia Museum of Fine Arts. Robinson House. Detached house. Italianate. c. 1860. Brick (irregular); 3 stories; 3 symmetrical bays; hipped roof (standing seam metal); 1-story, 1-level, 1-bay porch with paired chamfered posts, bracketed frieze.

N. SHEPPARD STREET

300 BLOCK

301: Home for Needy Confederate Women. Retirement home. Federal Revival. 1932. Brick and stucco; 2 stories; 11 symmetrical bays; flat roof (not visible); 2-story, 1-level, 3-bay porch with tetrastyle Ionic portico with triangular pediment.

GROVE AVENUE

2900 BLOCK

2900: Confederate Memorial Chapel. Chapel. Gothic Revival. 1887. Wood frame (weatherboard); 1 story; 2 symmetrical bays; gable roof (standing seam metal); 1-story, 1-level, 4-bay porch with turned posts, pointed arched bays, shingled balustrade, decorative sawnwork.

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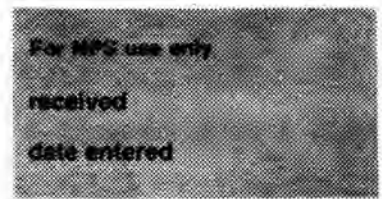
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #23

Item number 7

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7. DESCRIPTION -- Inventory:

The following list indicates the types of garages contributing to the historic character of the Boulevard Historic District. The garages are categorized by type indicated by letters A through F. Please refer to sketch map for location of garages.

- Type A - one-bay, one-car, one-story brick garage with stepped parapet side walls, a flat or shed roof, and sliding track doors or hinged double doors, ca. 1910-1930.
- Type B - one-bay, two-car, one-story brick garage with stepped parapet side walls, a flat or shed roof, and sliding track or hinged double doors, ca. 1910-1930.
- Type C - two-bay, two-car, one-story brick garage with distinct bay division indicated by brick or wood pier, stepped parapet side walls, a flat or shed roof, and sliding track or hinged double doors, ca. 1910-1930.
- Type D - multiple bay one-story brick garage with stepped parapet side walls, flat or shed roof, and sliding track or hinged double doors, c. 1920-1930.
- Type E - single - or multiple-bay one-story brick garage with a hipped roof and sliding track or hinged double doors, ca. 1920-1930.
- Type F - single - or multiple-bay, two-story brick garage with hipped, gable, or flat roof, and sliding track or hinged double doors, ca. 1920-1930.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input checked="" type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
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<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify)

URBAN HISTORY

**Specific dates** c. 1860 - 1935      **Builder Architect** VARIOUS

**Statement of Significance (in one paragraph)**

STATEMENT OF SIGNIFICANCE

Richmond's Boulevard Historic District is significant both for its architecturally distinguished early 20th century public buildings, apartment houses, and town houses, and for the strong visual interest of its harmoniously unified streetscape. Leading southward from the equestrian statue of Stonewall Jackson on Monument Avenue to the entrance of Byrd Park, the Boulevard represents architectural and landscape designs by such architects of national and regional importance as Bissell and Sinkler, Warren Manning, Merrill Lee, Eggers and Higgins, Peebles and Ferguson, Albert L. West, Carl Ruehrmund, Ballou and Justice, C.G. Morris, and Henry E. Baskervill. Notable buildings in the district include Battle Abbey, home of the Virginia Historical Society; the Virginia Museum of Fine Arts; the National Headquarters of the United Daughters of the Confederacy; the Tuscan Villas; and the Henry E. Baskervill House. Reflecting Richmond's residential expansion westward in the Progressive Era as well as the growing popularity of apartment houses in the city by the 1920s, the district is also associated with the rise and fall of Robert E. Lee Camp No. 1, a home for disabled Confederate veterans chartered by the General Assembly in 1884. In its prime the camp served nearly three hundred pensioners and was one of the largest facilities of its kind in the south.

HISTORICAL BACKGROUND

The street now known as The Boulevard was laid out by Jacquelin Harvie in 1817 as part of his plan for the town of Sydney. In Harvie's plan, the road was originally called Clover Street and ran north and south. Among the first residents of the street was Channing M. Robinson. Between 1867 and 1879 Robinson acquired a thirty-six-acre tract bounded by present-day Grove, Mulberry, Sheppard and Kensington streets through which ran Clover Street. On what was then Henrico County land, Robinson and his wife Judith owned an imposing two-story Italianate mansion erected in ca. 1860. That the house faced south toward Grove rather than east toward Clover indicates something of the early character of the street in the settlement period of the district.

Clover Street remained a mere country road until 1875 when the City of Richmond constructed a reservoir at the entrance of what is now Byrd Park. Plans for the reservoir included development of a park designed by City Engineer Wilfred E. Cutshaw and the eventual widening of Clover Street. By 1890 Clover Street had become Boulevard and gave direct access to Reservoir Park from the Main Street car line of the Richmond Passenger and Power Company. The park itself became in the early 20th century a west end resort of the street car companies, with horse shows, racetrack, summer theatre, and a swimming pool.<sup>1</sup>

Besides its proximity to the new park, the Boulevard also traces its origins to the efforts of Confederate veterans in the early 1830s to establish a home for disabled

## 9. Major Bibliographical References (See Continuation Sheet # 29)

- Almond, Louise Abbey. "Confederate Soldier's Home Ground: A Report" unpub. manuscript, Virginia Historical Society.
- Chesson, Michael B. Richmond After the War, 1865-1890. Richmond: Virginia State Library, 1981.
- Christian, George L. Sketch of the Origin and Erection of the Confederate Memorial Institute.

## 10. Geographical Data

Acree of nominated property Approx. 61 acres

Quadrangle name Richmond, Virginia

Quadrangle scale 1:24000

### UTM References

A 

1	8	2	8	1	6	9	0	4	1	5	9	9	3	0
Zone			Easting				Northing							

B 

1	8	2	8	1	8	3	0	4	1	5	9	8	3	0
Zone			Easting				Northing							

C 

1	8	2	8	1	1	5	0	4	1	5	8	4	6	0
Zone			Easting				Northing							

D 

1	8	2	8	1	0	5	0	4	1	5	8	5	0	0
Zone			Easting				Northing							

E 

1	8	2	8	1	2	2	0	4	1	5	9	4	7	0
Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

JUSTIFICATION:

**Verbal boundary description and justification** The Boulevard Historic District is comprised of all buildings facing both the east and west sides of the 10-800 blocks of North Boulevard and the 10-300 blocks of South Boulevard. Eastern and western boundaries of the district conform to rear property lines or along alleys to the rear of properties facing Boulevard.

**List all states and counties for properties overlapping state or county boundaries** (See Continuation Sheet # 30)

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

## 11. Form Prepared By

name/title Division of Historic Landmarks

organization Division of Historic Landmarks

date January 1986

street & number 221 Governor Street

telephone (804) 786-3143

city or town Richmond

zip code 23219

state Virginia

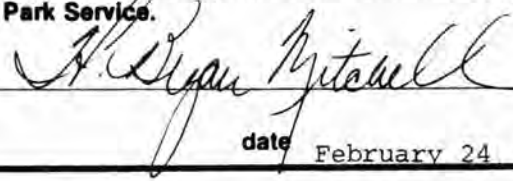
## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature



H. Bryan Mitchell, Director

title Division of Historic Landmarks

date February 24, 1986

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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

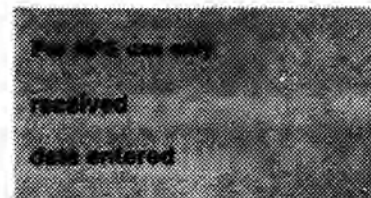
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #24

Item number 8

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8. SIGNIFICANCE -- Historical Background (continued)

Confederate soldiers on the Robinson tract.<sup>2</sup> Chartered by the General Assembly to minister to the needs of permanently disabled Confederate veterans, the Robert E. Lee Camp No. 1 acquired the Robinson property for \$14,000 in 1884, built an interdenominational memorial chapel on the grounds in 1887, and held the property intact until April, 1889 when a nine-acre tract on the east side of the Boulevard was subdivided into sixty-five house lots and sold at public auction.<sup>3</sup> The proceeds of the sale supported the camp, which at its peak in the years between 1890 and 1915, operated as one of the largest soldiers' homes in the south, serving nearly three hundred pensioners.

In physical layout the camp consisted of an oval drive entered from Grove Avenue flanked by ten cottages, a hospital, a chapel, and a meeting hall. The Robinson House became a museum called Randolph Hall. Only one building, the Cook Building (no longer standing), faced directly on the Boulevard. Although the camp was intended to be self-sustaining, the General Assembly in 1892 voted to make an annual appropriation to the Soldiers' Home," in consideration of ... a conveyance from R. E. Lee Camp Number One, Confederate Veterans, of the property owned by it and now used for said home."<sup>4</sup> The Act of 1892 was amended several times to allow for various organizations to obtain small tracts of land from the main twenty-five-acre camp thus acquired by the Commonwealth.

The first organization to obtain land in this manner was the Confederate Memorial Association. The association was founded in ca. 1895 under the patronage of Charles Broadway Rouss who first conceived of the idea of building a repository for the records of the Confederate cause. Rouss himself pledged \$100,000 to the building, with donations for the remaining \$100,000 coming through much smaller contributions. School children contributed nickels and dimes, local Confederate camps made \$25.00 pledges and ladies throughout the south held money-raising projects. One project included the publication in 1897 of "The Broadway Rouss Two-Step", a piece of sheet music, "sold for the benefit of the Battle Abbey of the South."<sup>5</sup> The name "Battle Abbey", given to the building twenty years before its construction, referred to the church built by William the Conqueror to honor his men who died during the Norman Conquest. The building, which began to take form with the laying of its cornerstone on May 20, 1912, was designed by the Philadelphia architectural firm of Bissell and Sinkler, who won the design for Battle Abbey as the result of a competition involving a number of national architectural firms. The competition designs show neo-classical style buildings all very much in the spirit of the successful design by Bissell and Sinkler. Established in 1906, the Philadelphia firm obtained other important commissions including Memorial Hospital, Abingdon, Virginia; Chestnut Street Opera House, Philadelphia; and Noreg Village, Gloucester, New Jersey. The landscaping of the six-acre lot acquired by the Association was entrusted to landscape architect Warren Manning, a student and associate of Frederick Law Olmsted. The official name of the building, "The Confederate Memorial Institute", was carved in stone above the main entrance. Due to World War I and a number of problems associated with construction, the building was not formally opened to the public until May 3, 1921. Battle Abbey remained the home of the Confederate Memorial Institute until 1946 when it became the property of the Virginia



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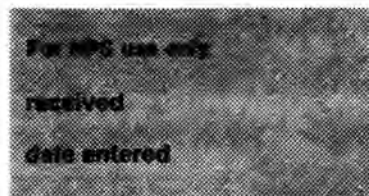
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

Continuation sheet #25

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8. SIGNIFICANCE -- Historical Background (continued)

Historical Society. This change occurred through the efforts of Douglas Southall Freeman, then president of the Confederate Memorial Association. Freeman initiated a merger between the two organizations that resulted in the Virginia Historical Society acquiring not only the building but also the endowment of the Confederate Memorial Association.

The second building to be erected on the Boulevard within the camp site was the Virginia Museum of Fine Arts. In 1932 the General Assembly accepted a gift of \$100,000 from the Honorable John Barton Payne for the construction of an art museum to house the collection he had given to the Commonwealth in 1919. The act authorized the Governor, John Pollard, and the Arts Commission to find an appropriate site for the proposed museum. While a number of sites were considered, the camp grounds became the favorite of Governor Pollard and the Commission.

In June, 1933, Pollard attended a board meeting at the camp to plead with the veterans for permission to build the museum on their land. By this time there were only forty-nine veterans living at the site and twenty-five of these men were in the hospital. With the exception of the Robinson House, which served as The Soldiers' Home museum, the camp buildings were all simple frame structures, not intended to be permanent. The veterans being no longer able to make necessary repairs, prison laborers were brought in for general maintenance. Unfortunately for Pollard, the General Assembly in 1926 had extended the period of use by the camp thus preventing the state's use of the property for an additional ten years. In order to win the approval of the veterans, Governor Pollard promised that the building, designed by the New York firm of Eggers and Higgins in association with the Norfolk firm of Peebles and Ferguson, would occupy less than 1/20 of the grounds. Pollard finally secured the consent of the veterans with a promise to establish the R.E. Lee Camp as a Confederate Memorial Park adjacent to the museum site. According to a memorandum of June 11, 1932, which accompanied the museum drawings, "The design of the structure is that of the English Renaissance of the Wren period...It is believed that this style is appropriate, that it is free from coldness and the reserve of the severely classic and the somewhat startling character of much of the so-called modern."<sup>6</sup> The building is a worthy representation of the work of both Eggers and Higgins, the successor firm to John Russell Pope, and Peebles and Ferguson, who by this time had established themselves as one of the leading architectural firms in Virginia. The building was officially dedicated in January, 1936.

All that remains now of the Lee Camp are the Robinson House (Randolph Hall) and the Confederate Memorial Chapel (National Register of Historic Places, 1972). The Home for Needy Confederate Women (National Register of Historic Places, 1985), located within the district but fronting on Sheppard Street, was erected in 1932 after the plans of Merrill Lee on land acquired from the Commonwealth by the Home in 1926. With the death of the Lee Camp's last pensioner in 1941, fifteen of the buildings in the Soldiers' Home complex were destroyed, and the chapel and its garden were transferred to the state for perpetual maintenance as a memorial park.

In 1935, the camp deeded a small portion of its land to the United Daughters of the Confederacy but it was not until 1950 that the General Assembly approved the establishment

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National Park Service**

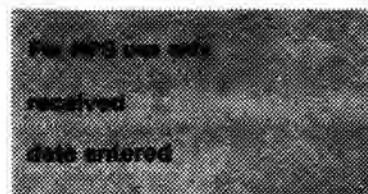
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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

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8. SIGNIFICANCE -- Historical Background (continued)

of a national headquarters for the organization on the Boulevard. The unusual tomb-like building was erected between 1955-1957 after the plans of the Richmond firm of Ballou and Justice. Given its historical importance as the last building associated with the Confederacy to occupy the camp site, and its monumental kinship with Battle Abbey and other confederate memorials in the vicinity, the building is considered a contributing element of the district, even though it is less than fifty years old.

The monumental and classical quality of Battle Abbey influenced the design of several church buildings on the Boulevard. The first such edifice to be erected was Grace Methodist Church, built in 1919 after the plans of the Richmond architect, Albert L. West. Located on the opposite side of the street from Battle Abbey, the two-story, five-bay structure is dominated by a tetrastyle Ionic portico. In 1925 the church was renamed Boulevard Methodist Church.

On the west side of the Boulevard stands St. Mark's Episcopal Church, erected in 1925 after the designs of the Richmond firm of Baskervill and Son. The building is a notable early example in Richmond of the Georgian Revival style.

Also reflecting the revival of Romantic architectural styles is the Gothic Revival Grace Baptist Church, built in 1923 on the corner of Grove Avenue and the Boulevard. Unfortunately, its architect is not known. The building later served as a synagogue but is presently vacant.

Besides this interesting collection of major public buildings, the Boulevard is marked by a preponderance of early 20th century apartment buildings on both the east and west sides of the street. The majority of these date from the period 1915 to 1930 and represent the work of various Richmond architectural firms. During this fifteen year period the apartment building had come into widespread use throughout Richmond, providing housing for all classes of people. Fortunately, the names of the architects for these and other buildings on the Boulevard are recorded in Richmond city building permits which also indicate the builder, owner, cost, and, in several instances, plans for the buildings. The occupations of the buildings' early inhabitants are noted in city directories of the period.

The Davis Brothers were among the most prolific builders of apartments and houses on the Boulevard. The firm was founded by T. Wiley Davis after the Civil War and became one of the largest building contractors in the city of Richmond. Building permits list the firm as the architects, builders, and owners of two of the earliest and largest apartments on the Boulevard, the Belmont (1916) at 110 North Boulevard and Bollingbrook Apartments (1917) at 10 South Boulevard. The permits for each of the buildings record a pre-construction value of \$40,000, a considerable sum when compared to the cost of the average apartment building of the period, between \$20,000 and \$30,000.

The two Davis Brothers apartment buildings are brick, three-story structures with the facades dominated by a two-tier columned porch. Both buildings originally contained twelve apartments. According to listings in the city directories for 1920, the typical

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8. SIGNIFICANCE -- Historical Background (continued)

residents of apartments such as the Belmont and Bollingbrook apartments were salesmen and thus individuals to whom renting an apartment proved more attractive than owning and maintaining a house.

Other architect-designed apartment houses on the Boulevard include the twin buildings, Lakeview Apartments (102 South Boulevard) and the William Byrd Apartments (100 South Boulevard), both built after the designs of C.G. Morris between 1917-1918. A value of \$27,000 is listed for the William Byrd. The most distinguishing feature of the building is a tiled, over-hanging roof, a feature found on a number of Boulevard apartments and residences. Morris is known to have designed a number of residences in the Fan Area.

Carl Ruehrmund designed the Chatsworth Apartments at 120 South Boulevard in 1918. Built at a cost of \$20,000, the building is distinguished by its well-executed Georgian doorway that serves as the main entrance. The original plans for the building survive.

The Tuscan Villas were erected between 1928-1929 at the 500 block of North Boulevard and constitute the largest apartment complex on the street. Designed in the Mediterranean style, the complex possesses well-executed detailing that is repeated on all of its five buildings. Unfortunately, its architect is also unknown.

In addition to institutional buildings and apartment houses, the Boulevard has an abundance of private residences. Of the architect-designed dwellings, the structures at 101 to 117 North Boulevard were erected between 1915-1916 by the firm of Davis Brothers. Covering almost an entire block, the houses represent a variety of architectural styles popular during the early 20th century including Tudor Revival, Colonial Revival and Bungalow. In an advertisement found in the Richmond City Directory for 1916, the firm noted: "Every year we build and sell from 75 to 100 homes. The Boulevard Residences are a sample of our work. We can finance and build you a home or investment property, and are prepared to handle with dispatch larger contracts: apartment houses, schools, or other public buildings."<sup>7</sup> From this notice it is apparent that the firm's Boulevard residences were speculative houses, built for no particular client and that the firm was capable of handling all components of building from design through sales.

The sale price of private residences on the Boulevard tended to be within the \$5,000 to \$7,000 price range. Research in city directories indicate that the houses were, for the most part, owned by middle-class families. Architecturally, they are similar to many dwellings found in the Fan Area Historic District.

A notable exception to the typical Boulevard residence, however, is 310 South Boulevard, built by Henry E. Baskervill as his own residence. The Mediterranean-style dwelling was constructed in ca. 1910 and ranks among the finest examples of the style in Richmond. Henry Baskervill, who founded the firm of Baskervill and Son, was a native of Richmond and prolific city architect. The firm designed St. Mark's Episcopal Church, already noted.

The Boulevard functions today as one of the main north-south thoroughfares in the City of Richmond. It is hoped that recent renovations at the Tuscan Villas and the opening of

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8. SIGNIFICANCE -- Historical Background (continued)

the new wing at the Virginia Museum of Fine Arts may serve as catalysts for the rehabilitation of other buildings along this wide and picturesque avenue.

NOTES:

<sup>1</sup> Andrew Morrison, ed., The City on the James, Richmond, Virginia (Richmond: George W. Engelhardt, 1893), p. 29.

<sup>2</sup> Virginia Historical Society, "Robert E. Lee Camp, No. 1, Confederate Veterans," preface to the collection's holdings.

<sup>3</sup> Confederate Veteran, March 1911, p. 106.

<sup>4</sup> Virginia General Assembly, March 3, 1892, "An Act Making an Annual Appropriation to the Confederate Soldier's Home."

<sup>5</sup> Virginius C. Hall, Jr., "The Virginia Historical Society," The Virginia Magazine of History and Biography, January 1982, pp. 100-101.

<sup>6</sup> William B. O'Neal, Architectural Drawing in Virginia 1819-1969 (Charlottesville: University Press of Virginia, 1969), p. 128.

<sup>7</sup> Hill's Richmond City Directory, 1916, p. 866.

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Continuation sheet #29

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

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National Park Service**

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BOULEVARD HISTORIC DISTRICT, Richmond, Virginia

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Item number 6, 10

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6. REPRESENTATION IN EXISTING SURVEYS

- (2) Confederate Memorial Chapel  
DHL File No. 127-224  
Listed in NRHP 2-23-72  
Depository for Survey Records

Division of Historic Landmarks  
221 Governor Street  
Richmond, Virginia 23219

- (3) Home for Needy Confederate Women  
DHL File No. 127-38  
Listed in NRHP 11-7-85  
Depository for Survey Records

Division of Historic Landmarks  
221 Governor Street  
Richmond, Virginia 23219

10. GEOGRAPHICAL DATA -- Boundary Justification

East of the alley between Boulevard and Mulberry Street lies the Fan Area Historic District, placed in the National Register in 1985. The Fan Area contains mostly buildings built prior to the period of significance represented in the Boulevard Historic District. Orientation is also primarily east to west in the Fan Area, whereas the Boulevard is a north-south oriented thoroughfare.

West of the alley between Colonial Avenue and Boulevard lies a neighborhood that shares much the same history of development as the Boulevard; however, the area contains fewer concentrations of institutional or monumental buildings and apartment buildings than are found along Boulevard.

Although the Home for Needy Confederate Women and the Confederate Memorial Chapel do not face Boulevard, they are included in the district since they were erected on the grounds of a Confederate Soldiers' Home, an institution which contributed to the historical significance of the Boulevard. The two buildings are significant landmarks that are already listed in the National Register.

The area north of the district is primarily devoted to modern commercial development and immediately south of the district the Richmond Metropolitan Area Expressway is a visual and physical barrier to areas further south.

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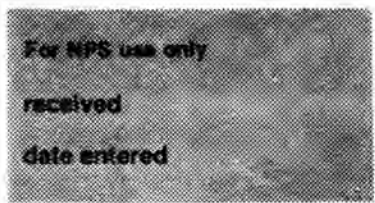
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Continuation sheet #31

Item number 10

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10. GEOGRAPHICAL DATA -- Boundary Description

Beginning at a point (A) on the north side of an alley between W. Broad and W. Grace streets; thence approx. 220' S to a point (B) on the south side of W. Grace St.; thence approx. 40' E to a point (C) on said side of street; thence approx. 140' S to a point (D) on the north side of an alley between W. Grace St. and Monument Ave.; thence approx. 100' W to a point (E) on the east side of N. Boulevard; thence approx. 620' S along said side of street to a point (F) at the NE corner of the intersection of N. Boulevard and Park Ave.; thence approx. 170' E to a point (G) on the north side of Park Ave.; thence approx. 830' S along west side of alley between Boulevard and Mulberry St. to a point (H); thence approx. 70' W to a point (I); thence approx. 100' S to a point (J) on the south side of Stuart Ave.; thence approx. 70' E to a point (K) on the west side of an alley between Boulevard and Mulberry St.; thence approx. 320' S to a point (L); thence approx. 90' W to a point (M); thence approx. 140' S to a point (N) on the south side of Hanover Ave.; thence approx. 60' E along said side of street to a point (O); thence approx. 100' S to a point (P); thence approx. 30' E to a point (Q) on the west side of an alley between Boulevard and Mulberry St.; thence approx. 130' S to a point (R); thence approx. 50' W to a point (S); thence approx. 400' S to a point (T) on the south side of an alley between Hanover and Grove avenues; thence approx. 40' E to a point (U) on said side of alley; thence approx. 2080' S along west side of an alley between Boulevard and Mulberry St. to a point (V) on the north side of Idlewood Ave.; thence approx. 350' W to a point (W) on the east side of an alley between Boulevard and Colonial Ave.; thence approx. 1000' N to a point (X); thence approx. 40' W to a point (Y) on the east side of an alley between Boulevard and Colonial Ave.; thence approx. 700' N along said alley to a point (Z); thence approx. 40' E to a point (A<sub>1</sub>); thence approx. 80' N to a point (B<sub>1</sub>) on the south side of Floyd Ave.; thence approx. 40' W to a point (C<sub>1</sub>) on same side of street; thence approx. 300' N to a point (D<sub>1</sub>); thence approx. 40' E to a point (E<sub>1</sub>); thence approx. 180' N to a point (F<sub>1</sub>) on the north side of Grove Ave.; thence approx. 650' W along said side of street to a point (G<sub>1</sub>) at the NE corner of the intersection of Grove Ave. and N. Sheppard St.; thence approx. 1300' N along the east side of N. Sheppard St. to a point (H<sub>1</sub>) at the SE corner of the intersection of Kensington Ave. and N. Sheppard St.; thence approx. 600' E along the south side of Kensington Ave. to a point (I<sub>1</sub>); thence approx. 450' N along the east side of an alley between Boulevard and Colonial Ave. to a point (J<sub>1</sub>) on the south side of Patterson Ave.; thence approx. 200' W along said side of street to a point (K<sub>1</sub>) on the SE corner of the intersection of Patterson Ave. and Colonial Ave.; thence approx. 160' N to a point (L<sub>1</sub>) at the NE corner of the intersection of Park Ave. and Colonial Ave.; thence approx. 220' E along the north side of Park Ave. to a point (M<sub>1</sub>); thence approx. 90' N to a point (N<sub>1</sub>); thence approx. 40' W to a point (O<sub>1</sub>) on the east side of an alley between Boulevard and Colonial Ave.; thence approx. 240' N along said side of alley to a point (P<sub>1</sub>) on the south side of Monument Ave.; thence approx. 160' E along said side of street to a point (Q<sub>1</sub>) at the SW corner of the intersection of Monument Ave. and N. Boulevard; thence approx. 220' N to a point (R<sub>1</sub>) on the west side of N. Boulevard; thence approx. 130' W to a point (S<sub>1</sub>); thence approx. 450' N to a point (T<sub>1</sub>); thence approx. 300' E to the point of origin.

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NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Boulevard Historic District  
Richmond (Independent City)  
VIRGINIA

Substantive Review

Working No. MAR 6 1986

Fed. Reg. Date: \_\_\_\_\_

Date Due: 4/3/86 — 4/20/86

Action:  ACCEPT

RETURN 4-18-86

REJECT

Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments:

*Distinct clearly is of historic and architectural significance in the history of the development of Richmond - however there has been no persuasive case <sup>made</sup> to include the modern (1955-1957) building at 300 N. Boulevard as a contributing element. The building dates over 20 years outside (over)*

Recom./Criteria Return

Reviewer Patrick Andrews

Discipline Historian

Date 4/15/86

\_\_\_\_\_ see continuation sheet

Nomination returned for:  technical corrections cited below  
 substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible?  yes  no

7. Description

Condition	Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	
	<input type="checkbox"/> unaltered	
	<input type="checkbox"/> altered	

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection



**8. Significance**

Period \_\_\_\_\_ Areas of Significance—Check and justify below

Specific dates \_\_\_\_\_ Builder/Architect \_\_\_\_\_  
Statement of Significance (in one paragraph)

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

*of the district's period of significance, in order to be a contributing element the building must date from the district's period of significance or the building must be demonstrated to be of individual exceptional significance.*

**9. Major Bibliographical References**

**10. Geographical Data**

Acreage of nominated property \_\_\_\_\_  
 Quadrangle name \_\_\_\_\_  
 UTM References \_\_\_\_\_

Verbal boundary description and justification \_\_\_\_\_

**11. Form Prepared By**

**12. State Historic Preservation Officer Certification**

The evaluated significance of this property within the state is:

\_\_\_\_ national      \_\_\_\_ state      \_\_\_\_ local

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

**13. Other**

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to \_\_\_\_\_

Signed *Patricia Anders* Date *4/18/86* Phone: \_\_\_\_\_



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COMMONWEALTH of VIRGINIA

Nat. Register of Historic Places  
National Park Service

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

August 6, 2015

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: Boulevard Historic District (2015 Update), City of Richmond, Virginia**

Dear Mr. Loether:

The enclosed additional documentation, referenced above, is being submitted for inclusion in the National Register of Historic Places. The Boulevard Historic District originally was listed in the National Register in 1985. The enclosed nomination update provides a justification for extending the historic district's period of significance to end in 1959, an updated sketch map showing the current contributing/non-contributing resources within the district based on this period of significance, current photos with a photo key, and additional context and historic images to support the expansion of the period of significance. The historic district's original boundaries *have not been altered* as a result of this nomination update.

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.  
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Fax: (804) 862-6196

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