NPS Form 10-900
(Oct. 1990)

VLR - 9/15/99
NRHP - 1/28/00

OMB No. 10024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Monroe Ward

other names/site number Monroe Ward Historic District DHR File No. 127- 5816

2. Location

street & number Main and Cary Streets from north to south; 3rd to Jefferson Streets from east to west not for publication N/A

city or town Richmond vicinity N/A

state VA code N/A county _____ code _____ zip code 23219

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ■ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ■ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ■ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 12/8/99

Director, Virginia Department of Historic Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- ☐ entered in the National Register
  - ☐ See continuation sheet.
- ☐ determined eligible for the National Register
  - ☐ See continuation sheet.
- ☐ determined not eligible for the National Register
- ☐ removed from the National Register
- ☐ other (explain) _____

Signature of the Keeper — Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [ ] building(s)
- [x] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
68	11	buildings
		sites
1		structures
		objects
69	11	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)
N/A

Number of contributing resources previously listed in the National Register
2

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
DOMESTIC: secondary structure
COMMERCE/TRADE: business
COMMERCE/TRADE: specialty store
COMMERCE/TRADE: professional
COMMERCE/TRADE: restaurant
COMMERCE/TRADE: warehouse

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
DOMESTIC: secondary structure
COMMERCE/TRADE: business
COMMERCE/TRADE: specialty store
COMMERCE/TRADE: professional
COMMERCE/TRADE: restaurant

7. Description

Architectural Classification
(Enter categories from instructions)

Federal
Greek Revival
Italianate
Second Empire
Renaissance Revival
Queen Anne
Romanesque
Classical Revival
Collegiate Gothic
Georgian Revival
Colonial Revival
Modern Movement

Materials
(Enter categories from instructions)

foundation	BRICK
walls	BRICK
	STONE: Granite
roof	OTHER
other	GRANITE, TERRA COTTA
	METAL: Cast iron

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture
Social History
Landscape Architecture
Literature
Engineering

Period of Significance

1814-1949

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

Glasgow, Ellen; Crozet, Claudius

Cultural Affiliation

N/A

Architect/Builder

Charles Gillette (landscape architect)
Carneal & Johnston
D. Wiley Anderson
Marion Dimmock
C. F. Nichols
Carl Lindner
W. C. West

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- ■ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ■ Other

Name of repository :

Valentine Musuem; Historic RichmondFoundation

10. Geographical Data

Acreage of Property approx. 14 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

X See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Mary Harding Sadler, with Kimberly M. Chen, W. Camden Whitehead, and Peter McDearmon Witt

organization Sadler & Whitehead Architects, PLC (for the Historic Richmond Foundation) date June 28, 1999

street & number 800 W. 33rd Street telephone 804.231.5299

city or town Richmond state VA zip code 23225-3533

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name (List provided by John Albers, City of Richmond)

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 200137127; and the Office of Management and Budget, Paperwork Reductions Project (10240018), Washington, DC 20503.

Summary Description

Monroe Ward is an historic, mixed-use, urban neighborhood in the city of Richmond, Virginia. Its architectural fabric presents a variety of periods, styles, building types and uses that illustrate the evolution of the city from 1814, when the Federal style Curtis Carter House (later known as the Crozet House, NRHP and VLR, Photo 7) was built, to the late 1940s when commercial and business uses began to dominate the historic district. Monroe Ward inhabits a sector that has long played a role in the life of the city: in the first half of the 19th century as a neighborhood of scattered dwellings and cottages, from the 1870s through the turn of the century as an elegant residential quarter, then beginning in the second quarter of the twentieth century as a commercial district. The neighborhood is regaining popularity for office and residential use as the century draws to its close.

The architectural inventory of Monroe Ward covers nearly two centuries of building types and styles. Dominated by Greek Revival and Italianate townhouses (Photo 1) later converted to commercial use, the district still exhibits the scale of its late nineteenth-century heyday. Generally two or three stories tall, three bays wide and set back from the sidewalk with a narrow yard, a number of these masonry dwellings survive intact. The historic district is enhanced by herringbone-patterned brick sidewalks and street trees. The floor plan organization is predominantly the side hall-parlor type with a rear ell. A majority of the historic building facades are laid up in common-bond pressed brick. In some cases, like the James W. Archer House at 12 South 3rd Street (Photo 4), cast- and wrought-iron fences, porches, and roof cresting survive. More often, however, shallow storefronts were added within the setback area in the early years of the twentieth century, as this once prime residential real estate gradually increased its popularity as a commercial area. Reflecting a trend which began in the late1930s and continues in recent decades, other residences were remodeled in a Georgian Revival style (Photo 2). The most exceptional example of these historic renovations is 105 East Cary Street, "Snug Harbor," (Photos 2 and 3) the home and office of landscape architect Charles Gillette.

Architectural Analysis

The Monroe Ward Historic District is composed of buildings lining Main and Cary Streets between Jefferson Street on the northwest and Third Street on the southeast. As with the majority of Richmond's Central Business District, the street grid is rotated 45 degrees off north-south, continuing the city's original layout further to the east. This grid, which responded to a sharp bend in James River at the falls, has the principal thoroughfares extending east- and westward, while the (typically) numbered cross-streets intersect them at right angles leading to and from the river. Topographically the district is emblematic of the ancient character of Richmond, romantically cited as a "city of seven hills." On a gently rising plateau three-quarters of a mile from the James River, Monroe Ward lies between the two promontories of Gambles Hill and Oregon Hill. It was these and Richmond's other steeply falling hillsides that give the city its distinction as the first of the hill towns in Virginia's rolling piedmont. Main and Cary Streets stretch across the high land above the river, and the cross streets 1st, 2nd, Foushee, Adams, and Jefferson fall precipitously between Oregon and Gambles Hills to the bottom land edging the river.

On this declivity and anchoring the historic district's southwest corner stands the T. B. Hicks Delivery Stable (now Central Belting Company, ca.1897, Photo 6), a service occupancy typical of the industrial character of the city's bottom lands. Mid-block between Cary and Canal Streets at 103 South Jefferson Street, the painted brick building is three bays wide and has a stepped gable with demi-lune louvers over each bay on its two-story Jefferson Street facade. The window openings have segmental arched heads. On the facade they pair in each of the bays at the second floor while on the street level, the southernmost bay is opened by a relieving arch that attests to the building's historic use as a livery stable for the nearby Jefferson Hotel. At the rear on axis with the building begins the alleyway, which parallels Cary and Canal Streets, bisecting the blocks from Adams on the west to Second Street on the east. This alley provides the southern historic district boundary, following the ridge of the plateau until the ridge turns south towards Gambles Hill, midway between Foushee and First Street. At this change in direction a Cyclopean granite retaining wall survives from *antebellum* civil engineering.

Blocks like the south side of the 00 block of West Cary Street are complete, if altered. 17 West Cary (ca. 1884) is a well-maintained brick three-bay Italianate dwelling, typical middle-class housing of its day. Rising two stories above an English basement, with a side entrance on grade at Adams Street (owing to the steep fall of Adams Street at this point), this building has a fine wrought-iron porch on the principal floor. Its front yard is handsomely fenced in wrought iron as well. The arched window heads and doorways on the street fronts are dressed stone. The pressed brick facade is laid in running bond and crowned with a bracketed cornice. Next door at Nos. 13-15 (ca. 1881, Photo11) porches have been removed. While a storefront was added at No.13, the entry facade at No.15 was remodeled in an updated Colonial Revival style. The original six bays of this double house are visible above with their elaborated metal hoods. No. 7 (ca.1911) is a Queen Anne style two-story dwelling whose porch has been removed. This residential prototype, a double-pile hall-parlor plan with rear ell, well represented in the city's historic neighborhoods, is the model of middle-class housing with its angled projecting three-window bay topped by a turret against a false mansard. The house at 3 West Cary Street (ca. 1866), along with No.17, presents the closest picture of what the residential fronts once looked like. Again, two stories of three bays, this converted dwelling has dressed arched granite lintels at the openings and a wooden cornice with wrought-iron cresting. Its wrought-iron porch survives in excellent condition. At the east end of the 00 block of West Cary Street is a single-pile turn-of-the-century (ca.1920) commercial building (No.1). Though sandblasted and stripped of its detailing, the building's scale and mellow masonry are in tune with the district's character.

Buildings along the north side of the 00 block West Cary Street alternate in retaining their original residential setbacks (10 West Cary) or in being modified with later storefronts (4-6 West Cary). The west end of the block has been demolished and now accommodates a modern auto-repair garage (No.12) and a parking lot. 10 West Cary Street (ca. 1878) is a three-story, three-bay dwelling house with bracketed metal cornice. Window heads are squared stone and the entrance is recessed in a vestibule. The ghost of its original porch can be seen on the pressed brick facade. Though 4-6 West Cary has been combined as one enterprise and built to the lot line with storefront additions, the three-bay standard of the district is recognizable at the upper stories of No. 4. A third story appears to have been added in the late 19th century to this much older dwelling. At the east corner of this block, an Italianate dwelling at 2 West Cary (ca.1876) has been converted into apartments. Set back from Cary Street by a small yard, it is two-stories of pressed brick, its entry sheltered by a fine Italianate millwork porch

with paired columns. Elaborate arched metal hoods frame all the windows in the front double pile, and on the first floor they are floor length on both street fronts (Cary and Foushee). The wood cornice is bracketed. Along Foushee, the main block narrows to an ell, perhaps once adorned with a porch. The windows here have jack arches. At the rear of the lot is a gable-roofed brick carriage house (4 South Foushee, ca.1880) now sympathetically renovated as a dwelling.

The 00 block of East Cary Street has lost all historic fabric on the north side; a non-contributing precast office building occupies the northeast corner at First Street. On the south, however, three modest two-story brick houses recall the scale and setbacks of the neighborhood. 9 East Cary (ca.1870) retains its wrought-iron porch, arched stone lintels with keystones, and a bracketed wood cornice. Nos.15 and 17 (ca.1902) have a much simplified metal cornice punctuated with rosettes. The porches have been removed and15 East Cary has been AGeorgianized@ with a broken pediment at its entry. Windows on the first floor are floor length with stone sills and lintels. All three buildings have painted, pressed brick facades. No.17 has a wrought-iron fence around its front setback. At the west end of the block 1 East Cary (non-contributing) is a modern two-story office building added in recent decades to No. 5 (ca.1880), whose original three-bay facade can still be seen at the second and third floor levels.

The 100 block of East Cary Street (Photo 1) is the heart of the district. Bowered by trees lining either side of the street, the mid-nineteenth century fabric is nearly intact. The remaining dwellings on the north side of East Cary Street include attached, three-story, mansarded buildings (Nos. 100-104) with projecting bays constructed at the turn of the century in the Queen Anne style. 100 East Cary has a restaurant storefront added, No.102 exhibits a typical three-window angled bay, and No. 104's bay is squared. Original porches have been removed, but rough stone lintels remain and period stained glass lights mark the entries. No.106 (ca. 1899), like its neighbors to the west, was built in the Queen Anne style: two stories with angled bay surmounted by an engaged turret on a false mansard, while 108 East Cary is an older (ca.1867) type: a two-story three-bay Italianate with bracketed cornice and arched stone window heads. There is also a fine wrought-iron fence enclosing the front yard.

Two, brick, Greek Revival dwellings survive in the middle of the north side of this block although both have lost their Greek detailing in imaginative remodelings. No.110, the David H. Berry House (ca. 1859), is a full three stories above its basement and its original three bays have been joined by a fourth beside its eastern entry. A wrought-iron curving double stair leads to the entry, at the same time framing the basement entry below. An iron fence surrounds the front brick terrace and iron balconies hang from each of the four window bays of the second floor. A bracketed cornice caps the whole. Next to it No.112, built for David H. Berry in 1853, was altered to resemble a Georgian townhouse, with a classical cornice and jack arches heading the windows. Its entry was relocated to the side through a classical, molded brick door surround. Both Nos. 110 and 112 have converted carriage houses contemporaneous with the dwellings.

On the south side of East Cary Street No. 107, the Charles Howell House (ca.1853), after historic alterations is now approached by a narrow side passage leading to a back courtyard off which the various tenancies enter. The flat-stone Greek Revival lintels are retained in this 4-story dwelling, although the original entry door has been converted to a window on the facade. The front yard is paved in brick. Next to it is the McConnell-Gillette

House, No. 105 (ca. 1854), a 4-story dwelling which was elegantly Georgianized by Richmond landscape architect Charles Gillette in 1944. The principal entry is at the English basement level (Photo 2), approached through a brick-paved sunken courtyard defined by brick piers and iron pickets. 117 East Cary Street, the Felix Ferguson House, on the east corner of this block, is perhaps the oldest building on the block and among the least sensitively altered of the properties. Though it no longer contributes to the significance of the historic district, the building retains scale and materials appropriate to the district.

At the west end of this block is101 East Cary (ca. 1889), the Douglas Baird Double House (Photo 9), distinguished by its ornamental treatment of masonry and windows. The corners of the building are cut off at a forty-five degree angle; a corner entry for a restaurant was added in the early years of the century. Windows of various sizes are surmounted by rough-faced stone lintels and are combined with small, ornamental, ovals. Wrought-iron balconies hang at the second- and third-floor windows of the First Street front. The corner at First Street is cut away to create an entry to the ground floor commercial space. A stone arch opposite gives entrance to the apartments above. No. 103, the Anne E. Mumford House (ca.1875), is a three-bay two-story Italianate dwelling, currently serving as a restaurant. Its elaborate window hoods and bracketed cornice remain, while the original porch has been removed. Some of its wrought iron has been reused in a sympathetic balcony replacing the porch. Mid-block at 109 East Cary Street, the Dietz Press building was designed by Carl Lindner in 1923 in a restrained Collegiate Gothic style. The collegiate look of the building addressed the Press's frequent scholarly publications.

The north side of the 200 block of East Cary Street retains four late nineteenth-century dwellings now converted to commercial use. At the northeast corner of Second and East Cary Streets, on the crest of the ridge, 200-204 East Cary (ca.1880) is a two-story, six-bay, pressed brick double house with stone lintels. Observing the typical urban setback, the buildings' entrances have been consolidated in a modern conversion for an advertising agency. The facades are elaborated with central brick pediments. Next door at 206-208 East Cary (ca.1880) is an altered, two-story, six-bay double house. The facade has been stuccoed, windows replaced and principal entrances relocated in the raised basement. Recent renovations have returned historic scale and character to this property.

Third Street marks the eastern boundary of Monroe Ward. The Archer House at 12 South Third (ca.1880, Photo 4) is three-bay, three-story, mansarded, pressed brick dwelling designed by Richmond architect Marion Dimmock in the Second Empire style. Although the porch has been replaced, the rich details of the facade remain intact. Simple brick string courses delineate window heads and sills, which are expressed in flat brownstone whose ends are elaborated with carved fleurettes on the ground floor. A wrought-iron fence and gate is mounted on the granite retaining wall which encloses the front yard. One block further north the J. V. Sanburg House at 12 North 3rd Street marks the northeast corner of the historic district. Though it has been heavily altered, it nonetheless retains historic proportions and some of its Italianate details.

Interrupted mid-block by a modern branch bank and a 1960s office building, the north side of the 200 block of East Main Street continues to serve both commercial and residential uses. At its eastern corner 214-218 East Main Street (ca.1875) is a nine-bay two-story triple house with arched window hoods at the second floor facing

Main and 3rd Streets. Storefronts dating from the early1910s now cover the historic ten-foot setbacks. At No. 214-216 there is diapering over the storefronts. An altered second-floor porch along 3rd Street is retained, illustrating the historic character of this multi-family dwelling. 200 West Main Street (ca.1905) at the west end of the block, is a three-bay three-story mixed use masonry structure with squared stone window heads and a bracketed wooden cornice. Brick fretwork enlivens the running-bond facade.

On the south side of Main Street, between 3rd and 2nd Streets, the Ralph Levy Building at 207-211 East Main Street (ca.1910) is a nine-bay two-story commercial building designed by Richmond architects Carneal & Johnston in a Renaissance Revival style. The building features windows grouped in threes with arches springing from stone imposts on the second-floor facade. Two-thirds of the original metal cornice remains. At grade level the cast-iron storefront surround remains though the ground floor infill has been altered in the course of the building's history. Brick quoins divide the building into three primary tenancies.

One block further west is a near-complete collection of second-half of the nineteenth century converted dwellings and commercial buildings. At 101-105 East Main, the A. Harris Block (ca. 1880) is a three-story nine-bay triple house with a deep bracketed metal cornice and arched windows with stone lintels. The main block has a shallow hipped roof behind the street-front parapet. The first floors each have been altered with turn-of-the-century store-front extensions. Contemporaneous with the storefronts new second floor access was given to living quarters through sidewalk level entries. The lots are narrow, the buildings double pile with one-room-wide ells at the rear, creating narrow yards. The other buildings in the 100 block of East Main are two-story, Italianate, commercial structures built to the property line, with the exception of No.117, a converted single dwelling, whose three-story Italianate facade has been muddled with a modern storefront. Each of these historic buildings is brick and three bays wide with segmental arched windows. Each, except for No. 123, has a deep, bracketed metal cornice.

The 00 block of East Main Street (Photo 3) has become the "pilot" for recent efforts to preserve this section of Richmond. The north side of the street is complete and half of the south side remains. On the corner of First Street, the E. F. Adams Store, now occupied by the American Historical Foundation, is a six-bay double building (No.25, ca. 1875) which has been altered on the first floor while retaining its second floor window openings. West of this building are two six-bay double commercial buildings, 19-21 and 13-15 East Main Street, which flank the small-scale Queen Anne style dwelling at 17 East Main. They are intact, two story, Italianate buildings with stone window sills and lintels, and deep bracketed cornices.

On the north side of this block of East Main Street, all the buildings were once dwellings. The most altered is 20 East Main (ca. 1880) at the northwest corner of Main and 2nd Streets, whose three-story facade was added in the early decades of the 20th century, when the building was converted to commercial use. The Main Street facade is organized by paired windows in each bay at the second and third floors. The first-floor entry is on the corner in the angle of the intersecting streets. Along First Street elaborate corbeled brickwork ornaments the chimney mass. Adjacent at 16-18 East Main is a three-story Queen Anne style double house (Photo 13) with projecting angled-bays (No.16-18). At 14 East Main is a three-story three-bay pressed brick dwelling in the Italianate style. Dressed stone lintels and a wrought-iron porch with granite steps adorn this well-maintained

building. The Lipsomb-Dibrell House at 12 East Main was built in 1837 (*Old Richmond Neighborhoods*, p.197). Its Georgian Revival expansion and remodeling was designed by Richmond architect W. C. West for tobacconist W. E. Dibrell in 1918. The earliest building on the block is the Allen double house at 4-6 East Main (ca. 1836). The dwelling is brick, 2-½ stories over a raised basement, laid in Flemish bond. The matching one-story porticoes have paneled granite cheek walls and fluted Corinthian columns whose elements were derived from the Temple of the Winds in Athens. The J. Albert Christian House at 2 East Main (ca. 1880, Photo 8) is a well-preserved, 3-story, 3-bay dwelling whose continuous modillion cornice and cast-iron porch are intact reminders of the typical Italianate articulations.

While the east end of the 00 block of West Main Street is dominated by the Glasgow House the west is crowded with early 20th century commercial buildings. The two-story businesses at 11 and 13 West Main Street were built in 1915 as twin commercial buildings with Classical pediments over three-bay storefronts. A recent remodeling of 11 West Main resulted in the loss of the pediment. The F. Percy Loth stores at 15-21 West Main (Photo 10) were constructed in a buff-colored brick block featuring two bays of tri-partite windows and a classical cornice.

The cross streets of the district, with 3rd Street on the east and Jefferson Street on the west, preserve only scattered examples of the housing that once filled the interstices between the principal thoroughfares of Main and Cary. South of Cary these streets fall away towards the river and to the industries that once crowded the bottom. First Street retains the largest collection of the once-numerous dwellings (Photo 12). The 00 block of South First (between Main and Cary) is complete on the east side of the street. Queen Anne in style (ca. 1894) they are virtually intact in two groups: Nos.1-5 and Nos.9-15. Two stories, with projecting turret-surmounted bays and Eastlake wooden porches they are a charming if neglected group. The double house at 11-13 South Foushee Street (Jones and Watkins Houses, ca. 1893) is a two-story brick Queen Anne style building whose two entries are framed by a pair of three-sided bays topped by conical slate roofs. The flats built for W. L. Carneal and designed by Carneal & Johnson at 5-7 South Adams Street (ca. 1911, Photo 5) are handsomely conceived Georgian Revival attached dwellings that step down the hill from West Main Street. Their stone jack arches, recessed arched entries, and other careful detailing significantly enhance this block otherwise dominated by surface parking.

The Monroe Ward Historic District includes a number of individually notable buildings such as the oldest, Crozet House (ca. 1814, NRHP and VLR, Photo 7), a well-preserved five-bay, gable-end, Federal house. The five-bay two-story house over a raised basement sits at the northeast corner of Main and First Streets and is laid in Flemish bond on the street-fronts and three-course common bond on the rear and east sides. The gable ends have interior chimneys as do the two ells, which give the house its present U-shape. The window heads of the principal floors are stuccoed Federal key-stone jacks at the facade. A stuccoed belt course marks the second floor. The cornice is supported by an abbreviated molded brick frieze. The Crozet House's principal entry at 100 East Main Street is a modern reinterpretation. At the interior all the original mantelpieces survive, along with much of the elaborate trim: pilastered doorways, built-in cupboards and deep plaster cornices.

Also individually significant, the Glasgow House (ca. 1841, NHL and VLR) is a fine example of the Greek

Revival style, a once-common type of elegant housing in the city. The large, three-bay, hip-roofed stucco residence displays its restrained entry on Main Street, while an expansive Tuscan-columned porch adorns the private garden front facing the river. The Glasgow House is a well-preserved measure of a high-style house sensitively altered to serve the needs of expanding families over its life as a residence. The Allen Double Houses (ca. 1836) are also Greek Revival but are of the more modest scale that characterized the majority of housing in the district. The Bargamin House at 3 West Cary (ca. 1866), with its two stories, three bays, bracketed cornice and fine wrought-iron porch, typifies the Italianate proportions and detailing that dominated the city's middle-class housing until the turn of the century. No. 105 East Cary (ca.1854, Photo 2) is the most refined example of a 1940s remodeling. Prominent landscape architect Charles Gillette engaged architect O. Pendleton Wright to reinterpret his historic, Greek Revival office building as a combined home and office in the Georgian style.

Today Monroe Ward shows the effects of center-city decay which began to plague the neighborhood during the second decade of this century. Only the 100 block of East Cary Street is complete; the 00 block of West Cary and the 00 block of East Main also retain a substantial number of historic properties. Most blocks exhibit large surface parking lots where once were historic residential or commercial buildings, in some cases leaving lone structures at the center of the block, as at 207-211 East Main Street or at 11-13 South Foushee. Though preservationists, most notably Miss Mary Wingfield Scott, and newspaper editors have argued for the rehabilitation of this neighborhood's history and its architectural resources, many buildings were swept away by the combined demands to service cars and to replace decayed homes with modern offices.

Several properties within and near the Monroe Ward Historic District have been listed on the National Register of Historic Places and on the Virginia Landmarks Register. At its northern boundary, between Foushee and First Streets, this new historic district shares an edge with the 0-00 Block East Franklin Street Historic District. North and west of Monroe Ward are the 200 West Franklin Street Historic District, the Hotel Jefferson, and the Commonwealth Club Historic District. At Monroe Ward's northwest corner is St. Alban's Hall, an individually listed property. The designation of this new historic district is an effort, piloted by the Historic Richmond Foundation, to nominate the significant historic properties in this area of the city which had not yet been formally recognized through National Register listing. In recent years the Historic Richmond Foundation has focussed public attention on Monroe Ward by sponsoring a neighborhood study by the Prince of Wales Institute in 1997. The Foundation's plans relocate its headquarters to the William Allen Double House, combined with its goal to win formal recognition of the neighborhood's architectural and historical significance have also sparked renewed interest in the area. Recognition and rehabilitation of Monroe Ward's historic buildings, aided by government incentive programs, are key to the preservation of this architectural microcosm.

MONROE WARD HISTORIC DISTRICT, RICHMOND, VA
INVENTORY

All resources are contributing unless marked (NC) for non-contributing.

Street Address	Resource
North 1st Street	
127-5816 -0001 2-8 North 1st Street	ca. 1897 attached dwellings. Brick, 2-story, 8 bay facade, mansard roof, with engaged turrets, Queen Anne.
South 1st Street	
-0003 1-5 South 1st Street	ca. 1894 attached dwellings. Brick, 2-story, 6-bay facade, mansard roof with engaged turrets, Queen Anne. Building retains 3, 1-story, 1-bay Eastlake porches. 127-0904✓
-0004 4 South 1st Street	ca. 1875 single dwelling. Brick, 2-story, 3-bay facade, shed roof, Italianate. 127-0905✓
-0004 9-15 South 1st Street	ca. 1894 attached dwellings. Brick, 2-story, 8-bay facade, mansard roof with engaged turrets, Queen Anne. Building retains 4, 1-story, 1-bay Eastlake porches. 127-0906✓
-0005 105 South 1st Street	Mary A. Baird House: ca. 1909 single dwelling. Brick, 2-story, 5-bay facade, shed roof, Romanesque. 127-0907✓
-0006 107 South 1st Street	Joseph V. Bidgood House: ca. 1875 single dwelling. Brick, 2-story, 4-bay facade, shed roof, Greek Revival. 127-0908✓
North 2nd Street	
-0007 1 North 2nd Street	ca. 1880 commercial building. Brick, 2-story, 2-bay facade, shed roof, Italianate. 127-5252✓
-0008 7 North 2nd Street	Otis Elevator Company: ca. 1925 office building. Brick, 2-story, flat roof, Classical Revival. 127-5254✓
South 2nd Street	
-0009 4 South 2nd Street	R. Baxter Wilson Store: ca.1910 commercial building. Brick, 1-story, 3-bay facade, mansard roof, Second Empire. 127-5259✓
-0012 11 South 2nd Street	ca. 1890 attached dwellings. Brick, 2-story, 6-bay facade, mansard roof with clipped gables, Queen Anne. 127-5261✓
-0010 12 South 2nd Street	Weaver's Mobile Service Station: ca. 1911 service station. Brick, 2-story, 5-bay facade with flat roof, commercial vernacular. 127-5260✓

South 2nd Street, cont.

-0011 16 South 2nd Street — Worley Piano Company: ca. 1911 office building. Brick, 3-story, 5-bay facade with flat roof, Colonial Revival. 127-5262

North 3rd Street

-0013 12 North 3rd Street — J. V. Sundberg House, ca. 1876 single dwelling. Brick, 2-story, 3-bay facade with flat roof, Italianate. 127-5421

South 3rd Street

-0014 12 South 3rd Street — James W. Archer House: ca. 1880s single dwelling. Brick, 2-½story, 3-bay facade with mansard roof, Second Empire. 127-5429

South Adams Street

-0015 5-9 S. Adams — Carneal Apartment Building: ca. 1911 apartment building with three recessed entries. Brick, 2-story, 9-bay facade with flat roof, Colonial Revival. 127-5506

-0016 108 S. Adams — Home Modernization Company: ca. 1930s office building. Brick, 2-story, 3-bay facade with flat roof, commercial vernacular. 127-5507

East Cary Street

-0018 1 East Cary — ca. 1970 office building. It was connected to adjacent ca. 1880s structure by current owner. **NC.** 127-5363

-0019 5 East Cary — ca. 1880 single dwelling. Brick, 3-story, 3-bay facade with 1980s storefront and modified mansard roof, Italianate. 127-5364

-0020 7 East Cary — R. R. Sharpless Blueprinters: ca. 1960s office building. Brick, 1-story, storefront with a flat roof, Modern Movement. **NC.** 127-5365

-0021 9 East Cary — ca. 1870 single dwelling. Brick, 2-story, 3-bay facade with shed roof, Italianate. 1-story, 3-bay, cast-iron porch. 127-5366

-0022 15 East Cary — ca. 1902 single dwelling. Brick, 2-story, 3-bay facade with shed roof, Italianate. 127-5367

-0023 17 East Cary — ca. 1902 single dwelling. Brick, 2-story, 3-bay facade with shed roof, Italianate. 127-5368

-0024 24 East Cary — ca. 1960s office building. Brick, 4-story, 16-bay facade with flat roof, Modern Movement. **NC.** 127-5369

-0024 100-104 East Cary — Dr. J. C. Deaton, Jr. House: ca. 1899 attached dwellings. Brick, 3-story, 6-bay facade with mansard roof and engaged turrets, Queen Anne. 1-story restaurant addition at west 2 bays. 127-5370 - 100
127-5371 - 102
127-5372 - 104

East Cary Street, cont.

-0030 101 East Cary — Douglas Baird Double House: ca.1889 attached dwellings. Brick, 3-story facade with flat roof, Renaissance Revival. 127-5378

-0031 103 East Cary — Anne E. Mumford House: ca.1875 single dwelling. Brick, 2-story with raised basement, 3-bay facade with flat roof, Italianate. 127-5379

-0032 105 East Cary — McConnell-Gillette House: ca. 1854 single dwelling. Brick, 4 story, 3-bay facade with flat roof, Greek Revival with Georgian remodeling. 127-5380

-0025 106 East Cary — Weiser House: ca. 1899 single dwelling. Brick, 2-story, 2-bay facade with mansard roof and engaged turret, Queen Anne. other DHR # - 127-5373

-0033 107 East Cary — Charles Howell House: ca.1853 single dwelling. Brick, 4-story, 3-bay facade with flat roof, Greek Revival. 127-0125

-0026 108 East Cary — D. H. Berry House: ca. 1867 single dwelling. Brick, 2-story, 3-bay facade with flat roof, Italianate. 127-5374

-0034 109 East Cary — Dietz Printing Company: ca. 1923 office building. Brick, 2-story, 3-bay facade with parapeted flat roof, Collegiate Gothic. 127-5127

-0027 110 East Cary — David H. Berry House: ca.1859 single residence. Brick, 3 story with raised basement, 3-bay facade with flat roof, Greek Revival with Georgian remodeling. 127-5375

-0028 112 East Cary — David H. Berry House: ca. 1853 single residence. Brick, 2-story, 3-bay facade with gable roof, Greek Revival with Georgian remodeling. 127-5376

-0029 114 East Cary — ca. 1960s office building. Brick, 3-story, 3-bay facade with flat roof, Modern Movement. **NC.** 127-5371

-0035 117 East Cary — Felix Ferguson House: ca. 1842 single dwelling. Brick, 2-story, 3-bay facade with modified mansard roof, heavily modified Federal style. **NC.** 127-5381

-0036 200-204 East Cary — ca. 1880 attached dwellings. Brick, 2-story, 6-bay facade with mansard roof, Queen Anne. 127-5382 (200), 127-5383 (204)

-0037 206-208 East Cary — ca. 1850 attached dwellings. Brick, 2-story with raised basement, 6-bay facade with flat roof, heavily modified Greek Revival. 127-5384 (206) 127-5385 (208)

West Cary Street

-0041 1 West Cary — ca.1919 office building. Sanblasted brick, 3-story, 7-bay facade, heavily modified. **NC.** 127-5345

-0038 2 West Cary — James Gunn House: ca. 1876 single dwelling. Brick, 2-story, 3-bay facade with flat roof, Italianate. 1-story, 1-bay, wood, Italianate porch with paired columns. 127-5341

-0042 3 West Cary — P. Bargamin House: ca. 1866 single dwelling. Brick, 2-story, 3-bay facade with flat roof, Italianate. 1-story, 3-bay, cast-iron porch. 127-5346

-0039 4 West Cary — Mrs. W. D. Chesterman House: ca. 1876 single dwelling. Brick, 3-story, 3-bay facade with later mansard roof, Italianate with Second Empire modifications. Ca. 1919 storefront addition. Brick, 2-story, 3-bay addition at west appears to have been constructed in 1919. 127-5342

West Cary Street, cont.

-0043 5 West Cary	ca. 1955 office building. Brick, 1-story, 5-bay facade with flat roof, Modern Movement. **NC.** 127-5347
-0044 7 West Cary	H. D. Nuckols House: ca. 1911 single dwelling. Brick, 2-story, 2-bay facade with mansard roof and engaged turret, Queen Anne. 127-5348
-0045 9-11 West Cary	Virginia Reproduction and Supply Company: ca.1966 office building. Brick, 2-story with flat roof, Modern Movement. **NC.** 127-5349
-0040 10 West Cary	W. Gibson House: ca.1876 single dwelling. Brick, 2-story, 3-bay facade with flat roof, Italianate. 127-5343
-0046 13-15 West Cary	Anderson-Merrill House: ca. 1881 attached dwellings. Brick, 2-story, 6-bay facade with flat roof, Italianate with a later storefront addition. 127-5350
-0047 17 West Cary	J. W. Anderson House: ca. 1884 single dwelling. Brick, 2-story with raised basement, 3-bay facade with flat roof, Italianate. Original cast-iron porch. 127-5351

South Foushee Street

-0020 11-13 South Foushee	Jones and Watkins Houses: ca.1893 attached dwellings. Brick, 2-story, 4-bay facade with mansard roof and engaged turrets, Queen Anne. 127-5538
-0048 2 South Foushee	Glasgow Carriage House: ca. 1880 carriage house. Brick, 2-story, 2-bay facade with gable roof, vernacular. Converted to office building. 127-5536
-0049 4 South Foushee	Carriage House: ca.1880 carriage house. Brick, 2-story, 1-bay facade with parapeted flat roof, vernacular. Recently converted to single residence. 127-5537
-0051 104 South Foushee	ca. 1900 commercial building. Brick, 2-and-3-story, 5-bay facade with parapeted flat roof, heavily modified vernacular. **NC.** 127-5539
-0052 113 South Foushee	ca. 1910 furniture warehouse. Brick, 1-story, with flat roof, vernacular.

South Jefferson Street

-0053 103 South Jefferson	T. B. Hicks Delivery Stable: ca. 1897 stable. Brick, 2-story facade, gable roof with stepped parapet, vernacular. 127-5401

East Main Street

-0054 2 East Main	J. Albert Christian House: ca. 1880 single dwelling. Brick, 3-story, 3-bay facade, with flat roof, Italianate. 1-story, 3-bay, cast-iron porch. 127-0317-0020
-0055 4-6 East Main	William C. Allen Double House: ca. 1836 attached dwellings. Brick, 2-story, 6-bay facade with raised basement, with gable roof, Greek Revival. 2, 1-story, 1-bay Greek Revival porches.
-0056 8-10 East Main	ca. 1897 semi-attached dwellings. Brick, 3-story, 4-bay facade, with mansard roof and engaged turrets, Queen Anne. Recessed porches with Romanesque columns. 127-0317-0022

East Main, cont.

-0057 12 East Main — Lipscomb-Dibrell House: ca. 1837 single dwelling. Brick, 3-story, 3-bay facade with flat roof, Greek Revival style modified with Italianate and Georgian Revival details in 1918. Modified one-story, one-bay porch. 127-0317-0023 ✓

-0061 13-15 East Main — ca. 1890 commercial building. Brick, 2-story, 6-bay facade with flat roof, Italianate. - 5591 ✓

-0058 14 East Main — ca. 1880 single dwelling. Brick, 3-story, 3-bay facade with flat roof, Italianate. 1-story, 3-bay, cast-iron porch.

-0059 16-18 East Main — ca. 1896 attached dwellings. Brick, 2-½ story, 4-bay facade with mansard roof and engaged turrets, Queen Anne. 127-0317-0025 ✓

-0062 17 East Main — ca. 1890 single dwelling. Brick, 2-story, 2 bay facade with mansard roof and engaged turret, Queen Anne. 127-5592 ✓

-0063 19-21 East Main — ca. 1900 commercial building. Brick, 2-story, 4-bay facade with flat roof, Italianate. - 5593 ✓

-0060 20 East Main — ca. 1880 single dwelling, modified ca. 1908. Brick, 3-story, 2-bay facade with parapeted flat roof, vernacular.

-0064 25 East Main — ca. 1875 commercial building. Brick, 2-story, 6-bay facade with flat roof, Italianate. Georgian Revival modifications at ground floor. 127-5594 ✓

-0065 100 East Main — Crozet House (NRHP and VLR): ca. 1814 detached single dwelling. Brick, 2 stories over raised basement, gable roof, Federal. Georgian Revival modifications at entry accompanied ca. 1940 "restoration" of the building. 127-0047 ✓

-0066 101-105 East Main — A. Harris Block: ca. 1880 attached dwellings. Brick, ~~2~~ 3-story, 9-bay facade with flat roof, Italianate. Ca.1910 storefront additions. 127-5595 ✓

-0067 115 East Main — Mosmiller Florist: ca. 1890 commercial building. Brick, 2-story, 3-bay facade with flat roof, Italianate. 127-5596 ✓

-0068 117 East Main — ca. 1890 dwelling. Brick, 3-story, 3-bay facade with flat roof, Italianate. Modern storefront addition. 127-5597 ✓

-0069 119-121 East Main — ca. 1910 commercial building. Brick, 2-story, 6-bay facade with flat roof, Italianate. 127-5598

-0071 125 East Main — ca. 1903 commercial building. Brick, 2-story, 3-bay facade with flat roof, Late Victorian. - 5600

-0072 200 East Main — ca. 1905 single dwelling. Brick, 3-story, 3-bay facade with flat roof, Italianate. - 5601 ✓

-0073 206 East Main — ca. 1970s bank building. Stuccoed, 1-story facade with flat roof, Modern Movement. NC.

-0076 207-211 East Main — Ralph Levy Building: ca. 1910 commercial building. Brick, 2-story, 3-bay facade with flat roof, Italianate. 127-5603 ✓

-0074 210 East Main — ca. 1940s commercial building. Precast concrete, 2-story, 4-bay facade with flat roof, Modern Movement. 127-5602 ✓

-0075 214-218 East Main — A. Harris Block: ca. 1875 attached dwellings. Brick, 2-story, 9-bay facade with flat roof, Italianate. 1-story storefront and restaurant additions. Granite plaque on side commemorates site of Captain Sally Tompkins and the Civil War era Robertson hospital. (214-216) - 127-5603 ; (218) - 5604 ✓

-0070 123 East Main — Store, ca. 1910. Late 19th-Early 20th century Revivals. 2-story, 3-bay with wood storefront + segmental arched window heads. 127-5599

West Main Street

-007711 West Main	Ellen Glasgow House (NHL and VLR): ca. 1841 single dwelling. Stuccoed brick, 2-story, 3-bay facade with hipped roof, Greek Revival. 127-0025 Le ✓
-007889 West Main	ca. 1915 commercial building. Brick, 2-story, 3-bay facade with flat roof, Classical Revival parapet replaced with aluminum mansard. Heavily modified facade. Plaque on facade memorializes the site of the Judah P. Benjamin House. Benjamin was the Secretary of State of the Confederate States of America. **NC.** ✓
-007913 West Main	ca. 1915 commercial building. Brick, 2-story, 3-bay facade with parapeted flat roof, Classical Revival. 127-5579 ✓
-008015-21 West Main	F. Percy Loth Stores: ca. 1911 commercial building. Brick, 2-story, 12-bay facade with parapeted flat roof, Classical Revival. 127-5580 ✓

Statement of Significance

The Monroe Ward Historic District is a microcosm of Richmond's history and of architectural styles favored by the city's middle class from 1814 through 1949. This evolved neighborhood when first developed in the second decade of the 19th century was sparsely built and beyond the urban center. From the 1840s through the first years of the 20th century Monroe Ward was a dense but genteel residential area. The automobile and the city's new streetcar suburbs drew homeowners west and north beginning in the 1910s. Monroe Ward's corner buildings were sacrificed for early service stations; in other cases front porches were replaced with storefronts and commercial entries. Surface parking lots asserting the supremacy of convenience eroded the district's edges. Fortunately the influx of small businesses, particularly architects and designers in the 100 block of East Cary and furniture-related trades in the 00 and 100 block of East Main Street, resulted in the preservation and stabilization of core blocks in the district.

The Monroe Ward Historic District meets National Register Criterion B because of its association with two highly significant people in the City's past. French native Claudius Crozet, famous for engineering the first tunnel through the Blue Ridge Mountains, owned 100 East Main Street, the Federal style Crozet House (NRHP and VLR, Photo 7) from 1823-32 while he was the State Engineer. The Ellen Glasgow House (NHL and VLR) was the Greek Revival style home of the novelist and social critic from her childhood until her death in 1945. Monroe Ward also meets the requirements of National Register Criterion C because the district vividly illustrates 19th and early 20th century architectural styles, including the early 19th century Federal style, the mid-19th century Greek Revival, the late-19th century Italianate and Queen Anne styles, and Neoclassical and Colonial Revival styles favored from the early 20th century through the 1940s.

The work of several of Richmond's prominent architects is scattered throughout the district. Carneal & Johnston designed several commercial structures with Neoclassical details, including the F. Percy Loth Stores at 15-21 West Main Street (Photo 10) and the Carneal Apartments (Photo 5), at 1-9 South Adams Street. Marion Dimmock designed the James W. Archer House (Photo 4) at 12 South 3rd Street in the Second Empire Style. The Dietz Press at 109 East Cary Street, designed by Carl Lindner, is a neighborhood landmark, though its Collegiate Gothic facade is an anomaly. Charles Gillette's landscape design studio inspired the creation of several handsome brick terraces and pocket gardens at the building fronts of the 100 Block of East Cary Street. The 1920s, '30s and '40s also saw a trend, perhaps sparked by the restoration of Colonial Williamsburg in the same period, of architects' reinterpreting Greek Revival town houses as Georgian Revival buildings (Photo 2).

Historic Background

Monroe Ward was created in 1803, after Governor John Page appointed a commission to divide the City of Richmond into wards, in response to the legislature's amendment of the city's charter. Later named for Virginia Presidents, Jefferson Ward was in the east, Madison Ward was at the center city, and the western reaches became Monroe Ward. As the city grew and its political boundaries changed, the old ward system would disappear but the designation Monroe Ward today describes one of the city's oldest and most varied districts.

Although the historic district represents only a portion of the original political subdivision, the diversity of the architectural fabric within expresses the full measure of social and economic history of the whole and indeed of the larger city. Here on the plateau adjacent to Gambles Hill, not far from where Captain John Smith had planted a cross on Whitsunday 1607, the first suburbs of the newly incorporated capital of Virginia arose. At the foot of the hill, along the north bank of the James River, the industry and commerce of the burgeoning city matured. The high ground became the property of canny land speculators like Scotsmen John Harvie and Thomas Rutherfoord, who sold off lots to men wishing to build homes near their businesses down the hill.

Monroe Ward has mirrored the city's propensity for westward expansion. The area's initial build-up as a middle-class residential neighborhood is exemplified by its earliest (1814) surviving dwelling. Built by Curtis Carter "bricklayer," the handsome Federal house at 100 East Main Street (NRHP and VLR, Photo 7) later became the home (1828) of Claudius Crozet. Born in France and a graduate of the Ecole Polytechnique, the young Crozet had been an engineer in the Grande Armee of Napoleon. After Waterloo, he accepted a post at the Military Academy at West Point until he was named State Engineer for Virginia (1823). As such he made a reputation as an advocate for land transport (including the new locomotive mode) over the prevailing agitation for canal building. A good public servant he determined the route for the canal system; as well he surveyed new turnpikes and roads. Opposition by canal-development supporters however, made a call (1832) to be Louisiana's engineer attractive. Crozet returned to Virginia in 1838 to supervise a network of intrastate turnpikes, and later (1839) he accepted the presidency of the board of visitors of the fledgling Virginia Military Institute. It is generally recognized that his leadership over the next eight years ensured the Institute's success.

One block to the west of Crozet's house, the William C. Allen doublehouse (4-6 East Main Street, 1836, Photo 3 at left) is cited by Mary Wingfield Scott (*Old Richmond Neighborhoods,* p.197) as the earliest house built on Thomas Rutherfoord's speculative holdings at the far west end of the city. The building is currently under renovation as the future headquarters for the Historic Richmond Foundation. Though less architecturally ambitious than the house Curtis Carter built to advertise his craft as a mason, the William C. Allen Double House at 4-6 East Main Street exhibits careful detailing and handsome one-story porticoes with paneled granite cheek walls. 12 East Main Street (Photo3 at right) was built soon after in 1837, but was irrevocably altered, first by Richard H. Dibrell a prominent tobacconist who bought the house in 1852, and again in 1919 when the building was adorned with a third story and Georgian window caps. The property remained in the Dibrell family until 1935.

One of the finest houses in the district was built in 1841 by David Branch another tobacconist, at 1 West Main Street. The austere Greek Revival structure is best known as the house of Ellen Glasgow the mid-twentieth century novelist and social critic. David Branch was not long in possession of his house, and it was purchased in 1846 by Isaac Davenport, the founder of the Franklin Manufacturing Company, the first of the paper mills who still maintain a presence in this part of the city. In 1887 Davenport's family sold the house to Francis T. Glasgow, the writer's father. Miss Glasgow's career as a novelist began with *The Voice of the People* (1897) but it was with *Barren Ground* (1925) that she attained a national reputation. There followed *The Sheltered Life* (1932) and in 1943 she gained the Pulitzer Prize for *In This Our Life,* which was later a movie with Bette Davis. In 1938 Ellen Glasgow became the sixth woman to be elected to the American Academy of Arts and Letters. In her house on East Main, Ellen Glasgow entertained an array of the mid-century's *literati* and often compared

notes with her fellow novelist James Branch Cabell, like Miss Glasgow a critic from a privileged background. The house is a National Historic Landmark, listed also on the Virginia Landmarks Register.

Other *antebellum* dwellings include those at 112 (1853), 110 (1859) and 108 East Cary Street(1867), built by David Berry, whose son O. H. Berry resided at 110 East Cary and was principal in the long-successful men's clothing firm Berry-Burk (est.1879). Monroe Ward's families were closely associated with the city's primary industries. The Tanner family, whose homes once lined 3rd Street, were principals at the Tredegar Iron Works and later at the Metropolitan Iron Works. The first dwelling of miller Peter Chevallie, heir of the Spaniard Joseph Gallego, and monopolist of the South American flour trade, once stood at 101 South 3rd Street (*Old Richmond Neighborhoods,* p.188). Across 3rd Street was an early home of Benjamin Watkins Leigh, jurist and U.S. Senator during the Jacksonian Democracy.

Two other vanished sites in Monroe Ward were particularly significant when Richmond was capital of the Confederacy: Confederate Secretary of State Judah Benjamin's wartime home once stood next to the Glasgow House. Three blocks east at the corner of 3rd and Main was the Robertson Hospital, which had been opened and equipped by Captain Sally Tompkins (C.S.A.), the first woman to be commissioned an officer in an American army. Though neither of these buildings remains standing, each is now memorialized with a polished granite plaque.

The years after the fall of the Confederacy saw an influx of population and a consequent increase in the density of the district. Impoverished planters and their families, anxious to rebuild, joined ambitious businessmen . This new mix proved vital and Monroe Ward became the center of a social life it had not known before the Civil War. On the side streets larger house sites were subdivided to provide smaller dwellings and tenant properties. Most of this residential development was in the Italianate style. The *apogee* of the neighborhood as a social construct was in the waning years of the nineteenth century: Richmond's most prominent lived along Cary and Main Streets and the numbered streets leading to Gambles Hill. The Blairs, kinsmen of the John Harvie who owned the riverside west of Richmond lived at the corner of Second and Cary. The industrialist Glasgows first lived at the corner of First and Cary before moving to 1 West Main Street. The Browns, whose patriarch John Thompson Brown brought the electric streetcar to the city (Chesson, pp.175, 239) lived at Third and Cary. Between Cary and Canal at 107 South 1st (Joseph Bidgood House) lived Nicketti Floyd Johnston, wife of *antebellum* Senator John W. Johnston and daughter of Governor John Floyd. Through her father she descended from Opechancanough terrible brother of Powhatan, whose seat this was before it was Richmond.

This comfortable social world of the 1880's and 1890's changed with creeping commercialism and aging of the residential stock. The automobile and new streetcar suburbs drew the old families to neighborhoods north and west of Monroe Ward. Where corner buildings had been occasionally occupied by small grocers, increasingly these buildings were demolished to make room for gas stations. Greek and Italianate houses were modified to create restaurants or shops whose wares were advertised in blocky storefronts. Mary Wingfield Scott observed the changes with distaste:

> "About 1910 the families which gave its special flavor to the neighborhood began to move with the automobile to the suburbs, and by 1940 a handful of the older inhabitants – Miss Ruth Sublett,

> Miss Florence Peple, Mr. Robinson, and the Blankenships – alone clung on amid cheap rooming-houses, bootleggers and worse who had turned many of the big old houses into shabby and often vicious rabbit warrens." (*Old Richmond Neighborhoods*, p.195).

Small professional offices also relocated to the neighborhood's abandoned dwellings, particularly in the 100 block of East Cary Street, where a concentration of design-related professions established themselves following the 1923 arrival of the Dietz Press in a handsome Collegiate Gothic style edifice at the heart of the block. Among the earliest of these professionals was Charles Gillette, Richmond's best known landscape architect, who moved his offices to 105 East Cary Street in 1933 (Photos 1and 2). From 1911 until his death in 1969 Mr. Gillette garnered commissions to design gardens, landscapes, and garden structures for new and historic properties throughout the Commonwealth. While justly famous for landscape design at the estate level, like "Virginia House" (NRHP) and "Agecroft" (NRHP), he also showed a talent for developing small urban sites with beautifully scaled gardens, examples of which are scattered throughout Richmond's older neighborhoods. He had a particularly fruitful association with New York architect William Bottomley, whose designs for Monument Avenue (NHL) townhouses and suburban estates were enriched by Gillette landscapes. The development of garden entries at his 105 East Cary Street home and studio, and next door at 103 the offices of architect J. Binford Walford, show his deft touch at creating delightful pocket gardens. Treatments throughout this block follow in the same spirit, notably at 107 and across the street at 112, where architects Alfred Garey Lambert and Edward F. Sinnott Sr. and Jr. had practices in the 1930's. Lambert, formerly design partner at Baskervill & Lambert, was also for a time with Perry, Shaw & Hepburn in the restoration of Colonial Williamsburg.

Binford Walford was the associate and successor to the prolific Charles M. Robinson. Walford continued Robinson's design commissions for public institutions, notably at the College of William & Mary, Mary Washington University and Virginia State University. Partnering with O. Pendleton Wright he remodeled Gillette's building at 105 East Cary as a Georgian Revival style home and office. The practice of Courtney Welton, an architect who shared the East Cary Street studio with Gillette was continued by his sons Courtenay and Francis into the 1950s. Their commissions included work for Hampden-Sydney College and a number of Richmond churches, notably the First Presbyterian Church. 106 East Cary became the offices of Louis Ballou and Charles C. Justice from 1948 until the 1980's. Clarence Huff opened a lucrative architecture-engineering firm at 103 in the 1940's; his firm is still located in the historic district. Appropriately, this stretch of East Cary Street became known as "Architect's Row" (Photo 1).

Scattered among the architects were other design professionals: Gillette associated with landscape architect M. Meade Palmer in the 1940's, and J. Harvey Hartman practiced next door at 103. J. Frank Jones located his interior decorating business at 110 in 1936 and in 1943 added 108 East Cary as a "work room," attesting to the success of this highly esteemed practice. Other smaller decorating firms competed across the street and a sculptor (at 107 ½) and an artist (at 112) rounded out this design-oriented neighborhood in the 1940s. Monroe Ward is still home to numerous design, advertising, and printing businesses.

By the end of the 1910s, evidenced in period directories and Sanborne maps, Main Street became a center for antique sales and furniture repair. By 1919 there was a repair shop at 210 East Main and also in 207-211, a Neoclassical style commercial building designed in 1910 by Carneal & Johnston. Reese's, one of the city's most

popular antiques dealers, occupied this building until recently. 100 East Main Street, the Crozet House, had a furniture repair business in its basement in 1919, and after its 1940s restoration by architect Edward F. Sinnott Sr. it continued as an elegant antique shop run by Mrs Royall Turpin who lived on its second floor. Across the street at 101-105 East Main various incarnations of antique stores and interior design firms continue the tradition begun in the first decades of the century. The 00 block of East Main Street had the highest concentration of furniture businesses. Steinmetz, Richmond's premier cabinet maker, purveyed his reproductions and originals from 14 East Main. In 1919 19 East Main Street was also a furniture repair shop, and No.6 housed an upholsterer. The side streets were also sites of the neighborhood's primary industry. Though arrival of these thriving trades resulted in changes to Monroe Ward's historic fabric their presence was arguably responsible for the preservation of today's historic district.

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UTMS

No.	Zone	Easting	Northing
1.	18	284283	4157565
2.	18	284175	4157441
3.	18	284052	4157441
4.	18	283900	4157454
5.	18	283735	4157672
6.	18	283758	4157707
7.	18	283929	4157775
8.	18	284052	4157755
9.	18	284206	4157641

VERBAL BOUNDARY DESCRIPTION

The northeast corner of the historic district is at a point (1) at the center of North 3rd Street where that line meets an imaginary extension of the north edge of Parcel 14 of City Block W-47. The boundary extends south following the center of North 3rd Street until meeting the center of East Main Street where the boundary turns west until meeting an imaginary extension of the east edge of Parcel 6 of City Block W-46. The boundary turns south along the east edge of Parcel 6 of City Block W-46 until it meets the center of a public alley running east-west where it turns east along the center line of the alley until meeting an imaginary extension of the west edge of Parcel 15 of City Block W-46. The boundary continues south until meeting the north edge of Parcel 16 of City Block W-46 where it turns east until meeting the center of North 3rd Street, where it turns south. The boundary continues south until meeting the center of East Cary Street (2) where it turns west and continues down that center line until meeting the center of South 2nd Street. The boundary continues south along the center of South Second Street until it meets the center of a public alley (3) running east-west between East Cary Street and East Canal Street. The boundary turns west following the center of that public alley until it meets the center of South 1st Street and turns north. The boundary continues north along the center of South 1st Street until it meets the center of East Cary Street and turns west to follow that center line until it meets an imaginary extension of the center of a public alley running north-south between South 1st and South Foushee Streets. The boundary turns south following the center line of the public alley, following that center line as it jogs slightly westward, until meeting the center of a public alley (4) running east-west, located south of Parcel 35 of City Block W-80. The boundary line turns west, following the center line of the public alley, until that center line meets the center of South Foushee Street. The boundary turns north, following the center of South Foushee Street until meeting an imaginary line extending from the center of the public alley running east-west between West Cary and West Canal Streets. The boundary turns west, following the center of that public alley, crossing the center of South Adams Street, and continuing westward along an extension of the alley line, and following the southern edge of properties at 108 South Adams Street and at 103 South Jefferson Street until that line meets the center of South Jefferson Street (5). There the boundary turns north, following the center of South Jefferson Street until it meets the an imaginary line extending from the north edge of Parcel 40 of City Block W-123 (6). The boundary turns east following the north edge of Parcels 40 and 17 until an imaginary extension of that line meets the center of

South Adams Street. The boundary turns north and follows the center of South Adams Street until meeting the center of West Cary Street. The boundary turns east, following the center of West Cary Street, until meeting an imaginary extension of the west edge of Parcel 23 of City Block W-102. The boundary turns north following the west edge of Parcel 23 until meeting the center of a public alley running east-west between South Adams and South Foushee Streets. The boundary turns west, following the center of the public alley until it meets the center of South Adams Street and turns north following the center of the street. The boundary follows the center of South Adams Street until it meets the center of West Main Street (7) and turns east, following the center of West Main Street until it meets the center of North Foushee Street. The boundary turns north, following the center of North Foushee Street, until meeting the center of a public alley (8) running east-west between North Foushee and North 1st Streets. The boundary turns east, following the center of the public alley, until meeting the center of North 1st Street where the boundary turns south, following the center of North 1st Street until it crosses an imaginary extension of the north edge of Parcel 16 of City Block W-62. The boundary turns east, following the north edge until it meets the east edge of the same parcel and turns south. The boundary follows the east edge of Parcel 16 until the extended line meets the center of East Main Street and turns east, following East Main Street until that center line meets the center of North 2nd Street. The boundary turns north, following the center of North 2nd Street until reaching an imaginary extension of the north edge of Parcel 27 of City Block W-47 (9). The boundary turns east, following the north edge of Parcel 27, then turning south along the east edge of the same Parcel. The boundary follows the east edge until it meets the north edge of a public alley and turns east. Following that eastward line, the boundary aligns with the south edge of Parcel 6 of City Block W-47 until it meets the southwest corner of Parcel 14 of the same block. The boundary turns north, following the west edge of Parcel 14, turning east to follow Parcel 14's north edge until an imaginary extension of that line meets the center of North 3rd Street (1).

BOUNDARY JUSTIFICATION

The initial goal of the historic district definition was to incorporate contributing properties lining Main and Cary Streets, spanning between Adams and 3rd Streets because this area was determined to have the best concentration of "not-yet registered" historic properties remaining in the Monroe Ward area. Historic properties north of the Monroe Ward Historic District are included in the 0-100 Block East Franklin District, which borders part of this district's northern boundary. Near the district's northwest corner, the Hotel Jefferson is registered individually as a historic property. Similarly, St. Alban's Hall, adjacent to the district's northeast corner is not included in the historic district boundary because the property is already individually listed and because its significance as a social hall is inconsistent with the residential and commercial themes that dominate the Monroe Ward Historic District. The Monroe Ward Historic District boundaries do include both the Crozet House (NRHP and VLR) and the Ellen Glasgow House (NHL and VLR) because those properties occur within the "body" of the district and because their history and architecture complement the district's primary themes. Properties outside the historic district boundaries are either non-historic or are already listed, as noted above.

Beginning at the historic district's northeast corner, 12 N. 3rd Street has been modified but retains adequate materials and detailing to contribute to the district's significance. The boundary includes the A. Harris Block at the corner of East Main and North 3rd Street, but does not incorporate St. Albans Hall. The boundary changes direction to exclude a parking lot at the southwest corner of East Main and South 3rd Streets, and shifts

eastward again to include the James Archer House, a Second Empire dwelling with good integrity and original cast- and wrought-iron. The property north of the Archer House is less than 50 years old. The entire north side of the 200 block of East Cary Street is included in the historic district because a majority of the parcels contain contributing buildings. The boundary includes the non-contributing building at 117 South 2nd Street (Felix Ferguson House) because this corner building, constructed in 1842, has compatible scale and materials, though it has lost integrity. The boundary follows a public alley between South 2nd and South 1st Streets, then jogs back north to avoid including a large parking lot. The boundary briefly follows East Cary before turning south to follow a public alley which includes a historic granite retaining wall at the west side of its southern end; the retaining wall is at the east edge of Parcels 35 and 40. The boundary incorporates a utilitarian furniture warehouse at 113 South Foushee because the building was constructed during the period of significance, because it appears to have integrity, and because it was used to warehouse furniture, a theme which is developed in the Historic Background essay. Non-contributing buildings at 1 West Cary and at 104 South Foushee are included in the boundary because, though non-contributing due to lack of integrity, the buildings are compatible in scale and materials with other contributing buildings. Their inclusion within the district allows the entire southern side of the 00 block of West Cary Street to be included.

At the west end of the historic district the boundaries stretch to include the T. B. Hicks Livery Stable, a handsome building constructed within the period of significance using similar materials and design motifs as those found throughout the historic district. Though the southern boundary line bisects two existing parcels (as defined in the City Block W-123), the southern boundary does follow property lines defining different uses. Both buildings at 112 South Adams and 105 South Jefferson are non-historic. Their inclusion would result in a cluster of non-contributing buildings defining the historic district's southwest corner. The boundary turns north and excludes a large parking lot at its west edge, along with a modern automotive service building at 12 West Cary Street. The boundary moves west to incorporate the entire south side of the 00 block of West Main Street and a contributing apartment building designed by Carneal & Johnston (5-9 South Adams Street). At North Foushee the boundary shifts northward to include the entire north side of the 00 block of East Main Street, as well as four attached Queen Anne style dwellings facing North 1st Street. The boundary excludes the heavily modified City Library property and includes the Crozet House property, as well as the entire south side of the 100 block of East Main Street. The boundary shifts northward to include an Italianate commercial structure (1 North 2nd Street) and a Neoclassical office building (Otis Elevator at 7 North 2nd Street), then jogs eastward following parcel boundaries to include 12 North 3rd Street at the northeast corner.

All photographs are of:

MONROE WARD HISTORIC DISTRICT
Richmond, Virginia
VDHR File Number 127-5816
Mary Harding Sadler, photographer, photos 1-6
John G. Zehmer, photographer, photos 7-13

All negatives are stored with the Department of Historic Resources collection at the Virginia State Library and Archives.

DATE: June 1999
VIEW OF: North elevations: 103, 105, & 107 E. Cary
NEG. NO.: 17613
PHOTO: 1 of 13

DATE: June 1999
VIEW OF: Entry, McConnell-Gillette House
NEG. NO.: 17613
PHOTO: 2 of 13

DATE: June 1999
VIEW OF: South elevations: 6-14 E. Main
NEG. NO.: 17613
PHOTO: 3 of 13

DATE: June 1999
VIEW OF: East elevation, Jas. Archer Hse, 12 S. 3rd
NEG. NO.: 17614
PHOTO: 4 of 13

DATE: June 1999
VIEW OF: Carneal Apartments, 5-9 S. Adams
NEG. NO.: 17615
PHOTO: 5 of 13

DATE: June 1999
VIEW OF: T. B. Hicks Livery Stable, 103 S. Jefferson
NEG. NO.: 17613
PHOTO: 6 of 13

DATE: January 1999
VIEW OF: South elevation, Crozet House, 100 East Main
NEG. NO.: 17492
PHOTO: 7 of 13

DATE: January 1999
VIEW OF: South elevation, J. Albert Christian House, 2 E. Main
NEG. NO.: 17616
PHOTO: 8 of 13

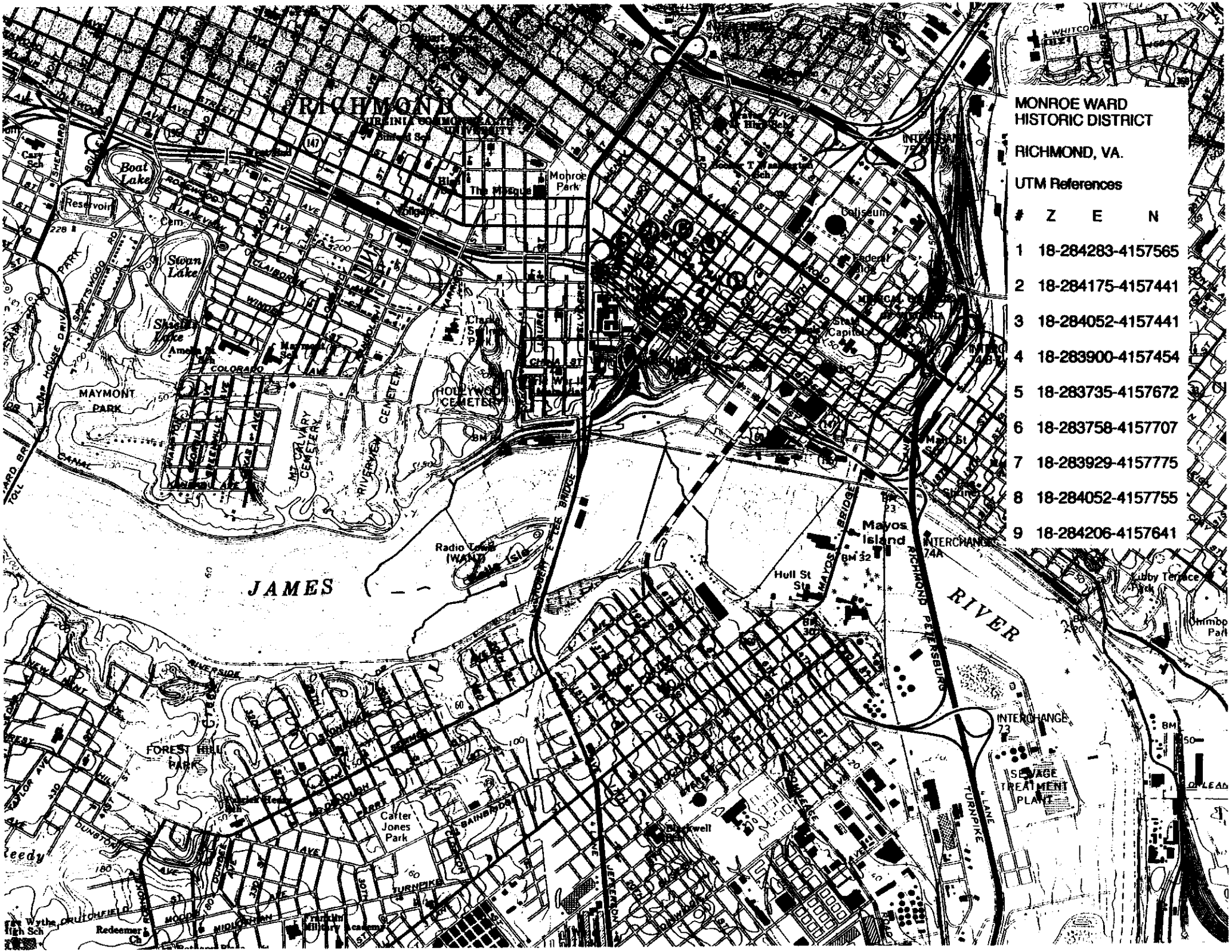
DATE: December 1998
VIEW OF: Northwest corner, Baird Double House, 101 E. Cary
NEG. NO.: 17491
PHOTO: 9 of 13

DATE: January 1999
VIEW OF: North elevation, F. Percy Loth Stores, 15-21 W. Main
NEG. NO.: 17492
PHOTO: 10 of 13

DATE: December 1998
VIEW OF: North elevation, Anderson-Merrill Hse,13-15 W. Cary
NEG. NO.: 17491
PHOTO: 11 of 13

DATE: January 1999
VIEW OF: East elevation, 2-8 N. 1st
NEG. NO.: 17492
PHOTO: 12 of 13

DATE: January 1999
VIEW OF: South elevation, 16-18 E. Main
NEG. NO.: 17616
PHOTO: 13 of 13


MONROE WARD
HISTORIC DISTRICT
RICHMOND, VA.
UTM References
Z E N
1 18-284283-4157565
2 18-284175-4157441
3 18-284052-4157441
4 18-283900-4157454
5 18-283735-4157672
6 18-283758-4157707
7 18-283929-4157775
8 18-284052-4157755
9 18-284206-4157641
RICHMOND
Boat Lake
Reservoir
Swan Lake
Shields Lake
MAYMONT PARK
Monroe Park
The Mosque
Coliseum
State Capitol
HOLLYWOOD CEMETERY
MT. CALVARY CEMETERY
RIVERVIEW CEMETERY
JAMES
RIVER
Radio Tower (WAVE)
Mayos Island
Hull St St
INTERCHANGE 74A
INTERCHANGE 73
SEWAGE TREATMENT PLANT
FOREST HILL PARK
Carter Jones Park
Blackwell
Libby Terrace Park
Redeemer Ch
Franklin Military Academy