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National Park Service

National Register of Historic Places
Continuation Sheet

Boulevard Historic District 2015 Update
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Richmond, VA
County and State
N/A
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NRHP Approved 09/29/15

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

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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

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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-20th century, the Colonial Revival style was considerably simplified compared to late 19th and early 20th 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 21st 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 19th 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

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collections to Battle Abbey in 1959.¹

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

¹ 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.

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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 21st 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).

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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-20th 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 19th 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 20th century and up to the present has continued to influence the Boulevard Historic District socially, culturally, and architecturally.

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 19th-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 20th 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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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