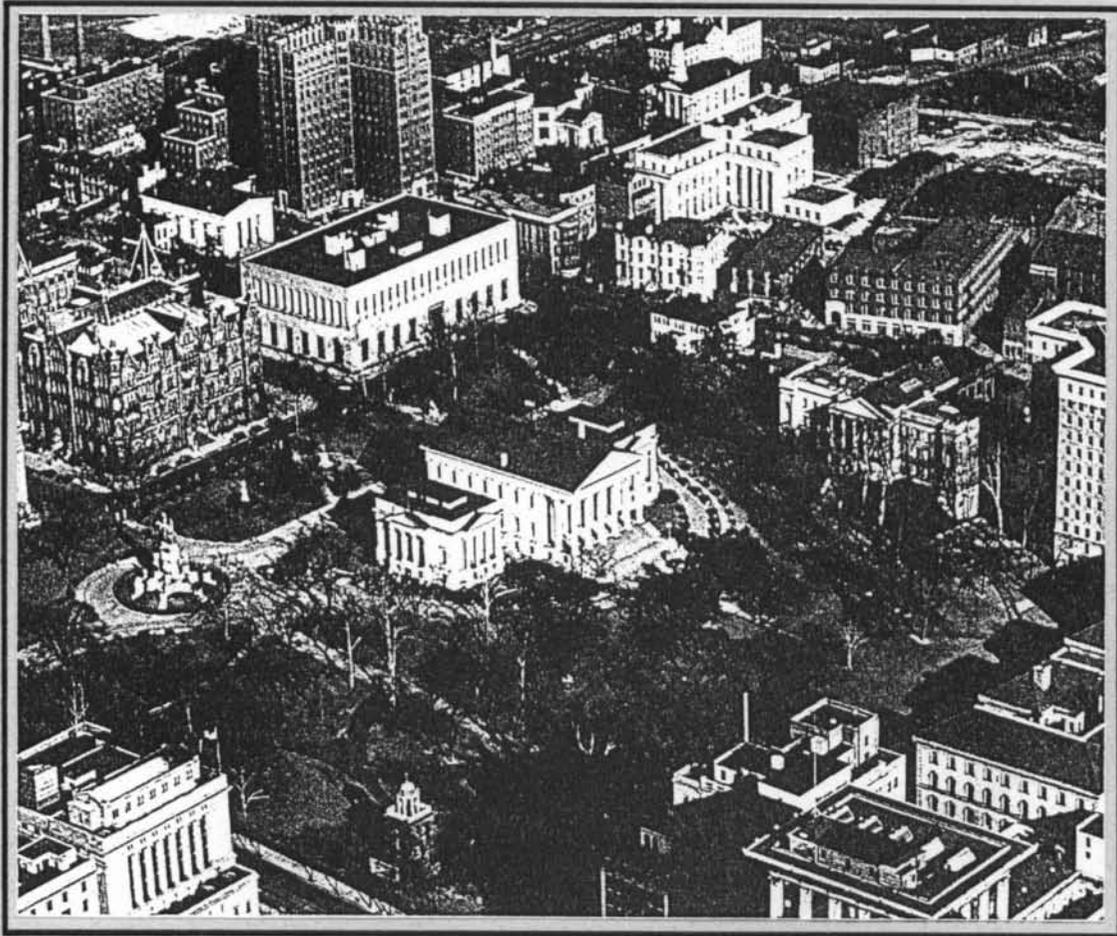


VA-6

SURVEY OF STATE-OWNED PROPERTIES:
Virginia Department of General Services



Land and Community Associates

SURVEY OF STATE-OWNED PROPERTIES: VIRGINIA DEPARTMENT OF GENERAL SERVICES

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PROJECT PURPOSE AND GOALS

The purpose and intent of this survey was to document all state-owned properties managed by the Virginia Department of General Services to determine which properties forty years old or older may be eligible for nomination to the Virginia Landmarks Register and the National Register of Historic Places. The survey has been undertaken to reduce the uncertainties that have existed regarding the eligibility of state-owned properties for placement on the state and national registers.

The major goal of this survey is to improve the level of protection of state-owned architectural and historic resources in Virginia through identification and evaluation. Related survey objectives include the preparation of a historic context, completion of state survey forms, mapping of historic resources, and documentary black-and-white and color slide photography. The scope of work for the survey did not include survey of any archaeological resources.

SURVEY METHODOLOGY

In accordance with the guidelines for survey outlined in *Bulletin #24* (of the National Register of Historic Places, U. S. National Park Service, Department of the Interior), an initial historic context was developed under the Social/Cultural theme. Each property was evaluated for its applicability to the historic context, according to its ability to meet the criteria established for the National Register of Historic Places, and for its physical integrity. Finally, the initial historic context was revised following field work and completion of additional research conducted during the survey.

Criteria for the Virginia Landmarks Register

The Commonwealth of Virginia has established the following criteria for the Virginia Landmarks Register:

No structure or site shall be deemed to be a historic one unless it has been prominently identified with, or best represents, some major aspect of the cultural, political, economic, military, or social history of the State or nation, or has had a relationship with the life of a historic personage or event representing some major aspect of, or ideals related to, the history of the State or nation. In the case of structures which are to be so designated, they shall embody the principal or unique features of an architectural style or demonstrate the style of a period of our history or method of construction, or serve as an illustration of the work of a master builder, designer or architect whose genius influenced the period in which he worked or has significance in current times. In order for a site to qualify as an archaeological site, it shall be an area from which it is reasonable to expect that artifacts, materials, and other specimens may be found which give insight to an understanding of aboriginal man or the colonial and early history and architecture of the state or nation.

Criteria for the National Register of Historic Places

The National Register of Historic Places lists properties that possess significance in American history, architecture, archaeology, engineering, and culture that is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or

- C. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. that have yielded or may be likely to yield, information important in prehistory or history.

SURVEY SOURCES AND PRODUCTS

This report summarizes the main findings and recommendations of the survey. To obtain a complete understanding of the nature of the resources investigated and evaluated in the survey, the reader may need to become familiar with the additional materials collected, compiled, and consulted during the course of the survey. These materials include but are not necessarily limited to the following:

- a complete Department of Historic Resources (DHR) file envelope for each property. Each file envelope contains at a minimum a completed DHR survey form, labeled black-and-white documentation photographs in a labeled envelope, and a copy of a USGS map showing the location of the property. Some envelopes may also contain the following:
 - supplementary information such as copies of news articles, scholarly papers, etc. that were collected and consulted during the survey;
 - field notes from observations and interviews that may contain information not to be included on the DHR form but which may be useful in future investigations or evaluations;
 - additional bibliographical data;
 - sketches, maps, and other graphics prepared during the survey to document or analyze the property and its resources
 - copies of historic photographs
 - copies of available maps and brochures (both contemporary and historic) documenting the property.
- selected color 35-mm slides documenting the properties surveyed and relevant features and conditions, and
- a scripted presentation to be given orally with accompanying slides that documents the findings of the survey

In addition, the findings of the survey were included in an overview slide presentation of all phases of the survey of state-owned property.

SUMMARY OF SURVEY FINDINGS AND RESULTS

This survey has resulted in the documentation and evaluation of thirty-one individual buildings, structures, and landscape elements owned by the Department of General Services. Of these, the following nine already are listed on the Virginia Landmarks Register and the National Register of Historic Places: the State Capitol, the Executive Mansion, the Bell Tower, Morson's Row, Old City Hall, Broad Street Station, James Monroe's Tomb in Hollywood Cemetery, the Confederate Chapel, and the War Carillon. In addition, approximately twenty are also believed to be eligible for the Virginia Landmarks Register and the National Register of Historic Places as contributing resources within a historic district or individually on their own merits. As a result of this survey it is anticipated that a Virginia Capitol Historic District could be eligible for the National Register of Historic Places and the Virginia Landmarks Register.

DEPARTMENT OF GENERAL SERVICES

The Department of General Services was established in 1977 "to provide support services to other state agencies, assist in the administration of the capitol outlay budget and provide for the efficient management of the fixed assets of the Commonwealth."¹ Originally, all agencies of Virginia state government reported directly to the governor. During Governor Mills Edwin Godwin's second term (1966-1970), the commonwealth established the Secretariat of Administration and Finance to administer a limited group of personnel-related agencies; and during Governor Linwood Holton's term (1970-1974) the commonwealth adopted the cabinet system of government with several distinct secretariats. In yet another effort to make state government more efficient, the General Assembly authorized establishment of the Department of General Services, effective July 1978. Since that time the department has expanded to include the divisions of Purchase and Supply, Engineering and Buildings, Consolidated Laboratory Services, Mapping, Surveying and Land Information Systems, and Forensic Science. The Division of Engineering and Buildings is the repository of plans and building specifications for state-owned buildings, including many that are part of this and other surveys in the Survey of State-Owned Properties.²

¹Code of Virginia 2.1-422.

²Telephone conversation with Mrs. Patty West, Director of Administrative Services, State of Virginia, 21 March 1990.

THEME: SOCIAL/CULTURAL: THE DEVELOPMENT OF VIRGINIA'S CAPITOL AND ENVIRONS

THE EVOLUTION AND DESIGN OF VIRGINIA'S CAPITOL AND ITS ENVIRONS
The Virginia Capitol was the first monument of the Classical Revival in America, and has had far-reaching influence in American architecture as the first classical temple form adapted to a complex, modern, civic purpose. Jefferson's selection of a Roman temple for the Capitol emphasized the symbolic relationship between American statehood and the ancient Roman republics. His design for the Capitol in Richmond remains a powerful symbol for the innovative and unique political ideals of the new nation. In continuous use since 1788, the Virginia Capitol is the second-oldest working capitol in the United States.³ The Capitol, with its imposing portico, has been called "a frontispiece to all Virginia."⁴ As the "first building to be designed specifically for a modern republican government, and the first to give such a government a monumental setting,"⁵ the Virginia Capitol has been admired and imitated extensively as a model for the design of civic buildings.

Located adjacent to the Capitol, the Governor's Mansion has the distinction of being the oldest, continuously-occupied governor's residence in the country. The mansion, designed to meet the needs of the office of governor, exhibits remarkable integrity, despite the fact that it has been altered in response to the changing needs of the office over the years.⁶

With the construction of other buildings on Capitol Square and the purchase, rehabilitation, and construction of other buildings in the adjacent area, Virginia's historic single-building governmental center has evolved into a twentieth-century complex of buildings of various ages, styles, and functions. The Capitol Square and its immediate vicinity embodies the continuous history of state government in Richmond. Similarly, the landscape of Capitol Square reflects its evolution from a common public ground in the Virginia Tidewater tradition to a picturesque, urban park that meets the state's ceremonial, commemorative, and symbolic needs. While embodying the values of the state's rich architectural and governmental legacy, Virginia's Capitol Square continues to meet the day-to-day needs of a twentieth-century, governmental office park.

Virginia's Colonial Capitols

The Capital at Jamestown

The first meeting of the Virginia legislative body—the House of Burgesses—occurred in 1619, twelve years after the founding of the Virginia colony at Jamestown. Virginia's legislature, the oldest English-speaking lawmaking body established in the Western Hemisphere that remains in continuous existence, was the first in the world to enunciate the principle that taxes may be levied only with the consent of its citizens. It also was the first to operate under a written constitution of a free and independent people.⁷

³Begun in 1771, the oldest capitol in continuous use is the State House at Annapolis, Maryland.

⁴Mary Wingfield Scott and Louise F. Catterall, *Virginia's Capitol Square, Its Buildings & Its Monuments*. (Richmond: The Valentine Museum, 1957), 13.

⁵Scott and Catterall, 13.

⁶William Seale, *Virginia's Executive Mansion: The History of the Governor's House* (Richmond: The Virginia State Library and Archives, 1988), xiv.

⁷Charles M. Wallace, *The History of the Capitol of Virginia* (Richmond: The Dietz Press, 1936), 10.

The Virginia House of Burgesses met in the church at Jamestown until a statehouse could be built. During Bacon's Rebellion in 1676 the statehouse was burned, and the seat of government moved temporarily to Middle Plantation (site of present-day Williamsburg). A replacement statehouse was built in Jamestown; this new statehouse burned in 1698.⁸

Establishment of the Capital at Williamsburg

The need to build yet another new statehouse encouraged proposals to establish the seat of government in a more central location. The development of the colony had already begun to move away from Jamestown, which was no longer a convenient place of assembly for many Virginians. In June 1699, the House of Burgesses passed *An Act Directing the Building of the Capitol and the City of Williamsburg*, which included directions for the construction of a city at Middle Plantation (fig. 1), to be named in honor of King William. Until a suitable building was completed in 1705, the legislature met in the College of William and Mary located on the opposite end of the city from the site of the new Capitol (fig. 2).⁹

The act of 1699 is significant for the use of the term "capitoll" (sic) rather than the term "statehouse," which was used for its predecessors in Virginia and counterparts in other colonies. The new Capitol was the first in the New World to take its name from Capitoliun, the ancient Temple of Jupiter overlooking the Roman Forum.¹⁰ Significantly, the Virginia Capitol at Williamsburg also was the first monumental structure in America built specifically to house a legislature. The front of the finished Capitol at Williamsburg faced away from the main axis of the town and was approached from the side (fig. 3).¹¹

On 30 January 1747, the new capitol, like its predecessors at Jamestown, was destroyed by fire. The Capitol was rebuilt with some modifications, including the reorientation of the facade to Duke of Gloucester Street. This change in orientation resulted in a need to emphasize the Duke of Gloucester Street facade. Although a cupola was the traditional architectural convention used to distinguish public buildings from their more mundane residential and commercial neighbors, a two-story portico—and not a cupola—graced the Williamsburg Capitol, introducing a new classical theme as the architectural symbol of government in the Virginia colony (fig. 4).¹²

Development of the Capital at Richmond

As the colony continued to grow and develop, Williamsburg proved an inconvenient and inaccessible location for many Virginians. Nor was Williamsburg itself considered a suitably sized city for a capital. Lacking a port, the city attracted little commerce and therefore had few of the conveniences, goods, and services that a larger community could offer.

For decades Virginians agitated for the removal of the seat of government from Williamsburg to a more central location. The 1747 destruction of the Williamsburg Capitol by fire stimulated discussion of moving the seat of government, but it was not until the threat of British invasion was imminent that the move actually occurred. In the spring of

⁸Rutherford Goodwin, *Brief & true report concerning Williamsburg in Virginia: being an account of the most important occurrences in that place from its first beginning to the present time*. Fourth abridged ed. (Williamsburg: Colonial Williamsburg Incorporated, 1941), 10-11, 14-15.

⁹Goodwin, 22, 24.

¹⁰Henry-Russell Hitchcock and William Seale, *Temples of Democracy: The state capitols of the USA*. (New York and London: Harcourt Brace Jovanovich, 1976), 3.

¹¹*Ibid.*, 5.

¹²*Ibid.*, 14-15.

1779, a British squadron anchored at Hampton took possession of the port cities of Norfolk, Portsmouth, and Gosport, in Hampton Roads, underscoring the vulnerable position of the nearby Capitol at Williamsburg. The passage of *An Act for the Removal of the Seat of Government*, a bill authorizing the removal of the seat of government further inland to Richmond, soon followed in May 1779.

The act acknowledged two reasons for the move.¹³ The first was the need for a centrally-located seat of government accessible to all Virginians. The act also stipulated that the site be located near navigable waters to promote the growth of a town with sufficient population and commerce to meet the needs of a capital city. The second and, obviously, more pressing reason was the danger of invasion from the British. Richmond, well-situated on the James River, was proposed as a safe and more central location.¹⁴

Richmond, named for the Thameside borough of Richmond in England, had been founded by William Byrd II on his extensive land tract along the James River.¹⁵ The town, laid out by Byrd and Major Mayo in 1737,¹⁶ was established by the House of Burgesses in 1742.¹⁷ By 1769 the successful commerce generated by the town's strategic location at the falls of the James River had resulted in the enlargement of this new center of trade and manufacturing.¹⁸

In 1780, when Governor Thomas Jefferson first moved the seat of government to Richmond, the General Assembly met in the Cunningham Warehouse, a crude, "clumsy old tobacco warehouse" on Pearl Street near Cary Street (now Fourteenth and Cary streets) (fig. 5). Soon after the new seat of government was established, Benedict Arnold invaded Richmond with British troops, burning much of the city. Overlooked by Arnold's troops, the statehouse escaped the fire.¹⁹ The following year in 1781, when Tarleton's troops were raiding in Virginia, the seat of government was changed for a time to Charlottesville near Jefferson's home at Monticello.²⁰

The removal of the capital to Richmond stimulated the city's growth. Between 1780, the year it became the seat of government, to 1782, when Richmond received its charter of incorporation as a town,²¹ the population increased from about seven hundred inhabitants to 1,031.²²

¹³Karen Lang Kummer, *The Evolution of the Virginia State Capitol 1779-1965* (M.A. Thesis. The University of Virginia: August, 1981), vi; quoted from William W. Henig, ed., *The Statutes at Large: Being a Collection of All the Laws of Virginia*, 13 vols. (Richmond, 1809-1823; rpt., Charlottesville: The University Press of Virginia, 1969), X, 85.

¹⁴*Ibid.*, vi.

¹⁵Calder Loth, ed., *The Virginia Landmarks Register* (Charlottesville: The University Press of Virginia, 1986), 359.

¹⁶*Richmond, capital of Virginia: approaches to its history, by various hands* (Richmond: Whitet & Shepperson, 1938), 36. *The Virginia Gazette*, first newspaper of the colony, printed Byrd's notice in 1737 that Colonel Mayo had laid out a city for him at the falls.

¹⁷Kummer, 4.

¹⁸*Richmond, capital of Virginia*, 12.

¹⁹*Ibid.*, 14.

²⁰Wallace, *The History of the Capital of Virginia*, 11.

²¹*Richmond, capital of Virginia*, 14.

²²Kummer, 5.

The First Plan of the Capitol

The act of 1779, as revised and passed by the General Assembly in May 1780,²³ established the original plan for the existing Capitol Square as an open, public space interspersed with governmental buildings and surrounded by public streets. The act called for government buildings to be located on Shockoe Hill. In addition, a two hundred-acre site adjacent to the older town was to be laid off for the enlargement of the town of Richmond.²⁴ The Shockoe Hill site selected for Virginia's Capitol was a small hamlet at the falls of the James River (fig. 6). The twelve-acre site that currently encompasses Virginia's Capitol Square was originally part of the confiscated plantations of General Nathaniel Bacon acquired by Colonel William Byrd III, and later annexed by the Town of Richmond in 1769.

Richmond in 1779 consisted of a cluster of houses near what is now the Seventeenth Street Market, a second cluster of houses at Twenty-Second Street near the former Henrico County Courthouse, and St. John's Church, which stood alone on Church Hill. West of the Seventeenth Street Market, across Shockoe Creek, the warehouses of the Shockoe settlement sat at the foot of Shockoe Hill.²⁵

The Capitol site included the lots located between the present-day Ninth, Governor, Capitol, and Bank streets.²⁶ When the square was laid out, two new streets were created, Capitol and Bank streets, bounding the square on the north and south. The existing Governor Street, then a country lane, bounded the square on the east, and Ninth Street provided the western boundary.²⁷

The act of 1779 also provided for

six whole squares of ground surrounded each of them by four streets, and containing all the ground within such streets, situated in the said town of Richmond, and on an open and airy part thereof, shall be appropriated to the use and purpose of publick buildings.²⁸

The bill further stipulated the construction of a separate building for each of the executive, legislative, and judicial branches of government; in addition the bill provided for a governor's residence and a public market:

On one of the said squares shall be erected, one house for the use of the general assembly, to be called the capitol, which said capitol shall contain two apartments for the use of the senate and their clerk, two others for the use of the house of delegates and their clerk, and others for the purposes of conferences, committees and a lobby, of such forms and dimensions as shall be adopted to their respective purposes: On one other of the said squares shall be erected, another building to be called the halls of justice, . . . and on the same square last mentioned shall be built a publick jail: One other of the said squares shall be

²³An act for locating the publick squares, to enlarge the town of Richmond, and for other purposes.

²⁴The Act gave the Directors the "liberty to appropriate the six squares for public buildings 'either from among the lots in the older town or those now to be laid off, or adjacent to either.'" Kimball, "Jefferson," 304.

²⁵Robert P. Winthrop, *Architecture in Downtown Richmond* (Richmond: Historic Richmond Foundation, 1982), 1.

²⁶Kummer, 5-6.

²⁷Wallace, *The History of the Capitol of Virginia*, 47.

²⁸Kummer, 5; from Hening, X, 85-89.

reserved for the purpose of building thereon hereafter, a house for the several executive boards and offices to be held in: Two others with the intervening street, shall be reserved for the use of the governor of this commonwealth for the time being, and the remaining square shall be appropriated to the use of a publick market. The said house shall be built in a handsome manner with walls of brick or stone, and porticoes where the same may be convenient or ornamental, and with pillars and pavements of stone.²⁹

By 1780 when the Capitol site was selected, the market and jail already had been constructed elsewhere.³⁰

Jefferson's designation of separate buildings for each branch of government was significant; it would allow the opportunity for the design of each building to express its distinct purpose, creating an architectural representation of Virginia's constitution. In the act of 1779, Jefferson was proposing a Roman Forum with this plan, or perhaps more accurately, a Capitoline on a hill overlooking the James.³¹ The designation of separate buildings for the three branches of government, legislative, judicial, and executive, was a novel idea both in America and Europe. Although not to be implemented in Virginia as proposed, this tripartite scheme would prove to be influential in the design of the nation's Capitol in Washington, D.C.³²

The act of 1779, like Jefferson's earlier bill, contained provisions for the General Assembly to elect five "directors of the publick buildings" to have the authority to select the specific site for each building, approve plans, employ workmen, procure materials, and superintend construction.³³ However, the exact location for the site of the public buildings was not addressed until May 1780, when the Assembly passed *An act for locating the publick squares, to enlarge the town of Richmond, and for other purposes*.³⁴

Jefferson was the most influential and active director. Dedicated to the improvement of the architecture of the state, Jefferson planned for the growth of Richmond, as well as for the development of the Shockoe Hill site and the location and design of the new buildings. Three of his extant drawings contributed directly to the plan of the Capitol as it exists today. The first was his proposal for the extension of the town of Richmond to encompass Shockoe Hill and environs (fig. 7); the second was a plan regularizing the streets and adding additional lots to the north of Shockoe Hill (fig. 8); and the third, and most significant, was Jefferson's final plan for the Capitol Square area on Shockoe Hill (fig. 9). The latter also included a long memorandum, specifying the lots to be appropriated for the Halls of Justice, the Capitol, and the State House (i.e., Governor's House). On 17 July

²⁹Fiske Kimball, *The Capitol of Virginia: A Landmark of American Architecture* (Richmond: The Virginia State Library and Archives, 1989), 7

³⁰Scott and Catterall, 3

³¹Hitchcock and Seale, 29.

³²In Williamsburg, certain parts of government had always been housed in separate buildings. There existed a long-standing plea of lawyers and judges for a separate courthouse, even though the court and the Assembly wings at Williamsburg had always been more or less divided. Hitchcock and Seale, 29.

³³The five directors elected on 24 June 1779 were Turner Southall, Archibald Cary, Robert Goode, James Buchanan, and Robert Carter Nicholas. Fiske Kimball, "Jefferson and the Public Buildings of Virginia: Part I. Williamsburg, 1770-1776, Part II. "Richmond, 1779-1780," *Rococo to Romanticism: art and architecture, 1700-1850*. Vol. 10 of *The Garland Library of the History of Art* (New York: Garland Pub., 1976), 304.

³⁴Included in this Act was the appointment of nine directors beginning with Jefferson and adding Richard Adams, Edmund Randolph, and Samuel DuVall in addition to the five previously named. Kimball, "Jefferson...", 304.

1780 the directors adopted Jefferson's directives for the development of the Capitol Square area.³⁵

The Design of the Capitol Building

From his earliest involvement in the design of the new Capitol, Jefferson favored the Shockoe Hill site and the retention of the peak of the hill (then occupied by a residence owned by John Gunn) for the public squares. Using such sources from his own library as Giacomo Leoni's *The Architecture of A. Palladio in Four Books* (London, 1715), Jefferson developed studies of buildings for all three branches of government to be located on this site.³⁶ Jefferson began his earliest plans for the new Capitol after his appointment as a director in 1780. From the outset it appears that Jefferson had the model of a classical temple in mind for the Virginia Capitol. Indeed, Jefferson's drawings believed to date from 1780 indicate that he had developed the fundamental scheme of the Capitol even before his travels in France and consultation with the French architect Clérissseau.³⁷ Using the temple form for a building of practical use was a novel scheme, found previously only in some of Jefferson's Governor's Palace studies.³⁸

Jefferson, presumably in the summer of 1780, designed a series of classical structures, beginning with a Hall of Justice and a Capitol. Only a sketch for the Hall of Justice survives. The structures were to be twin rectangular buildings, with decastyle Ionic porticoes at each end.³⁹

The Hall of Justice plan depicts a long, narrow corridor extending left-to-right, between two large rooms for the principle courts, and terminating in a square, two-story stairhall flanked by small rooms (fig. 10).⁴⁰ Double staircases dramatically ascend to the second floor to the Court of Appeals, with its office, three jury rooms, and single grand jury room.⁴¹

In the companion plan for the Capitol, the second floor housed the Senate chamber (fig. 11). Characteristically, Jefferson tucked the stair away to the side, using the space of the former stairhall to create a monumental saloon. Sketches for the other public buildings have been lost, although a fragment of a plan for the governor's house survives.⁴²

Implementing the concept of individual buildings for each branch of government, however, was beyond the resources of Virginia, which was still recovering from the financial impact of the American Revolution. In a report to the 1784 session of the General Assembly, after Jefferson had sailed for France, the directors proposed that the three branches of

³⁵Ibid., 304-305.

³⁶Ibid., 305.

³⁷Fiske Kimball, *The Capitol of Virginia: A Landmark of American Architecture*, edited by Jon Kukla (Richmond: The Virginia State Library and Archives, 1989), 10. Kimball first presented his theory of Jefferson's contribution to the Capitol project in his doctoral dissertation at the University of Michigan in 1915.

³⁸Fiske Kimball reports that in one of Jefferson's designs for remodeling the Governor's Palace in Williamsburg, Jefferson "took the historic initiative of giving an entire house the form of a temple, by immense porticoes before and behind, each with 'pediment front whole width of roof.'" This, Kimball writes, "was something which went quite beyond the small garden temples of the beginnings of classicism in England. We see now that Jefferson's prophetic proposal, fresh in the whole world, was made even earlier than was first supposed." Kimball, "Jefferson...Part I," 120.

³⁹Hitchcock and Seale, 30.

⁴⁰Ibid.

⁴¹Kimball, "Jefferson," 306.

⁴²Hitchcock and Seale, 30.

government be assembled under one roof "to greater advantage and with less expense . . . than by erecting separate houses."⁴³ Consequently the legislature voted "that it shall be in the discretions of the said directors to cause apartments to be provided for the uses aforesaid under one and the same roof, any law to the contrary notwithstanding."⁴⁴ As a result, the proposal for separate buildings was abandoned, and active measures toward creating a permanent capitol began in earnest.⁴⁵

The directors' first letter to Jefferson on 20 March 1785 informed him of the decision to consolidate the three branches of government under one roof,⁴⁶ and described the intended site for the new Capitol:

You will recollect, Sir, that the first act directed separate houses for the accommodation of the different departments of government. But fearing that the Assembly would not countenance us in giving sufficient magnificence to distinct buildings, we obtained leave to consolidate the whole under one roof, if it should seem advisable We have not laid down the ground, it being fully in your power to describe it, when we inform You that the Hill on which Gunn's yellow house stands and which you favoured as the best situation, continues to be preferred by us and that we have allocated 29 half acre lots, including Marsdon's tenement, and Minzies' lots in front of Gunn's We shall send to Europe for any Stone which may be wanted. The roof will be covered with lead, as we conceive that to be better than Copper or tiles. In the remarks, which accompany the plan, we have requested a draught for the Governor's house and prison. But we hope that the Capitol will be first drawn and forwarded to us, as there is no hurry for the other buildings.⁴⁷

The directors included with their letter a preliminary plan somewhat similar to the porticoed Capitol at Williamsburg (fig. 12).⁴⁸ Marginal notations on the ink and wash sketch suggest that windows were to be placed wherever most convenient in the elevations, and that small porticoes were to be added at the ends and sides.⁴⁹ In the same letter the directors asked Jefferson to "consult an able Architect on a plan fit for a Capitol, and to assist him with the information of which you are possessed . . . we wish to unite economy with elegance and dignity."⁵⁰

The lack of a completed plan, however, had not restrained the directors from addressing practical matters. They wrote that Edward Voss of Culpeper County, a brick mason skillful in plain and rubbed brickwork, was engaged "for the laying of 1500 thousand bricks" and may commence his undertaking by the beginning of August 1785.⁵¹ The directors were not without motive in hurrying construction. Since political agitation supporting the return of the capital to Williamsburg still existed, Richmond supporters felt that commencing construction would strengthen their position.⁵²

⁴³Kummer, 7; and Hening, XI, 496.

⁴⁴Kimball, "Jefferson," 305.

⁴⁵Kummer, 7; and Kimball, "Jefferson," 305.

⁴⁶Kimball, *The Capitol of Virginia*, 11.

⁴⁷*Ibid.*, 18.

⁴⁸Hitchcock and Seale, 30-31.

⁴⁹Kimball, *The Capitol of Virginia*, 28.

⁵⁰*Ibid.*, 18.

⁵¹*Ibid.*

⁵²*Ibid.*

The directors also informed Jefferson that they had made provisions for four projecting porticoes. The plan they drew was a series of square rooms arranged around a central two-story chamber illuminated only by a skylight. Jefferson, who had obviously waited too long in replying to the directors' first request for a plan, was alarmed by the news that the foundations for the Capitol already had been laid. In an accommodating reply, he considered two solutions:

The one was to leave to some architect to draw an external according to his fancy, in which way experience shews that about once in a thousand times a pleasing form is hit upon; the other was to take some model already devised and approved by the general suffrage of the world. I had no hesitation in deciding that the latter was best, nor after the decision was there any doubt what model to take. There is at Nismes in the South of France a building, called the Maison quaree, erected in the time of the Caesars, and which is allowed without contradiction to be the most perfect and precious remain of antiquity in existence. It's superiority over any thing at Rome, in Greece, at Balbec, or Palmyra is allowed on all hands; and this single object has placed Nismes in the general tour of travellers. Having not yet had leisure to visit it, I could only judge of it from drawings, and from the relation of numbers who had been to see it.⁵³

With the recommendation of the Maison Carrée, "the most perfect model existing of what may be called Cubic architecture,"⁵⁴ as the model for Virginia's new Capitol, Jefferson convinced the directors to change their plans. Jefferson knew of the Maison Carrée (the ancient Roman temple at Nimes restored in the seventeenth century by Louis XIV) from French architect Charles-Louis Clérisseau's *Monuments de Nismes*, the series on the ancient architecture of Nimes, as well as from his own copy of Palladio's Book IV of *Quattro libri* (1570) (fig. 13).

Jefferson's search for more accurate information on the Maison Carrée led him to the selection of Clérisseau as the Capitol's consulting architect.⁵⁵ According to Jefferson, Clérisseau was "one of the most correct architects of France."⁵⁶ Clérisseau, a noted neoclassicist, had won the Prix de Rome in 1746 while studying under Jacques-François Blondel and Germain Boffrand at the Royal Academy of Architecture. Clérisseau's main role was advisor to Jefferson.

In a letter to the directors early in 1786, Jefferson described his specifications for the new Capitol:

You will find on examination that the body of this building covers an area but two fifths of that which is proposed and begun; of course it will take but about one half the bricks; and of course this circumstance will enlist all the workmen, and people of the art against the plan. Again the building begun is to have 4 porticos; this but one. It is true that this will be deeper than those were probably proposed, but even if it be made three columns deep, it will not take half the number of columns. The beauty of this is ensured by experience and

⁵³Kummer, 10-11, from a letter from Jefferson to James Buchanan and William Hay dated 26 January 1786 in Julian P. Boyd, ed., *The Papers of Thomas Jefferson*, IX (Princeton, NJ: Princeton University Press, 1950-), 220-222.

⁵⁴Kimball, *The Capitol of Virginia*, 11; from an account from Jefferson's memoir, set down in 1821.

⁵⁵Hitchcock and Seale, 31.

⁵⁶Kimball, *The Capitol of Virginia*, 14.

by the suffrage of the whole world . . . and tho I suppose there is more room in the plan begun, . . . yet there is enough in this for all the three branches of government.⁵⁷

Jefferson's scheme was an adaptation of Clérissseau's drawing of the Maison Carrée to the dimensions of the directors' plan. The scale Jefferson chose, nevertheless, was much greater; the length was to be 153 feet nine inches versus only about eighty-five feet for the Maison Carrée. Jefferson's module (the diameter of the column), was five feet five inches, versus about three feet for the Maison Carrée.

Jefferson's surviving plans for the Capitol indicate that he developed the interior arrangement first, then adjusted the proportions to correspond to the exterior elevations. For example, the size of the rooms was dictated by the symmetrical placement of the windows on the exterior elevations. The interior of Jefferson's first plan corresponds generally with the building as executed (fig. 14); it features a monumental, central, two-story square hall (containing a statue of George Washington),⁵⁸ with two principal rooms on each end of the rectangular temple form. Shallow rooms, one containing stairs, were to be placed at the sides. The central atrium space was marked by a square peristyle of six columns per side. The second story had the same main divisions as the first, but with smaller rooms on the ends separated by thin partitions.⁵⁹

Jefferson's second and third plans—primarily interior studies (figs. 15-16)—divide the interior into three equal parts, attempting to improve the proportions of the individual rooms. The difficulty Jefferson encountered in attempting to adapt the exterior could have been the first impetus for the omission of the exterior order along the sides. Only the second plan has vestiges of any exterior study, with demarcations for a portico on each end, one bay deep.⁶⁰ The three extant elevations do not correspond directly to any of the plans discussed, and indicate further changes of dimensions and proportions from plan to plan (fig. 17).

Sometime in late 1785 or early 1786, Jefferson requested that Clérissseau provide a model of the building in stucco to explain the plans to both the directors and the inexperienced craftsmen who would construct the Capitol.⁶¹ The plaster model, by Jean-Pierre Foquet and shipped from France on 13 June 1786, survives and is displayed near the rotunda of the Capitol (fig. 18). Foquet, according to Jefferson, "had been employed many years in Greece . . . by the ambassador of France at Constantinople, in making models of the most celebrated remains of ancient architecture in that country."⁶² The finished model expresses Jefferson's final designs as modified by Clérissseau.

To light the interior and to reduce costs, Clérissseau's changes included shortening the portico from three columns deep to two. The substitution of the Ionic order for the original Corinthian columns was a practical measure adopted from the start as easier for the local craftsmen to execute. Pilasters along the sides, retained until the last sketches, ultimately

⁵⁷Ibid., 23-25.

⁵⁸The statue of George Washington was sculpted from Carrara marble by Jean-Antoine Houdon. It was commissioned for the United States by Jefferson and Benjamin Franklin, and was finished by 1788, on the eve of the French Revolution. It remained in the artist's studio until the interior of the rotunda was ready for it in 1796. From Kimball, *The Capitol of Virginia*, 21.

⁵⁹Ibid., 34.

⁶⁰Ibid.

⁶¹Hitchcock and Seale, 32-33.

⁶²Kimball, *The Capitol of Virginia*, 44.

were abandoned.⁶³ Architectural historian Fiske Kimball described some further changes introduced by Clérisseau:

the frieze and cornice of the second-story window caps are removed and small oblong windows are placed over them. The pediment of the side door is replaced by a horizontal cornice, the steps at the side are turned along the building, and the columns and pilasters are fluted. The actual dimensions of the model are, in general, exactly twice the corresponding dimensions of Jefferson's final studies—the scale of the model being five English feet to the English inch. Clérisseau made no changes in Jefferson's dimensions, further evidence for the conclusion that the Frenchman's role in the designs was secondary.⁶⁴

Jefferson gave Clérisseau the specifications of the directors and his own sketches early in 1786.⁶⁵ Clérisseau's modifications to the door and window frames and the slope of the pediment appear in soft pencil lines added to Jefferson's final front and side elevations (figs. 19-20). Other changes include adding consoles at the sides of the doors and beneath the window sills and panels below the sills of the first story windows and between the upper and lower ranges. Minor changes in the size and projection of the cornice members were indicated. The apex of the pediment was lowered to correspond to the slope of the Maison Carrée as shown in Clérisseau's engraving. Pedestals were suggested to buttress the steps to the side doors.⁶⁶ Unfortunately, the final drawings prepared by Clérisseau's draftsmen and sent to Virginia have not survived.⁶⁷

Construction of the Capitol

Work on the Virginia Capitol proceeded under the direction of Samuel Dobie, superintendent of construction. Although nothing is known of Dobie's origins and training, land and marriage records indicate that the Dobie family had established residence in Virginia by 1683.⁶⁸ Dobie's architectural knowledge was expressed later in his submission of a design for the United States Capitol in 1791, based on Palladio's Villa Rotunda (fig. 21).⁶⁹ Dobie furnished technical drawings of the adjustments determined by the directors, and as instructed by the directors, adapted Jefferson's plan to the foundation already built.⁷⁰ Some minor changes were made after Jefferson's return from France: the foundation and several exterior walls were removed and rebuilt to Jefferson's smaller specifications, and slight alterations were made to the front. The walls were complete to the top of the principal story by October 1786, but because of financial and political difficulties the Virginia Capitol was not finished for thirteen years.⁷¹

⁶³Hitchcock and Seale, 32.

⁶⁴Kimball, *The Capitol of Virginia*, 43.

⁶⁵The contributions of Jefferson and Clérisseau in arriving at the final design have been discussed in detail by Fiske Kimball, *Thomas Jefferson, Architect*; *Thomas Jefferson and the First Monument of the Classical Revival in America* (Washington, D.C.: n.p., 1915); "Thomas Jefferson and the Origins of the Classical Revival in America," *Art and Archaeology*, I (May 1915), 218-227; *The Capitol of Virginia: A Landmark of American Architecture*, edited by Jon Kukla (Richmond: Virginia State Library and Archives, 1989).

⁶⁶Kimball, *The Capitol of Virginia*, 40.

⁶⁷Ibid.

⁶⁸Kimball, *The Capitol of Virginia*, 72.

⁶⁹Ibid., 72.

⁷⁰Ibid., 28.

⁷¹Hitchcock and Seale, 32-33.

When the General Assembly convened in the unfinished building for the first time on 19 October 1789, the Capitol was a mere rectangular block of naked brick with a high parapet surrounding a flat leaking roof. In that same year the General Assembly appropriated money for replacing the flat roof with a gabled pedimented roof.

Edward Voss, the brickmason, contracted with the directors to begin his work on the portico, and by the next June the brick base, the columns, and the timber framing for the pediment were complete. Samuel Dobie drew many of the working plans, including those for a roof, more steeply pitched than that proposed by Jefferson. The pilasters reintroduced along the sides are probably attributable to Dobie who had some familiarity with classical architecture.⁷²

The Capitol, as completed in 1798, followed Jefferson's basic design, although several changes were made during the final years of construction. The steps leading to the portico were omitted, since they would have darkened the offices beneath and would have allowed grazing horses to stray to the high platform. The entrances to the Capitol, which were accessible by exterior staircases, were located in the center of each side elevation, as was the case in the Capitol at Williamsburg (fig. 22).⁷³

On the interior, the central atrium, or salon, behind the vestibule eliminated the colonnaded basilican treatment of Jefferson's plan. When the Senate moved to the main floor adjacent to the portico, additional space was taken from the salon, precluding its intended use for large official gatherings. The salon as executed was distinctly Anglo-Palladian. Its square balcony rested upon large scrolled brackets, in place of the proposed colonnades. Over the salon was a shallow dome rising out of the flat ceiling to the base of a small skylit cylinder that cut through the roof. The marble statue of George Washington in his Continental Army uniform, by the French sculptor Jean-Antoine Houdon, stood in the center of the now reduced salon.⁷⁴ Pilasters, friezes, and pediments ornamented the remainder of the interior.

Jefferson wrote to a friend who earlier had been discouraged about the Capitol project, "Our new Capitol when the corrections are made . . . will be an edifice of first rate dignity. Whenever it shall be finished with its proper ornaments belonging to it (which will not be in this age), it will be worthy of being exhibited alongside the most celebrated remains of antiquity."⁷⁵

Early Environs of the Capitol

It is likely that the allotment of land around the Capitol followed the tradition of early Virginia Tidewater towns regarding land for public buildings.⁷⁶ The Capitol environs probably were treated in the same haphazard manner that had characterized the care of public squares in courthouse towns during the eighteenth century and had continued in much of the nineteenth century. Following the practice common to courthouse squares throughout Virginia, neighboring householders and enterprising farmers on market days pastured their herds of sheep, cattle, goats and swine on the open common. The Capitol's environs received little attention until well into the nineteenth century. It appears that no embellishments were planned or implemented in the square, which remained an open tract

⁷²Ibid., 34.

⁷³Ibid.

⁷⁴Ibid.

⁷⁵Quoted in Hitchcock and Seale, 35, from Thomas Jefferson to James Madison, 1789, as cited in "Letters of Jefferson Relative to the Virginia Capitol," *William and Mary Quarterly*, vol. V (April 1925), 95-98.

⁷⁶Conner, 52.

with deep ravines flanking each side of the Capitol. A dirt road twisted indirectly from the Richmond waterfront to the Capitol through a stand of pine trees and a path from the foot of the hill led to the seat of government (fig. 23).⁷⁷ A crude, unpainted, wooden structure stood in front of the Capitol portico to satisfy the delegates who had asserted that the roof needed a spire to serve as a belfry. The structure housed both the Virginia Public Guard and the bell (fig. 24).

Public Perception of the Completed Capitol

At the time of its completion and for many years following, the Capitol was the largest building in Richmond and an imposing visual landmark (fig. 25). It was the focus of the city's major social events and was used regularly for church services, oratorical contests, lectures, balls, and school examinations.⁷⁸ Despite its modest surroundings, those who saw it responded enthusiastically as reflected in the following description by Dr. John Little in his *History of Richmond*:

Its position is upon the most elevated part of the city; its appearance imposing and grand seen at a distance, or on approaching Richmond from the South; and a nearer approach and closer inspection does not diminish, but rather increases the impression of its beauty, grandeur and grace.⁷⁹

The Governor's Mansion

Just as the Colony of Virginia had provided an official residence for the royal governor, the new state, from the start, had a governor's house. The first state governor, Patrick Henry, occupied the colonial Governor's Palace in Williamsburg. He was succeeded by Thomas Jefferson, the second governor to reside in the palace.

War with England, however, interrupted Jefferson's occupancy in Williamsburg with the transfer of the seat of government to Richmond.⁸⁰ In Richmond, Governor Jefferson rented a wooden town house from his uncle Thomas Turpin. The house, near the corner of the present Broad and Governor streets, was only a short walk to the rented frame building where the General Assembly met.⁸¹

Soon after the establishment of the capital in Richmond, Jefferson sketched plans for what presumably was a governor's house. One plan shows one-quarter of a building modeled after Palladio's *Villa Rotunda* (fig. 26), a favorite concept Jefferson had proposed years earlier for a new Governor's Palace in Williamsburg, and later would propose again for the President's House in Washington. Jefferson also made studies based on a scheme that could be considered as half of a *Villa Rotunda*, with a central octagon rather than a rotunda (fig. 27).⁸² Despite Jefferson's plans, a new Governor's Mansion would not be constructed until several decades later.

Sometime before 1782 the commonwealth purchased from James Marsden a house to be used as the governor's residence in Richmond. Located near the site of the present executive mansion, the house was "a wooden building with one or two brick ends

⁷⁷Hitchcock and Seale, 32-33.

⁷⁸Scott and Catterall, 11.

⁷⁹Ibid., 11.

⁸⁰Ibid., 3-4.

⁸¹Ibid., 4-5.

⁸²Kimball, "Jefferson," 307.

containing chimneys." Repair bills indicate that there were four rooms and a porch.⁸³ The Marquis Francois Jean de Chastellux described the house as it appeared during his visit to Governor Benjamin Harrison on 26 April 1782: "I found him [Governor Harrison] settled in a very plain, but spacious enough house, which had just been fitted up for him."⁸⁴

This residence was available to twelve governors, although not all of them chose to reside there. Governor John Tyler described the house as "a building that neither aspired to architectural taste in its construction or consulted the comfort of its occupants in its interior arrangements."⁸⁵ Tyler criticized the small size, ruinous condition and lack of privacy of the exposed house and lot. Late in his administration, Tyler described the governor's house as "intolerable for a private family, there being not a foot of ground that is not exposed to three streets, besides a cluster of dirty tenements immediately in front of the house with their windows opening into the enclosure."⁸⁶

Design and Construction of the Existing Governor's Mansion (1811-1813)

Responding to Tyler's criticism, the General Assembly appropriated \$12,000 in 1811 for the construction of a new Governor's Mansion⁸⁷ and authorized the rental of a better house at Ninth and Marshall streets until the new house could be occupied.⁸⁸ The old residence was sold by bid for \$530 to Charles Copeland, who salvaged and removed the building.⁸⁹

The building committee for the new Governor's Mansion appointed William McKim, a carpenter and member of the committee, as superintendent of the project; it selected Christopher Tompkins as contractor. Both were prominent figures in the Richmond building trades.⁹⁰ The New England architect Alexander Parris (1780-1852), who was already in the employ of two prominent Richmond citizens, was chosen by the state committee to prepare plans for the Governor's Mansion. Parris had come to Richmond from Maine when he was in his thirties, and resided there for two years (1810-1812) before moving to Boston. Parris had begun as a follower of the neoclassical architecture of Boston architect Charles Bullfinch (1763-1844), and was inspired also by the well-known Bullfinch disciple, Asher Benjamin (1773-1845).

Unfortunately, all that survives of Parris's original design is a notebook sketch of the main floor (fig. 28).⁹¹ Since extensive working drawings were not customary in this period, Parris may have supplied a few sheets showing only the plans and elevations, and a few characteristic details to convey his design. Ornamental and structural details probably were recommended by the contractor and specialized tradesmen.⁹²

The plan from Parris's notebook indicates that the house was built according to his plans, except for a few minor changes; the chimneys were shifted from outside to interior walls.⁹³

⁸³Seale, 5.

⁸⁴Ibid.

⁸⁵Ibid., 12.

⁸⁶Ibid.

⁸⁷Ibid., 13.

⁸⁸Ibid., 12.

⁸⁹Ibid., 13.

⁹⁰Ibid.

⁹¹The floor plan sketch is owned by the American Antiquarian Society in Worcester, Massachusetts.

⁹²Seale, 16; and John G. Zehmer, Jr., and Sarah Shields Driggs, "Worthy of Its Purposes: The Changing Face of the Governor's Mansion," *Virginia Cavalcade*, Vol. 37, No. 3 (Winter 1988): 126.

⁹³John G. Zehmer, Jr., and Sarah Shields Driggs, 126.

Porches and rear additions, not in his plans, were constructed later. The house, which was designed to accommodate the governor's public reception needs, was large for its time with its halls and rooms larger than comparable Virginia houses of the day. The lot was sharply inclined, and allowed for a full basement at ground level on two sides, and for two full stories above with the basement visible from the square. Only the upper floors were visible from the square. The formal entrance and parlors were located on the first floor, the governor's private chambers on the second floor, and the storage and service areas in the basement.⁹⁴

The Governor's Mansion as Completed in 1813

The earliest major changes to the design of the mansion and its environs included the addition of the two side porches and the replacement of old wooden outbuildings. The General Assembly appropriated \$8,000 for these improvements in February 1812, soon after Governor James Barbour had taken office. Significant among the new structures was the two-story brick servant's quarter and kitchen (now used as the governor's guest house). In addition, a new icehouse was built over a brick-lined pit equipped with drains. A wooden wash house stood nearby and in 1813 Governor Barbour ordered a frame stable built. Extensive grading occurred around the house after the outside brick walls were completed, and an effort was made to fill the gully that divided the mansion lot from the rest of the square. This effort was not entirely successful, however, since the water continued to follow its old path in hard rains.⁹⁵

In January and February of 1813, before Governor Barbour moved into the mansion, a commission of "Referees" met to superintend the work and settle payment claims. They noted the presence of "two porticoes put up at the end doors," and remarked that "the comfort and convenience of habitants would be greatly increased by the superstructure of a terrace [parapet] surrounding the eaves of the building, and of a portico to the door fronting the Capitol."⁹⁶ Little else is known of the immediate environs or landscape embellishments, but fences were constructed and improved to keep out the goats and cattle that grazed on Capitol Square.⁹⁷

Unfortunately, the original appearance of the house is undocumented.⁹⁸ The general aspect of the "Governor's House" as first occupied must have been rather austere. There was no front porch, and the front door was surmounted only by a curved fanlight.⁹⁹ There were, nevertheless, end porches similar to those now in place. Parris's only other surviving Richmond building, the Wickham-Valentine House on the corner of Eleventh and Clay streets, was built with a slate roof, but the roof of the Governor's Mansion had only wooden shingles, perhaps a cost-saving measure by the state. This otherwise plain, unpainted, red brick house was distinguished only by the recessed panels positioned between each first- and second-floor window and ornamented with elegant classical swags. These recessed panels with swags, which would have been familiar to the New Englander Parris, became popular decorative features in Richmond in the second and third decades of

⁹⁴Seale, 16-17.

⁹⁵Ibid., 19-21.

⁹⁶In 1830, seventeen years later, the state erected these recommended features. Zehmer and Driggs, 128.

⁹⁷Seale, 8.

⁹⁸No original drawings for the exterior elevations or the interior are known to exist. The general appearance of the house, nevertheless, has been well estimated by John G. Zehmer, Jr., and Sarah Shields Driggs in their article in the *Virginia Cavalcade*.

⁹⁹In 1822 the superintendent of buildings noted, "the circular window in front of the Government House is out of repair." Zehmer and Driggs, 126.

the nineteenth century. Parris's three Richmond dwellings may have been responsible for this popularity.¹⁰⁰

Maximilian Godefroy's Landscape Plan for the Capitol (1816)

At the time the Capitol and the Governor's Mansion were completed, the grounds surrounding both had not received design attention and provided a crude and untidy setting for the Capitol:

The surface on which the city stood was untamed and broken. Almost inaccessible heights and deep ravines everywhere prevailed. The Capitol Square was *ruda indigestaque moles*, and was but rudely, if at all, enclosed. The ascent to the building was painfully laborious. The two now beautiful valleys were then unsightly gullies, which threatened, unless soon arrested, to extend themselves across the street north, so as to require a bridge to span them. If a tree had sprung up in the grounds, it obtained but a scanty substance from the sterile earth. Soil there was little or none. The street west of the Square was impassible for much of the way, except by footpath.¹⁰¹

For many years after the Capitol was built there were no plans to beautify the landscape surrounding it and the Governor's House. The square as described was deplorable:

In front of the great portico rose a mound so high that the Capitol was invisible from Bank Street below. On either side of this mound were deep dells with springs, the only attractive spots in the acres of chinquapin bushes and jimson weed. A ravine between the Governor's house and the Capitol was filled with a raging torrent after every rain. At the corner of Ninth and Bank streets was a ramshackle wooden guardhouse where soldier's wives raised chickens and hung out the family wash.¹⁰²

The second governor to live in the mansion, Wilson Cary Nicholas, was the first to take a significant interest in the condition of the capitol's landscape. On 28 February 1816, the legislature empowered Governor Nicholas to improve and enclose the grounds around the Capitol. The act called for closing several streets that ran through the square, including Eleventh Street, which passed between the Governor's Mansion and the Capitol.

The following May, after several local landscape design submissions had been rejected, the governor wrote to acquaintances for names of potential designers. On 18 June 1816, the Council of State authorized the employment of Maximilian Godefroy (1765-1840), a French architect and engineer then living and teaching in Baltimore;¹⁰³ he had been exiled from France in 1805 under suspicion of holding ideas inimical to the Napoleonic regime.¹⁰⁴ Godefroy had been educated in Paris. His education was apparently that of a gentlemen of the *ancien regime*; he received strong classical training as evidenced by the mythological allusions in his letters and drawings.¹⁰⁵ Godefroy had obtained some

¹⁰⁰Ibid.

¹⁰¹Robert L. Alexander, *The Architecture of Maximilian Godefroy*. (Baltimore and London: The Johns Hopkins University Press, 1974), 121-122; from Alexander Weddell, *Richmond, Virginia*, 31.

¹⁰²Scott and Catterall, 3.

¹⁰³Ibid., 120.

¹⁰⁴Ibid.

¹⁰⁵Ibid., 2.

training in civil engineering, but aside from teaching rarely practiced as an engineer.¹⁰⁶ While in Richmond, Godefroy also was responsible for the Capitol restoration of 1816, alterations to and completion of Robert Mill's design for the Richmond Courthouse (figs. 29-30), and an elevation uniting the Bank of Virginia and the Farmer's Bank of Virginia (fig. 31).

Godefroy arrived in Richmond in July 1816 and by early September had completed his plans for the square, at which time he was paid \$400 for his work. Godefroy, educated in the seventeenth- and eighteenth-century French architectural tradition, proposed a formal classical plan for the Capitol. Godefroy rejected the romantic, naturalistic English garden style, or *jardin anglais*,¹⁰⁷ that was popular in America in the early to mid-nineteenth century, perhaps believing a formal design more appropriate to a seat of government; he also may have been influenced by Blondel and other Neoclassical architects critical of the English garden movement. His plan for the grounds included all the elements of a classical French garden, including orderly terraces, allées of trees, and semicircular promenades graded into the hillside below the Capitol (fig. 32).¹⁰⁸

The major accomplishments of Godefroy's plan were to define and enhance the square by opening Capitol and Bank streets and enclosing the square with a fence. The drawings Godefroy made are lost, but contemporary descriptions of Capitol Square¹⁰⁹ give an indication of his landscape plan:

The streets running through the square were to be closed off and the square was to be surrounded by an iron fence. The hillside was to be graded so that the Capitol would stand on a mound, fifty feet on each side and a hundred feet wide in front, leaving room for an equestrian statue of Washington. Horseshoe paths were to follow a lower terrace to two entrances on Bank Street. Marble basins were to be installed, with cascades, apparently mid-way on the present path leading down the hill. Near the present location of the Washington Monument, the City Water Works were to be located, while another building, perhaps a military school, was to replace the unsightly guard house.¹¹⁰

It appears that Godefroy's design intent was to emphasize the monumentality of the Capitol through the use of broad walks, and the placement on the terrace in front of the Capitol of a monument in honor of George Washington. In 1816 the Legislature authorized a lottery to raise funds for a memorial to Washington, however, nothing was done about raising funds for the rest of the project until the commemoration of the fiftieth anniversary of Washington's death in 1848. Godefroy proposed no plantings that would obscure views of the Capitol in the central portion of the square; instead he called for the use of formal allées of lindens and chestnuts to compensate for the square's irregularities and asymmetry.¹¹¹

In August of 1816 the council authorized implementation of the plan. Godefroy's drawings were displayed publicly in the Capitol during November. In January 1817, the

¹⁰⁶Ibid., 1

¹⁰⁷Francois Blondel had devoted several pages to the denigration of the *jardin anglais* in his *Cours d'architecture*; Alexander, 123.

¹⁰⁸Seale, *Virginia's Executive Mansion*, 24-25.

¹⁰⁹Ibid., 25.

¹¹⁰Scott and Catterall, 4

¹¹¹Ibid.

work of leveling and enclosing began.¹¹² Before he had seen the rough, unkept nature of the site Godefroy originally estimated that two weeks would suffice for the work, but upon inspection, he realized the landscaping work involved was much greater than he had anticipated. In consequence, the execution of the plan took considerably longer, and prompted political infighting in the legislature.¹¹³

In February 1818, when the next governor, James Preston, requested additional funds for the completion of the square, a vocal opposition claimed Godefroy's plan was "not recommended by *practicability, good taste, good sense or economy.*" Perhaps to mute the complaints, Orris Paine, the superintendent who had been appointed in 1816, was replaced by Arthur S. Brockenbrough. In the next few years some parts of the work were completed, but the grounds were not finished until 1830.¹¹⁴ Governor Nicholas wrote the following in defense of Godefroy:

It was determined, in despair of succeeding any other way, to have recourse to some of the northern cities, and employ an engineer, well recommended for his skill and taste in such matters. Maximilian Godefroy Esq. was so recommended; and his services were engaged for a very moderate sum. He was employed about three months under the Governor's eye, and the room which he occupied in the Capitol was always open.

In justice to the character of Mr. Godefroy, it ought to be stated, that neither the Governor nor any member of the Council had any personal knowledge of him until he came to Richmond, to execute the contract above referred to. The compensation he received, could not have been a sufficient inducement, but he availed himself of that opportunity to display his talents as an engineer, in the hope that he might open the way to farther employment in this State. He had previously been very respectably recommended as civil engineer to the Board of Public Works of this commonwealth.¹¹⁵

By the middle of August, Godefroy had solved the major problems and had laid out the terraces, paths, and fence lines. On 5 September he completed the instructions for locating the fountains, plantings, and the enclosure of the square (fig. 32). Well aware of opposition to his plan, however, he had little hope it would be followed carefully, and expected Orris Paine to make changes as soon as he left Richmond.¹¹⁶

The implementation of the plan was under the supervision of John P. Shields, who since 1812 had been responsible for grading the square.¹¹⁷ Since the plan was not executed in its entirety because of General Assembly objections to its cost, it is difficult to determine how much of the landscaping was actually completed. However, an early depiction of the Capitol indicates that some grading was done and rows of imported trees were planted on each side of the Capitol (fig. 33).

¹¹²Ibid., 120.

¹¹³Ibid., 121.

¹¹⁴Ibid., 121.

¹¹⁵Alexander, 121; from *Journal of the House of Delegates, 1817-1818*: 210-211, 217-218.

¹¹⁶Ibid., 122.

¹¹⁷Seale, *Virginia's Executive Mansion*, 25. In addition Shields eventually was ruined financially in his attempts to carry out the landscape plan with the state's budget.

Several designs were submitted for a fence to enclose the grounds in accordance with Godefroy's plan. The one selected was by another Frenchman, Paul-Alexis Sabbaton, who had resided in Richmond for several years. The fence was cast in New York, shipped to Richmond, and erected in 1818. Sabbaton used spears and fasces, the Roman symbols of government, in his Neoclassical design for the fence.¹¹⁸

Once Godefroy's scheme was implemented, the care and upkeep of Capitol Square became a continuing problem and financial drain. The city of Richmond took over responsibility for the care of the square in 1824 through its Committee on the Capitol Square, which was appointed by the Richmond City Council and administered under the authority of the governor. The city appropriated \$500 annually for its upkeep, which did little more than pay a caretaker.¹¹⁹

Landscaping and grading of the square were marked improvements. Godefroy's plans for Capitol Square can be viewed as being part of a growing national awareness of the importance of the landscape settings of public buildings. Efforts to improve New York's City Hall Park, Boston Common adjacent to Bullfinch's Massachusetts Statehouse, and the surroundings of Robert Mills' Fireproof Building in Charleston were contemporary with Godefroy's design. The Godefroy plan as executed retained the overall formal design concept, and was a classic example of French park design in America until the picturesque landscape plan of John Notman was implemented later in the century.¹²⁰

GROWTH AND CHANGE IN ANTEBELLUM CAPITOL SQUARE: 1817-1860

Between approximately 1817 and the outbreak of the Civil War in 1860 a variety of changes occurred in Capitol Square including the construction (and, in some cases, subsequent demolition) of new buildings within the square, renovations to the Governor's Mansion, and the installation of two monuments. Most significant, however, was the development in 1851 of a new landscape plan for Capitol Square by Philadelphia architect John Notman. Completed by 1860, Notman's design—while retaining certain fundamental aspects of the earlier Godefroy plan—substantially changed the appearance of the square and established a new layout and character still apparent in the late twentieth century.

New Buildings in the Square: The Virginia Museum and the Bell Tower

Around the time that Godefroy's plan was adopted for the square, the General Assembly granted permission to two local entrepreneurs, James Warrell and Richard Lorton, to erect a museum in the square at Twelfth and Bank streets. The first Virginia Museum was a large brick building, ninety-one by fifty feet, with a slate roof. The museum opened in October 1817, but its existence was precarious, and in 1834 it reverted to the state according to the terms of the original statute. For several years it was rented; the Richmond post office was among its tenants. The building was demolished in 1846, and in the same year it was replaced by the General Court Building. Nearly twenty years later, the General Court Building was destroyed in the evacuation fire of 1865.¹²¹

In 1824 the present brick bell tower near Ninth Street in the southwest corner of the square replaced the old wooden structure that had housed both the bell and the Virginia Public Guard. In accordance with the custom started in Williamsburg, a bell called the members of the General Assembly to the session each morning. The existing bell tower was built,

¹¹⁸Scott and Catterall, 5.

¹¹⁹Seale, *Virginia's Executive Mansion*, 33.

¹²⁰Alexander, 124.

¹²¹Scott and Catterall, *Virginia's Capitol Square*, 29.

and presumably designed, by Levi Swain.¹²² The Bell Tower is a free-standing, three-story structure with a cupola, and features a raised brick water table, a wooden cornice, and a wooden balustrade with a geometric Chinese lattice pattern like that favored by Thomas Jefferson. The wooden octagonal cupola has eight rounded arches, a cornice with dentils, and an eight-faceted dome topped with a fish weather vane. One of the few free-standing towers of its period in the United States, it always has been regarded as a picturesque curiosity (fig. 34).¹²³

In conjunction with the reconstruction of the Bell Tower during the 1820s, guardhouses were built in the southeast and southwest corners of the square. The guardhouses subsequently were demolished in 1846 and 1848.¹²⁴ Also around this time a spring on the square was dug, lined with stone, and connected to the Mansion and Capitol through iron pipes to provide running water to the two buildings. A single hydrant stood in the mansion's front yard.¹²⁵

Improvements to the Governor's Mansion during the Antebellum Period

Several significant developments occurred at the Governor's Mansion during the antebellum period. In 1830 the Governor's Mansion was finished according to the recommendations of the commissioners' report of 1813. Parapets were constructed above the eaves; other additions included the neoclassical front portico with coupled columns and a roof balustrade echoing the parapet and the chimney balustrade. A wood engraving, which reputedly first appeared in a London newspaper during the 1830s and is considered the earliest known image of the Governor's Mansion, shows the new parapet and the portico with its balustrade (fig. 35). The end porches were rebuilt using the published illustrations of Asher Benjamin's American order columns. In addition, repairs and modernizations were undertaken: broken windows were replaced, interior paint refreshed, the interior woodwork grained and the baseboards marbled, fireplaces fitted for the use of coal, and new marble mantels installed. The entire exterior was painted for the first time that year, perhaps in an attempt to give the mansion the appearance of having a fashionable stucco exterior.

Despite the improvements to the mansion, an 1830's engraving depicts a wild landscape surrounding the house. Although the engraving is believed to have several inaccuracies, it may correctly indicate the unkept state of Capitol Square despite earlier efforts to improve its appearance. A new carriage house, which now serves as the governor's garage, was built in 1835. Another lithograph, *To the Richmond Light Infantry Blues* (fig. 33) from 1841 depicts Godefroy's influence on the landscape around the Governor's Mansion. This image shows an iron fence fronting the house, confirming its existence by 1841. Other evidence of Godefroy's plan includes the wall of trees on the north side of the square, along with linear plantings of trees placed at the rear corners of the Capitol and extending perpendicular to its side elevations.¹²⁶

Extensive changes to the mansion were made during the administration of Governor William ("Extra Billy") Smith. Beginning in March 1846 the governor began personally supervising the work. The old brick walkway that connected the house and kitchen was covered with a tin roof supported by wooden posts and sheltered by lattice work walls and

¹²²Calder Loth, ed., *The Virginia Landmarks Register*, 361.

¹²³Winthrop, 30.

¹²⁴Michael F. Conner, "Antebellum Urban Environmental Reform: Richmond, Virginia, 1847-1861," (Master's Thesis, The University of Virginia, 1980.), 47.

¹²⁵Seale, *Virginia's Executive Mansion*, 33.

¹²⁶*Ibid.*

louvered blinds. Smith had the interior living space enlarged by expanding it into the basement, where the two east rooms and the central passage were plastered and given wooden floors. The dining room was moved to a space below the parlor. A second broad staircase was added from the main floor, more for visual than practical purposes, since winding service stairs already existed.¹²⁷

The formal dining room on the main floor was converted to a second parlor. A broad opening was made between the old parlor and the new one and fitted with sliding doors, foreshadowing today's ballroom. Between 1845 and 1846 more modern indoor plumbing, including water closets and bathing facilities, replaced an earlier rudimentary system. A partial central heating system was introduced into the house in 1846.¹²⁸

John Notman's 1850 Landscape Plan for Capitol Square

In 1850 the Richmond City Council (which had assumed responsibility for the upkeep of Capitol Square in 1824) determined that extensive improvements to the landscape of Capitol Square were desirable.¹²⁹ This decision was prompted, initially, by the desire to relandscape the site for the installation of the Washington monument. Owing to a general concern about the deterioration of the neglected Godefroy landscape, however, the scope of the proposed project was soon expanded.¹³⁰

The decision to redesign Capitol Square reflects, in part, a growing concern in the middle of the nineteenth century with the industrialization of Richmond, and a corresponding desire to ameliorate the ill effects of urbanization by introducing natural landscape elements in the city. Between 1840 and 1860 Richmond experienced industrial and economic growth that dramatically increased population and new construction (fig. 36). The financial and commercial districts expanded while residential areas increased in density. The effects of this rapid growth were apparent throughout the city: all available land was subdivided and built upon; new buildings were constructed more closely together, and semidetached and contiguous row-houses became common. As the nineteenth-century Richmond historian Samuel Mordecai observed, "a few years ago . . . the city was all hills, valleys, and deep ravines," but in a few short years houses, stores, and factories had replaced the former wilderness. The space which had previously been occupied by one house was now "occupied by twenty or more tenements."¹³¹

The events in Richmond mirrored a national trend towards industrialization that was transforming cities across America around the middle of the nineteenth century. Indeed, *Putnam's Monthly Magazine* reported in 1855, "the great phenomenon of the age is the growth of great cities."¹³² Despite evidence connecting the nation's growth with its prosperity, the rapid growth of cities was disturbing to the public; indeed, the mid-nineteenth-century surge of urbanization and industrialization has been described as "the most fundamentally dislocating experience in all of American history."¹³³ Faced with increasingly crowded, crime-ridden, and dirty cities, Americans came to view the city as an inherently unhealthy place.

¹²⁷Seale, *Virginia's Executive Mansion*, 42-44.

¹²⁸*Ibid.*, 44-45.

¹²⁹The site chosen for the Washington Monument was in the middle of Godefroy's long, tree-lined avenue leading up the the Governor's Mansion. Seale, *Virginia's Executive Mansion*, 49.

¹³⁰Scott and Catterall, 5.

¹³¹Conner, 10.

¹³²*Ibid.*, 2.

¹³³Davis Schuyler, *The New Urban Landscape* (Baltimore: Johns Hopkins Press, 1986): 3.

One response to the industrialization of American cities was the development of a powerful reform movement that hoped to bring nature back to the city by planting street trees and establishing naturalistic urban parks. As early as the mid-1840s, landscape designers such as Andrew Jackson Downing were advocating the use of naturalistic landscape elements in urban areas as a means of bringing refinement and social reform to urban society:

Conditioned by a cultural heritage that identified morality with the primitive values of a rural society and by theories of health that stressed the benefits of pure air, it became the task of reformers to restructure the city so as to compensate for the loss of rural nature caused by urbanization.¹³⁴

The creation of naturalistic parks was intended to provide a healthier, safer, and more moral urban environment "to mitigate and perhaps to camouflage or make more tolerable a necessary evil."¹³⁵ In terms of a common metaphor of the nineteenth century, the city was viewed as an ailing body, and trees and parks were viewed as the fresh new lungs that would cure it.

Influenced by these progressive ideas, Richmond's leaders sought to transform Capitol Square into a modern, urban park that would help to alleviate the problems of city living.¹³⁶ In 1850 the City Council's "Committee on the Capitol Square" commissioned Philadelphia architect John Notman (1810-1865) to prepare a new design for the entire square.¹³⁷ Notman was well known for his naturalistic cemetery designs including Laurel Hill Cemetery (1836) outside of Philadelphia (fig. 37) and Hollywood Cemetery (1848) in Richmond (fig. 38). In May 1850 Notman visited the site, and by July of that year submitted a completed design to the Richmond City Council. In total, Notman was paid \$200 by the City Council for his design for Capitol Square.¹³⁸ Unfortunately none of Notman's plans for the square survive.¹³⁹

Notman's plan for Capitol Square retained the basic bisymmetry of Godefroy's original plan. Like Godefroy, Notman emphasized the prominence of the Capitol by keeping the central area around and below it open, while planting the eastern and western portions of the square.¹⁴⁰ The placement of two long walks, one on the Capitol's axis, and the other on axis with the Washington Monument leading down the hill to a circular basin featuring a jet d'eau, also retained a certain degree of formality in the area immediately around the Capitol.

In general, however, Notman's design was considerably less formal than Godefroy's, and featured "gentle, natural undulations" of the ground plain, winding walks, and the use of exclusively native species.¹⁴¹ The terrain was rendered "picturesque," the romantic effect

¹³⁴Connor, 81.

¹³⁵Ibid.

¹³⁶Ibid., 59.

¹³⁷Michael F. Conner, "Antebellum Urban Environmental Reform: Richmond, Virginia, 1847-1861," (Master's Thesis, The University of Virginia, 1980.), vi, 1

¹³⁸Scott and Catterall, 5.

¹³⁹Greiff, 161. Early illustrations listed by Greiff depicting Notman's plan include: "Map of the City of Richmond, Virginia," from a survey by I. H. Adams, Asst. U. S. Coast Survey 1858, published 1864; photographs in the collection of the Valentine Museum; stereopticon photographs, LCP.

¹⁴⁰Connor, 50.

¹⁴¹Ibid., 50-51.

heightened by meandering paths, splashing fountains, and irregular plantings. Unlike the rigid axial relationships and classical lines of the Godefroy plan, Notman's plan followed the mid-nineteenth-century practices of romantic landscape gardening to create a landscape that was both naturalistic and picturesque.

Besides planning the square itself, Notman also specified that trees were to be planted around the edges of the square to screen it from the surrounding streets. Unlike Godefroy, who had called for the use of European species, Notman preferred native species. He specified the species to be used on each street: maples on Capitol Street, willow oaks on Bank Street, poplars on Ninth Street, and ashes on Governor Street.¹⁴²

Execution of Notman's Plan

Work began on the square in the spring of 1851, with a provision from the governor for convict labor, and an extra \$300 to \$400 to be added to the \$500 annual appropriation from the city.¹⁴³ Convict laborers began leveling hills and filling deep inclines to form "gentle natural undulations, rising gradually to the base of the Capitol and to the monument."¹⁴⁴ The *Richmond Daily Times* on 26 July 1851 published a succinct description of other contemplated changes:

a dozen stout state convicts are engaged in the valley below [the monument site] leveling the hill north of the barracks. This task has been rendered necessary according to the plan of Mr. Notman to present in bold relief the Washington Monument and Capitol Building . . . walks will be made in every direction and as some compensation for filling up the beautiful vale south of the Monument a capacious fountain will be placed in the centre of the walk leading into Bank street, from which fountain a jet d'eau will rise, fully thirty feet in height. The eastern portion of the square will likewise undergo considerable change—the rugged features will be materially softened down, a fountain and jet d'eau to correspond with those on the western side will be placed in the valley near the state courthouse.

The most beautiful feature of the contemplated alterations of the Square, however, will be found in the arrangement of the trees and shrubbery. Instead of planting these in parallel rows, like an ordinary orchard some attention will be paid to landscape gardening—groves, arbors, parterres, and fountains will combine to render the Square a place of delightful resort.

We are satisfied, from an examination of the drawings of Mr. Notman, as well as from a knowledge of the refined and cultivated taste of the gentlemen composing the committee, that the Capitol Square will be one of the handsomest public parks in the Union, when finished.¹⁴⁵

By September 1852 the western side of the square was relandscaped according to Notman's plan, and work had been initiated on the area south of the Capitol. Work was halted for nearly four years from 1852 to 1856 owing to lack of support from Governor

¹⁴²Ibid., 49-50.

¹⁴³Greiff, 162.

¹⁴⁴Ibid., 29; quoted from "The Report of the Committee on Capitol Square," *Richmond Daily Times*, 24 July 1851.

¹⁴⁵Ibid., 162-163.

Joseph Johnson. However, illustrations from the early 1850s depict Capitol Square as a fully complete romantic and picturesque landscape (fig. 39).¹⁴⁶

The transformation of Capitol Square into a public park spurred interest in creating other park-like squares in Richmond. In July 1851, City Council appointed a special committee to study the possibility of "procuring grounds throughout the city for the establishment of public squares."¹⁴⁷ The committee recommended that lots, "each not less than two-acres in area"¹⁴⁸ be purchased in each of the city's three wards: Jefferson, Madison, and Monroe. By December of that year open space had been procured in all three wards, and City Council authorized an annual allotment of money for the next ten years for improving the three squares. The parks acquired were Western Square (Monroe Park), on Belvedere between Franklin and Main streets; an 8.8-acre parcel on Gambles Hill; and North Square, lying on Leigh Street from Tenth to Twelfth streets. In addition, the city also enlarged its Marshall Square holdings (formerly Libby Hill Park), located in the Church Hill area on Main, Franklin, Twenty-Eighth, and Twenty-Ninth streets.¹⁴⁹ The council directed the city engineer to develop plans for the new public squares, however it is doubtful these plans were prepared since none were ever presented to the Council and Richmond's three public squares remained undeveloped until after the Civil War. However, their establishment in 1851 shows the importance that Richmond's leaders placed on the incorporation of open space in the city, and the positive influence that naturalistic landscapes such as Hollywood Cemetery and Capitol Square had on the future development of the city (fig. 40).¹⁵⁰

Antebellum Memorials in Capitol Square

The Washington Monument

Another significant event during the antebellum period was the installation of the Washington monument on Capitol Square. As early as 1816 the state legislature had proposed to have George Washington's body moved from Mount Vernon to a tomb in Richmond. Although Washington's nephew, Judge Bushrod Washington, declined the legislature's request, a group known as the Monument Association established a fund to solicit and collect subscriptions for a Richmond monument in memory of Washington. In 1848 the Virginia Historical Association, in preparation for the fiftieth anniversary of Washington's death, reestablished the fund and in the following year organized a competition to select a monument design. In 1849, in commemoration of the anniversary of Washington's death, the General Assembly voted funds to complete the \$100,000 needed to commission and erect a memorial to be placed on the northwest corner of Capitol Square.¹⁵¹

The winner of the design competition for the monument was Thomas Crawford, a well-known sculptor from New York, who was then living in Rome. Crawford had been a student of the Danish neoclassical sculptor, Thorvaldsen. Robert Mills, who also

¹⁴⁶Ibid., 162.

¹⁴⁷Conner, 55.

¹⁴⁸Report by the parks committee presented by Charles Dimmock on 30 July 1851. Quoted from Malcolm Pace, "Parks," (Unpublished report furnished by the Department of Recreation and Parks, City of Richmond, Virginia).

¹⁴⁹Ibid.

¹⁵⁰Conner, 55.

¹⁵¹Scott and Catterall, 23.

submitted competition drawings for the monument, was hired as superintending architect.¹⁵²

When first proposed, the monument was to have been located on the terrace of the Capitol. Indeed, Godefroy's landscape plan of 1816 indicated that the terrace would be an appropriate location for a monument to the first president. The monument was not installed on the terrace, however, but on the west side of the Capitol on axis with Grace Street and the Governor's Mansion.

The cornerstone of the Washington Monument was laid on Washington's birthday, 22 February 1850. It was not until seven years later, however, that the actual equestrian figure arrived for installation in Richmond. The twenty-two-foot-long crate weighing eighteen tons was dragged by horses to Main Street, where hundreds of men and boys pulled it up the hill and into Capitol Square at Capitol and Tenth streets. Two trees and a large section of fence had to be removed before the statue could enter the square. The monument was unveiled on Washington's birthday in 1858 (fig. 41). Cast in Munich at the famous von Miller Works, the sixty-foot-tall monument was, at the time of installation, the largest work of monumental sculpture in the nation.¹⁵³

The grand equestrian statue of Washington is the principal figure of the monument. Statues of Patrick Henry, George Mason, Thomas Jefferson, Thomas Nelson, John Marshall, and Andrew Lewis surround the pedestal; six allegorical figures situated below these six historical figures represent their distinguished achievements in the following: Revolution, Bill of Rights, Independence, Finance, Justice, and Colonial Times.¹⁵⁴ The last statue, that of Marshall, was installed 14 March 1867 and the monument was completed 24 June 1869 when the last of the allegorical figures was set in place.¹⁵⁵ A delicate iron fence with

¹⁵²Robert Mills (1781-1855) was born in Charleston, South Carolina. He was educated at Charleston College, and in 1801 joined James Hoban who was working on the President's House and the Capitol. Mills caught the eye of Thomas Jefferson, who gave him access to the library at Monticello. For six years Mills was associated Latrobe at the Capitol. Mills' education was initially in English, Georgian, and Palladian architecture, and later was influenced by Jefferson's Palladianism, Bullfinch, the Adam style, Latrobe and the Greek Revival, and the modern advances by John Soane. Mills' career spanned the first half of the nineteenth century, in which he successfully established his version of the Greek Revival as the style most expressive of the new American political system. He successfully competed for the commission of the Monumental Church in Richmond (1812-1817), which was his fourth centralized design. Mills also is responsible for the John Brokenbrough House (now the Museum of the Confederacy), 1817-1818, the only Richmond house he designed that remains extant, although it was altered heavily in the 1850s. Interestingly, in the early stages of the monument while Crawford was in Rome working on the figural sculpture, Mills began to make changes in the design of the base to make it conform more with his own design. In a letter of 15 September 1851, Crawford wrote in response to correspondence from Mills about his changes to the design of the base:

You propose to place the main feature of my design (I allude to the Grand pedestal and the Equestrian Group) upon the ground, and offer to me as a substitute, the most hackney'd of all architectural forms, a kind of bastard Column that you would dignify if possible by the sounding appellation of 'the Column of the Revolution.'

Correspondence preserved in the Virginia Historical Society, and sketches there and in the State Library indicate Mills was discharged in 1852, and that Crawford's designs were actually used.

¹⁵³Winthrop, 29.

¹⁵⁴Wallace, *The History of the Capitol of Virginia*, 57-58.

¹⁵⁵*Ibid.* Scott and Catterall report that Crawford's original design showed eagles where the allegorical figures are now; the allegorical figures were used because Governor Wise feared the eagles would be mistaken for turkey buzzards: 23.

posts in the form of fluted columns and topped by finials with sculpted flames surrounds the star-shaped monument.

Commissioned before the outbreak of the Civil War, the Washington Monument was a tribute to the part played by illustrious Virginians in the founding of the United States. Under Reconstruction, however, the monument became a bittersweet symbol for Virginians. When the Marshall statue was installed after the war, Innes Randolph greeted the event with telling remarks: "We are glad to see you, John Marshall, my boy, so fresh from the chisel of Rogers. Go take your stand on the monument there, along with the other old codgers! . . . For the volume you hold is no longer the law, and this is no longer Virginia."¹⁵⁶

The Henry Clay Memorial Pavilion

Although now no longer extant, another monument, the Henry Clay Memorial Pavilion, was placed on the southwest side of the square near the Bell Tower in 1860. The Whig Ladies of Richmond commissioned Kentucky sculptor Joel T. Hart to create a standing figure of their idol Henry Clay, a native of Virginia's Hanover County. The marble sculpture was unveiled on 12 April 1860. Soon after, the figure was sheltered in a decorative iron pavilion designed by local architect Henry Exall and made of iron in the Richmond foundry of Andrew J. Bowers. A photograph from circa 1900 shows that the pavilion was located slightly northeast of the Bell Tower (fig. 42).¹⁵⁷ By the early 1940s, however, the pavilion and its sculpture had been removed from the square (fig. 56).¹⁵⁸

GROWTH AND CHANGE IN AND AROUND CAPITOL SQUARE FROM THE CIVIL WAR TO WORLD WAR I

Civil War and Reconstruction in Capitol Square

As would be expected, almost all new construction ceased in Richmond during the Civil War. As the capital of the Confederate States of America, the city was in danger of siege throughout the conflict. The evacuation fire of 1865 played a major part in transforming the city's appearance. Set by retreating Confederate officials to keep stores of tobacco and cotton out of Federal hands, the fire destroyed the commercial and industrial heart of the city, burning from Fifth Street on the west to Fifteenth Street on the east, and from the James River north to Capitol Square. This area included most of Richmond's factories, mills, and banks.¹⁵⁹ In general, though, residential areas remained unharmed (fig. 43). The population grew dramatically during the war years, making Richmond the second largest city in the South, a position it maintained until the end of the century.

In Capitol Square the only building destroyed during the war was the General Court Building, burned in the evacuation fire. Irreplaceable records, including many from the county courts that had been stored in the building for safety during the war, were lost.¹⁶⁰ In general, the evacuation fire's ravages were kept from the Capitol, and the Governor's Mansion and its outbuildings, all of which survived the war more or less intact.

Prior to the outbreak of war an enlargement of the Capitol had been proposed and Richmond architect Albert Lybrock had made measured drawings of the building in 1858.

¹⁵⁶Scott and Catterall, 27

¹⁵⁷Ibid., 29-31.

¹⁵⁸It is neither known why the pavilion was dismantled, nor whether the pavilion was reconstructed elsewhere.

¹⁵⁹Winthrop, 7.

¹⁶⁰Scott and Catterall, 29.

(figs. 44-45). With the outbreak of the war, however, the expansion plans were abandoned. Several times during the war years the Capitol appeared to be in grave danger, threatened by nearby artillery fire.¹⁶¹ Despite the severe damage Richmond suffered from the shelling and burning by Federal forces, the Capitol itself was not damaged (fig. 46). When Richmond finally fell on 3 April 1865 and the United States flag was raised over the Capitol, the city surrounding was in ruin while the Capitol stood intact.

Following the war, an unexpected disaster hastened the need for attention to the Capitol. On 27 April 1870 the Capitol's courtroom gallery gave way under the weight of the crowds that had gathered to witness the decision by the Virginia Supreme Court of Appeals on a case stemming from Richmond's violently contested mayoral election. The carpet-bagger mayor, George Chahoon, had resisted the installation of H. K. Ellyson, elected by Council to replace him. The overcrowded, second-story court chamber collapsed into the hall of the House of Delegates below, killing sixty-two people and injuring 251 more (fig. 47).¹⁶² In the aftermath several options were proposed, including pulling down the Capitol and building a new one, but it was finally decided to repair the existing building. Photographs taken after the repairs indicate that the architectural features of the House of Delegates were reconstructed with few changes from the previous design.¹⁶³

Repair of the Governor's Mansion

Following the war the General Assembly appropriated \$10,000 for the repair of public buildings on Capitol Square.¹⁶⁴ A significant portion of this money was used for the repair of the Governor's Mansion (fig. 48). The roof and porch parapets were removed; plaster, scored to simulate brick, was added to cover the elegant recessed panels and ornamental swags; and a standing-seam metal roof replaced the wooden shingles.¹⁶⁵ Governor James Lawson Kemper, who entered office in 1874, repaired and refurbished the Governor's Mansion on a tight budget. When a bill passed the General Assembly for refurbishing the mansion, he spent the appropriation cautiously, ordering repairs for the furniture, mirrors, and stoves, and replacing the wood front doors with glass-paned doors. The first circular fish pond, an established landscape feature by the 1880s, was probably installed in the mansion's front lawn at this time.¹⁶⁶

The appearance of the Governor's Mansion in the 1880s is well documented in a photograph showing that the recessed ornamental panels had been covered by plaster, making them flush with the wall; the mansion lacked its porch and chimney balustrades, and parapet (fig. 49). In the photograph, which provides the first known view of the new glass doors and a fountain placed in the carriageway's circle, the iron fence is visible, and gas street lamps appear on the tree-lined avenue.¹⁶⁷

Later in the nineteenth century, the old kitchen was made into a servants' quarter, and the laundry was moved to its first floor.¹⁶⁸ The two stable buildings that had stood side by side at the south end of the kitchen yard were replaced by the present two-story brick structure.

¹⁶¹Wallace, *The History of the Capitol of Virginia*, 11-12.

¹⁶²Scott and Catterall, 9-10.

¹⁶³Kimball, *The Capitol of Virginia*, 62.

¹⁶⁴Seale, *Virginia's Executive Mansion*, 85.

¹⁶⁵Zehmer and Driggs, 129.

¹⁶⁶Seale, *Virginia's Executive Mansion*, 94-96.

¹⁶⁷Zehmer and Driggs, 130-131.

¹⁶⁸Seale, *Virginia's Executive Mansion*, 115.

Late-Nineteenth-Century/Early-Twentieth-Century Growth in Richmond

During the last decades of the nineteenth century, Richmond experienced continued growth as a transportation and commercial center, with the development of strong iron, tobacco, and flour industries, and the rebuilding of the railroads. By 1870, most of Richmond's burned industrial district had returned to production; Beer's Atlas of 1876 shows the area that had been burned by the evacuation fire as almost completely rebuilt (fig. 50).¹⁶⁹

Damage from the war wrought permanent changes in the layout and appearance of the city. Many of the businesses burned during the war found accommodations on Broad Street, which had not been touched by the fire. This change, along with the construction of Richmond's early rail lines in the middle of Broad Street, made Broad Street a major commercial thoroughfare. By the 1880s Richmond had become a major eastern city as well as the showplace of the "New South," a city that offered many of the same amenities as New York or Philadelphia.

As the century ended, however, Richmond's relative importance as an industrial center began to wane. With the increasing size of ocean-going ships, Richmond was no longer competitive as an international port. The city's leading position in the flour industry was usurped by the Midwest, and the introduction of steel doomed the city's great ironworks. Tobacco continued to play an important role, as the large buildings of Richmond's "Tobacco Row" attest. The tobacco industry, however, suffered increased competition from leaf-growing areas in North Carolina.¹⁷⁰ During the late nineteenth century the area north of Capitol Square known as Court End and Council Chamber Hill, where state and city government had settled originally, began to change as institutions and businesses moved into its large historic houses. Eventually, the expansion of the Medical College of Virginia, which had relocated to this area, came to dominate the city's Court End.

Despite the leveling of growth in Richmond's industrial sector by the turn of the century, the city continued to grow as the state's retail, financial, and professional center. During the first decades of the twentieth century, the financial district began to expand into residential areas, and businesses were introduced into some formerly residential areas as well. The area around Capitol Square, in particular, continued to grow in the first decades of the twentieth century. By 1915 there was a cluster of tall buildings on Main Street in the financial district, and hotels and office buildings edged Capitol Square (fig. 51). The development and growth of Capitol Square itself paralleled the growth of Richmond as a commercial and governmental center during the end of the nineteenth century and the first decades of the twentieth century. Changes during this period included significant renovations to the Governor's Mansion and the Capitol, and the modernization and embellishment of the surrounding landscape, as well as the addition of several new buildings within the bounds of the square.

Restoration of the Governor's Mansion

Charles McKim's 1902 restoration of the White House during Theodore Roosevelt's administration inspired a national interest in historic houses. In Virginia, Governor Andrew J. Montague (1902-1906) and Mrs. Montague rejected the mansion's dark Victorian interior as inappropriate to the original style of the house and had it redecorated in a neoclassical style. Later, under Governor Claude A. Swanson (1906-1910), the General Assembly voted to enlarge the mansion. Duncan Lee, a twenty-two-year-old architect familiar with classical and colonial revival styles, was named to direct the renovation. Lee

¹⁶⁹Winthrop, 7.

¹⁷⁰Ibid., 9.

remodeled the dining room and drawing room so that they could be used as one great ballroom by opening sliding doors.¹⁷¹ New woodwork was modeled on the original woodwork. Neo-Georgian and Colonial Revival elements were added in the dining room's fireplace mantle, the wainscot, and the double screen of columns in the ballroom.¹⁷²

In 1914, under Governor Henry Carter Stuart, the last expansion of the Governor's Mansion occurred with the rearrangement of the second floor and removal of most of the interior partitions. The two original staircases on the sides of the house were replaced; the main stair and the service stair were redesigned to match in appearance. This interior plan remains (more or less) the same today.¹⁷³

Late in the term of Governor E. Lee Trinkle (1922-1926), a fire caused extensive damage to the 1906 and 1914 additions to the Governor's Mansion. Proposals to build a new gubernatorial residence on a different site were spurned.¹⁷⁴ Trinkle's successor, Governor Harry F. Byrd (1926-1930), was responsible for the restoration of the burned mansion. The renovation included development of a basement kitchen, which left the old kitchen building largely unused. Interior decorator Elsie Cobb Wilson, consultant on the interior of the mansion after the fire, planned the conversion of the kitchen into a guest house.¹⁷⁵ The former kitchen still serves as a guest house today, providing a valuable annex to the Governor's Mansion.

Between 1938 and the beginning of American involvement in World War II other changes included the replacement of two stairs in the central part of the house, the introduction of increased electrical service, and the construction of a breakfast porch in one of the L-shaped spaces at the rear of the house.¹⁷⁶

Enlargement and Renovation of the Capitol

The enlargement of the Capitol commenced in 1904, following prolonged discussion and agitation in the General Assembly. An architectural team including John Kevan Peebles of Norfolk, Edward G. Frye and Aubrey Chesterman of Lynchburg, and William C. Noland and Henry C. Baskerville of Richmond were given responsibility for planning and supervising the expansion. These architects were well-represented in other state work, particularly in the designs for state-owned institutions and campuses in the first half of the twentieth century. The goal of the expansion and renovation was to keep the spirit of the original design and its detailing. Accordingly, the architects referred to classical Roman forms and to the proportions of the Maison Carrée when original details and designs for the Virginia Capitol were unavailable.¹⁷⁷

The renovation and expansion, completed in 1906 provided separate wings for the House and Senate, connecting them to the original building by hyphens at the old side entrances (fig. 52). The former House and Senate chambers were partitioned for offices. The roof of the original Capitol was replaced completely by one of steel construction, the columns were reinforced, stairs were built leading to the portico, the pediment was lowered

¹⁷¹Seale, *Virginia's Executive Mansion*, 27-28.

¹⁷²*Ibid.*, 122-123.

¹⁷³*Ibid.*, 124-127.

¹⁷⁴*Ibid.*, 136-139.

¹⁷⁵*Ibid.*, 141.

¹⁷⁶*Ibid.*, 148.

¹⁷⁷Kimball, *The Capitol of Virginia*, 66-67.

somewhat, and the modillions were enlarged. In addition the capitals and bases of the columns were enlarged and the columns were given entasis to improve their appearance.¹⁷⁸

Twenty years later, the General Assembly observed the 1926 centennial of Jefferson's death with an appropriation of \$5,000 for the restoration of the Old Hall of the House of Delegates to its former condition.¹⁷⁹ It was restored in the 1930s to much of its original appearance.

Capitol Square Landscape: Turn-of-the-Century Changes

The construction of the original Virginia State Library, the introduction of the automobile, and the gradual addition of several confederate memorials altered the appearance of the square in the late nineteenth and early twentieth centuries.

The Virginia State Library (now the Finance Building)

In 1895 the first Virginia State Library (now called the Finance Building) was built on the eastern edge of the square just south of the Governor's Mansion. The General Assembly had passed an appropriation to acquire books for the Virginia State Library as early as 1823. Until the construction of the 1895 building, however, the state's library of more than 50,000 volumes was housed in the attic of the Capitol.

The library was designed by native Richmonder William M. Poindexter, who practiced architecture in Washington, D. C. Designed to harmonize with the Capitol, it is one of the earliest buildings in Virginia to revive the use of Jeffersonian classicism, and reflects the influence of classical French Beaux-Arts design in its neoclassical style (fig. 53). The Finance Building features a projecting, central, five-bay porch pavilion, with four-bay wings to each side terminated by one-bay end pavilions with elaborate decorative niches framed by pilasters. The building extends to the rear from the central block in a T-plan, with a 1908 wing addition and a fireproof, reinforced-concrete archives annex that was added in 1920-1921 when the library had become overcrowded and subject to dampness and rodent infestations. The three-story, buff-colored brick building has a granite ashlar base, and a first story of bricks laid in projecting and receding bands to resemble ashlar. The first floor entrance is marked by a stone door enframingent with a projecting bracketed flat cornice. An entablature topped by a parapet caps the building.

Over the years most of the interior has been renovated for office space. The entrance hall, however, still retains the original mosaic-tile floor with its geometric border. The grand staircase off the hall, with its elaborate cast-iron balustrade and marble steps, remains extant. In addition, the stairhall features unusual, arched, corner windows lighting the landings on the northwest; the doorways to the north and south off the entrance hall retain their wide, wood-paneled door jambs, Doric pilaster surrounds, and denticulated projecting cornices.

Adapting to the Automobile

The construction of the State Library and enlargement of the Capitol as well as the popularization of the automobile provided the impetus for several changes to the landscaping on the square. Between 1904 and 1906 a network of asphalt driveways with cement curbs replaced the gravel paths and brick and cobblestone gutters dating from 1860.¹⁸⁰

¹⁷⁸Ibid.

¹⁷⁹Ibid.

¹⁸⁰Ibid.

In 1894, a space was carved out of the eastern edge of Capitol Square on Governor Street for the construction of a small utilitarian building designed by the Richmond architects Baskerville and Lambert. Originally used as a power plant when gas heating and lighting were first introduced into the Governor's Mansion, it currently serves the state as an electrical maintenance facility. It also has been used as a gasoline testing laboratory. The flat-roofed building is unusual for its four corbeled, square retaining arches and its decorative parapet capped by concrete spheres on square bases.

Turn-of-the Century Confederate Monuments

Another significant change in the square's landscape during this period was the gradual addition between 1873 and 1906 of three bronze, standing Confederate monuments on the northern side of the square. The three, taken as a group, can be considered as part of the widespread movement throughout Virginia and, indeed, the rest of the South to honor Confederate heroes through monumental sculpture placed on public squares. The popular and legendary figure of Thomas Jonathan ("Stonewall") Jackson, by Irish sculptor J. H. Foley, R.A., was the first to be cast in 1873 by the London foundry R. Mansfield and Company, and presented to the commonwealth by a group of Englishmen, led by A. J. B. Beresford-Hope, who were ardent admirers of the Confederate general. The sculpture occupies the central position in an east-to-west row of three memorials located directly behind the Capitol (north). The sculpture is a standing bronze figure on a granite base, encircled by a cast-iron, post-and-chain fence. Jackson is depicted gazing to the southwest, dressed in full military garb, with his cape and sword in his left hand.

The second memorial statue, that of Civil War veteran Hunter Holmes McGuire, M.D., L.L.D., is by William Couper, cast by Corham M. F. C. Co., Founders, and was unveiled 7 January 1904. Doctor McGuire served as medical director of Thomas "Stonewall" Jackson's Corps of the Army of Northern Virginia, and attended to Jackson's fatal wound. After the war, Doctor McGuire became one of the South's leading surgeons, President of the American Medical and American Surgical Associations, and the founder of the University College of Medicine in Richmond.¹⁸¹ The sculpture is a bronze seated figure on a granite base, and occupies the easternmost position in the row of three sculptural figures. Doctor McGuire is depicted sitting in a scroll-armed chair with his right leg crossed and holding a book in his right hand. The figure leans forward slightly, gazing toward the south with a pensive stare.

The third memorial statue, that of Governor (General) William ("Extra Billy") Smith was executed by William Sievers from a design by William Ludwell Sheppard, and was unveiled 30 May 1906.¹⁸² Governor of Virginia from 1846-1849, Smith also served as a brigadier general in the Confederate Army. He served as governor again in 1864-1865, but his term was cut short by the installation of Virginia's postwar military government during Reconstruction. Smith's nickname was earned from his lucrative contacts with the United States Government in the early days of pre-paid mail service.¹⁸³ As a young federal mail contractor on the route between Washington, D. C., and Milledgeville, Georgia, William Smith was so aggressive in his pursuit of extra fees earned for extending mail lines, that elder politicians dubbed him "Extra Billy."¹⁸⁴ The sculpture is a standing figure on a granite base, and occupies the westernmost position in the row of three sculptural figures. Smith is depicted gripping his sword and gazing to the south.

¹⁸¹Scott and Catterall, 33.

¹⁸²Wallace, *The History of the Capitol of Virginia*, 63.

¹⁸³Scott and Catterall, 34.

¹⁸⁴Seale, 41.

GROWTH AND CHANGE IN AND AROUND CAPITOL SQUARE FROM WORLD WAR I TO WORLD WAR II

The State Office Building (now the Washington Building)

As the state's population and commercial development continued to increase in the early twentieth century, so did the commonwealth's need for additional office space outside the Capitol itself. Perhaps because of growth pressures in the Capitol Square area, the availability of free land, and the convenience of its location, the committee charged with acquiring a site for additional state office space selected the southeast corner of the square, formerly the site of the old General Court House that had burned during the evacuation of Richmond.

The 1922 building, named the Washington Building after the first U. S. president, was the first high-rise office building constructed for state government use. Notable for its architectural detailing (conspicuously lacking in later government buildings), it was designed by the Richmond architectural firm of Carneal and Johnston, known for its work at many state institutions as well as for numerous commercial clients in Richmond. Built in the shape of an open U, the Washington Building, or State Office Building as it also is known, occupies a quiet and secluded space at the edge of the square and faces a picturesque fountain. It features a two-story limestone base, nine-story brick shaft, attic story with cornice, and elaborate terra-cotta ornament. Above the two-story porch is an entablature with an architrave, a frieze inscribed "STATE OFFICE BUILDING," a carved cornice, and a parapet. The site's steep descending grade allows the rusticated ashlar limestone basement to be submerged on the front facade but to have full exposure on the rear facade. Three-globed, cast-iron lampposts standing on plinths flank each side of the entry porch, completing the composition.

The Washington Building was not universally admired; it sometimes was disparagingly called "that overgrown cupboard" (fig. 54). Construction of the twelve-story office building caused heated protests not only from the State Art Commission, headed by Fiske Kimball, but from hundreds of citizens as well. It was criticized, among other things, for dwarfing the Bell Tower, and contrasting with the classical style of the Capitol.¹⁸⁵

The Expansion of State Government Outside of the Square: 1929-1945

Shortly after the completion of the Washington Building, the continuing need for additional government office space encouraged the construction of two state office buildings on streets adjacent to the square.

The Aluminum Building

The Aluminum Building, sheathed entirely in prefabricated aluminum, was designed in 1931 by James Bolton, Chief of Surveys and Design for the City of Richmond. Originally sited on the corner of Governor and Capitol streets where the present Virginia State Library and Archives stands, it was moved to its present location on Governor Street in December of 1938 (fig. 55). The Aluminum Building, noted for its technological significance rather than its industrial design, is important as the first major use in Virginia of aluminum in an entirely prefabricated building. It is a three-story structure with a flat roof, wide flat cornice, and aluminum canopies over the windows to reduce solar glare. An Art Deco concrete entrance porch, built in 1939 to connect the Aluminum Building with the adjacent Morson's Row building at 219 Governor Street, is one of the few examples of Art Deco construction in Richmond. The building, which was originally constructed for

¹⁸⁵Scott and Catterall, 6.

Richmond's Department of Public Works, was acquired by the state in 1940 and now houses some of the offices of the Virginia Department of Historic Resources.¹⁸⁶

The Virginia State Library and Archives

By 1920 it was clear that the already bulging 1895 library building could not accommodate the rapidly expanding collections of the state library. As a result, a new library was planned as a commemorative monument to World War One servicemen under supervision of the Virginia War Memorial Commission and the State Library Board, with the General Assembly providing joint financing for the project. However, the venture failed for lack of funds, and the General Assembly withdrew appropriations in 1922. Meanwhile, the growth of the library collections continued, and the situation worsened. The nation entered the great depression, and the state experienced drastic cutbacks making further plans for a new library impossible. Finally, in 1936 the economic situation improved, and the General Assembly established the State Library Building Commission to investigate the purchase of a site. In 1938 the General Assembly appropriated new funds for the building. Based on a state expenditure of \$1,000,000, a forty-five percent grant of \$818,181 was obtained from the federal Public Works Administration.¹⁸⁷

The Aluminum Building was moved to its present location to make way for the construction of a new state library at Eleventh and Capitol streets. At this time the first Virginia State Library on Capitol Square was renovated to accommodate state offices and renamed the Finance Building.¹⁸⁸ Ground breaking for the new library occurred 7 December 1938, and the cornerstone was laid on George Washington's birthday, 22 February 1940. From September 1940 to December 1940, WPA workers helped move the collection including 330,000 volumes, 2,000,000 manuscripts, and 10,000 maps. The opening ceremony was held on 23 December 1940.¹⁸⁹

The present Virginia State Library and Archives was designed by Richmond architects Baskerville & Son, and Carneal, Johnston & Wright, with Alfred Morton Githens and Francis Keally of New York as consulting architects (fig. 56).¹⁹⁰ It is a fine example of the austere Art Moderne style made popular in the 1930s under the Public Works Administration. Built to house the State Library and Archives, the new building also included accommodations for the State Supreme Court of Appeals, the State Law Library, and the Department of Law, which shared a separate entrance on Broad Street. The Supreme Court Room and State Law Library were housed on the third floor on the north side of the building, and the legal department was located in small rooms placed around the central bookstacks. The Supreme Court remained in the building until 1978 when the court moved to the former Federal Reserve Building.¹⁹¹

Directly opposite the Governor's Mansion on Capitol Street, the Virginia State Library and Archives is a rectangular mass, topped by a three-tiered roof addition, providing a monolithic backdrop to the north when viewed from within the square. The nine-bay-wide library is faced in gray Indiana limestone, and is set on a raised, Salisbury pink granite

¹⁸⁶Winthrop, 214.

¹⁸⁷Wilmer L. Hall, "The Virginia State Library: History Homes, Work," VIII, 10, *The Commonwealth* (October 1941), 9-14.

¹⁸⁸See earlier description of first Virginia State Library.

¹⁸⁹Hall, 14.

¹⁹⁰*Ibid.*, 12-13.

¹⁹¹*The Commonwealth*, VIII, 10, (October 1941), 8. See discussion of Supreme Court Building, formerly Federal Reserve Building.

foundation, with seven-light transom windows, a monumental, Minnesota rainbow granite portal, and a simple colonnade of pilasters extending the length of the second story. In the place of a cornice there is a famous Jefferson quotation, "Reason and Free Inquiry are the Only Effectual Agents Against Error. They are the Natural Enemies of Error and of Error Only. Thomas Jefferson." The remaining facades are almost identical and also are inscribed with inspirational phrases associated with other prominent Virginians.

The handsome entrance foyer has a bronze turnstile, walls covered with Montana travertine, and features a bronze Art Moderne-style grille. The entrance foyer opens onto a grand central lobby (fig. 57-58). The walls of the lobby are covered floor-to-ceiling in oak panelling, and a PWA mural occupies a central position over the long information desk on the north wall of the lobby. The Abstract Expressionist-style mural, dated May 1951, was painted by nationally-recognized local artist Julien Binford, and depicts the enactment of the Virginia Declaration of Rights in Williamsburg in 1776. Large public reading rooms, which front on Capitol Street are located at the east and west ends of the entrance hall. The upper stories contain library offices, conference rooms, archival storage, and bookstack areas.

POST-WORLD WAR II GROWTH IN AND AROUND CAPITOL SQUARE

Renovations to the Capitol.

The last major renovation of the Virginia Capitol occurred between 1962 and 1964 after several studies of potential enlargements to the building. At this time the hyphens between the original building and the House and Senate wings were widened by removing their original exterior staircases. This alteration allowed for the accommodation of committee and conference rooms on their north sides. In addition, offices and committee rooms were created in the attic spaces of the fourth floor. During this modification the tin roofing was replaced, the interior was repainted and refurbished, a new elevator was installed, and the building's electrical, plumbing, heating, and air-conditioning systems were modernized.¹⁹²

Edgar Allen Poe Memorial

The Edgar Allen Poe Memorial was presented in 1958 to the people of Virginia by George Edward Barksdale, M.D., and dedicated "as a tribute of admiration for Poe's scholarly genius as an eminent and victorious writer and poet." Born in Boston in 1809, Poe grew up in Richmond with foster parents John and Frances Allan.¹⁹³

The sculpture, located on the western edge of Capitol Square, is signed and dated "C. Rudy 1957," and was cast by the Modern Art Foundry of New York. The seated bronze figure faces east, and has a granite base. Poe is depicted in a contemplative mood, holding a writing tablet on his left knee, with a pen in his right hand and a pile of books under his chair. The style of the sculpture is traditional, with naturalistic modeling and a highly polished surface.

¹⁹²Kimball, *The Capitol of Virginia*, 95.

¹⁹³Poe's natural parents had been married in Richmond, and Poe's gifted actress mother died there in 1811. Poe always considered Richmond his home. In 1841 he wrote "I am a Virginian," as a rebuttal to the claim that since he was born in the North and spent most of his professional life in northern cities, he was a northern writer. Poe left Richmond for Boston in 1827, and after a stint in the army he established residence in Baltimore. He returned to Richmond in 1835, where he first gained national recognition as an editor for the *Southern Literary Messenger*. In 1837 he was married to his Baltimore cousin Virginia Clemm. He left Richmond after his marriage for the greater publishing opportunities in the literary centers in the north.

Harry Flood Byrd Memorial

On 10 June 1976 the Byrd Memorial was unveiled in the northwest corner of the square adjacent to the Washington Monument on the north. Authorized 9 March 1974 by House Joint Resolution 156, the sculpture was erected to honor Harry Flood Byrd, Sr. (1887-1966), of Winchester, Virginia, who served as state senator (1916 to 1926), governor of Virginia (1926-1930), and United States senator (1933-1965). Founder of "the Byrd Machine," Virginia's best-known political dynasty of the twentieth century, Byrd and his political associates dominated Virginia politics for much of his political career. The monument is dedicated "as a permanent memorial to Senator Byrd in appreciation of his devotion throughout a long public career to governmental restraint and programs in the best interest of all the people of Virginia."

The sculptor was William M. McVey of the Cleveland Institute of Art, whose works include the statue of Churchill at the British Embassy in Washington, D.C. The oversized Modern-style bronze figure, about twelve-feet tall, stands on a low granite base, facing south. The standing figure of Byrd is depicted wearing a modern coat and tie, holding a book entitled *Budget of the United States Government* in his left hand. His gaze is directed slightly downward toward the viewer, accentuating the oversized scale of the statue. The mottled surface finish of the sculpture is unusual. The sculpture's large scale, nontraditional finish, and contemporary composition set it apart from the other more traditional, Classical-style sculptures in Capitol Square.

The Zero Milestone

The Zero Milestone of the Virginia Highways is located a few feet to the south of the Byrd memorial, beside the entrance driveway off Ninth Street. The marker, in the form of a stone obelisk with a sundial on top, marks the point of reference for measurement of distances from Richmond on the highways of Virginia. The marker is located at north latitude 37° 32' 23", west longitude 77° 26' 04", at an elevation of 166.45 feet above sea level.

Restoration of the Governor's Mansion

From the 1960s until 1988 the Governor's Mansion changed little with only periodic redecorating and routine repairs. The idea of a historical redecoration of the Governor's Mansion was proposed during the tenure of Governor and Mrs. Linwood Holton. In January 1973 Governor Holton introduced legislation to create an advisory committee to oversee "a thorough research program designed to develop a better understanding and awareness of the history and significance of the Executive Mansion."¹⁹⁴

The first part of the house to be restored was the pilot project, the small parlor, which officially opened at a reception on 30 May 1975.¹⁹⁵ In 1977, Mrs. Mills E. Godwin, Jr. produced the short book *Living in a Legacy*, which had been commissioned by the Virginia Chamber of Commerce as a guide to the house. The family quarters were renovated and modernized during the residency of Governor and Mrs. Charles S. Robb, 1982-1986, and the Victorian fountain in the front of the house was restored to its earlier form.¹⁹⁶

In June 1986, Governor Gerald L. Baliles appointed the Citizen's Advisory Council on Interpreting and Furnishing the Executive Mansion, with John G. Zehmer, Jr., of Richmond, as its chairman. The committee was charged with coordinating a program of research for restoring the exterior of the building and publishing its history. As a result the

¹⁹⁴Governor Holton quoted from Seale, *Virginia's Executive Mansion*, 163.

¹⁹⁵*Ibid.*, 163-168.

¹⁹⁶*Ibid.*, 169-171.

committee conducted extensive research documenting changes to the mansion over the years.¹⁹⁷ The Historic American Building Survey (HABS) documented the mansion through detailed architectural drawings and photography; they were completed in the summer of 1987. The HABS drawings are the first complete set of measured drawings of the mansion (fig. 59). These drawings document the condition of the mansion as it existed before its recent restoration.

Perhaps the most interesting discovery of the committee was the confirmation of the mansion's 1830 appearance. Until recently, its early appearance was known only from a few engravings and one distant photograph, and the original configuration of the facade could only be inferred. New visual evidence revealed that the house originally had a more stylish Federal appearance than was thought. The renovations to the house following the Civil War removed many of the Federal-style architectural details including the porch balustrade, the balustraded parapet, and the recessed masonry panels featuring decorative classical swags. The discovery of two photographs dating from 1865 (figs. 48-49) provided the models for the restoration drawings.¹⁹⁸ The identification of Daniel Raynerd, who worked on the Massachusetts State House and known to have been in Richmond when the mansion was built, as the master decorative plasterer was another significant discovery.

The careful examination of several other Virginia buildings also helped in developing specifications for several mansion elements. The existence of similar panels on the Warwick House in Lynchburg led to the discovery in the collection of Mr. Luther Caudill of one of the best early photographs of the mansion. Research also revealed that the swags in the recessed panels of the mansion derived from plates in Asher Benjamin's *American Builder's Companion* (fig. 60), as did the roof parapet (fig. 61), and that both resemble similar elements at the large plantation house Hampstead (c. 1825) in New Kent County, Virginia. The Benjamin plate and the Hampstead parapet were used as models for the restoration.¹⁹⁹

With the approach of 1988 and the 175th anniversary of the mansion, the Citizen's Advisory Council initiated the publication of a history of the mansion as well as restoration projects. The first major project during the administration of Governor Gerald Baliles (1986-1990) included the reconstruction of the wooden balustrades and the exterior ornamented panels.²⁰⁰ By 1988, in celebration of the 175th anniversary of the occupancy of the mansion, the exterior of the house had been restored to its approximate 1830s appearance, the period considered to be the mansion's primary period of architectural significance.

The Governor's Mansion, as it stands today with its restored parapet at the eaves, a balustrade above the porch, and the ornamented panels between the windows (fig. 62), is based on the research and specifications of the Citizen's Advisory Council and its architect Henry Browne, A.I.A., of Browne, Eichman, Dalgliesh, Gilpin & Paxton, of Charlottesville, Virginia.²⁰¹

¹⁹⁷The committee's research uncovered innumerable indications that the building has undergone many extensive structural and decorative modifications. This information was compiled in a computerized chronology that was used by Dr. William Seale in his book *Virginia's Executive Mansion: A History of the Governor's House* (1988).

¹⁹⁸"Rediscovering the 'Governor's House,'" *Historic Richmond Foundation News*, (Winter 1988): 3.

¹⁹⁹"Rediscovering the 'Governor's House,'" 4.

²⁰⁰Seale, *Virginia's Executive Mansion*, 171-172.

²⁰¹*Ibid.*, 1, 3.

State Acquisition of Existing Buildings

In the late 1960s and 1970s Richmond, like many other cities, demonstrated an awakened interest in its historic character by restoring and revitalizing both individual historic buildings and entire districts. Shockoe Slip, a deteriorated warehouse district near Capitol Square, was transformed into a thriving entertainment and retail area. The restoration of many architectural ironfronts marked the beginning of numerous renovation projects on Main Street. Responding to continuing population growth, and the resulting increase in need for additional services, the Department of General Services acquired a number of pre-existing buildings during the 1970s to house the growing state bureaucracy. The rehabilitation of existing buildings—rather than the construction of new buildings for state offices—has been motivated primarily by the availability of adjacent buildings and the economic benefits of rehabilitation. Interest in adjacent buildings for their historic and architectural values, however, is increasing.

The Zincke Building

The Zincke Building, built opposite Capitol Square at 203 Governor Street in 1926, was one of the first non-government buildings acquired by the state. Renovation plans dating from the 1960 conversion of the building to state offices, indicate that the state acquired the building around that time.²⁰² The architect of the building is not known. Originally the Richmond Press Building, the large four-story, brick warehouse features a rusticated granite base (built with material salvaged from M. J. Dimmock's 1889 Chamber of Commerce Building) and a Richardsonian Romanesque arch which occupies the northwest corner of the facade. Numerous interior renovations and remodeling occurred between 1951 and 1989.²⁰³ Consequently, none of the interior is historic. The building currently houses state offices.

Hotel Acquisition for State Office Space

In 1966 the state acquired two former hotel buildings for conversion to state office buildings. The first, a 1904 hotel located opposite Capitol Square on the corner of Grace and Ninth streets, is a ten-story, brick, Italianate building with a dressed ashlar foundation and rusticated brick first and second stories. Now known as the Ninth Street Office Building, it was built in 1904 as the Hotel Richmond. The Hotel Richmond was designed by the noted New York firm Carrere & Hastings, who also designed the much more elaborate Jefferson Hotel on Franklin Street (fig. 63). Architect John Kevan Peebles designed the Ninth Street wing and the upper floors that were added in 1911. From the late nineteenth century until its acquisition in 1966, the building housed a variety of hotels including the Indian Queen, the Monumental, and the St. Clair (fig. 64), providing convenient lodging for legislators and other travelers conducting state business.

Following State acquisition in 1966 the building underwent interior renovations designed by Richmond architect Kenneth F. Wewaer. Suspended ceilings and partition walls were installed, converting hotel rooms to offices and conference rooms. However, the plan and the door and window details were retained for the most part. Although the roof garden has been removed, the former hotel retains the palm court, its most important architectural feature.²⁰⁴

The palm court is a monumental, two-story, marble lobby featuring three, large, stained-glass skylights with the Hotel Richmond crest, and a grand staircase with an elaborate cast-and wrought-iron balustrade (fig. 65). The lobby has a rectangular plan, three bays wide

²⁰²The plans are located in the Office of Engineering and Buildings.

²⁰³Information from Zincke Building renovation plans in the Office of Engineering and Buildings.

²⁰⁴Winthrop, 100.

and five bays deep, with the main entrance on the short end off Ninth Street (east). The staircase rises up to the second floor from the west end of the lobby. Hallways under the elaborate second-floor cast- and wrought-iron balconies on each side of the staircase provide access to the elevators, located on a lateral hall behind the staircase (west). Coupled Doric columns divide the five two-story bays on each side (north and south) of the lobby. Two offices are located off the lobby: the State Board of Elections Office on the north side, and the Office of the Governor on the south. Before its conversion to office space, the side bays probably provided access to formal public rooms off the lobby, and the second-floor balconies overlooked the palm court.

The other hotel acquired in 1966 was the 1911 Hotel Murphy, designed in the Italian Renaissance Revival style by Richmond architect John Keevan Peebles (who also had been the architect for the enlargement of the Ninth Street Office Building). The Hotel Murphy was the second hotel on this site at the corner of Broad and Eighth streets, replacing an earlier Hotel Murphy, a grand Second Empire-style building.²⁰⁵ The current Eighth Street Office Building is a representative early-nineteenth-century commercial building, with a U-shaped plan fronting Eighth Street, featuring a two-story ashlar base, and elaborate Italian palazzo-style cornice. The interior space has been renovated, leaving little indication of the original plan.

During the course of this survey the Commonwealth of Virginia has begun acquisition of the adjacent commercial buildings on Broad Street between Eighth and Ninth streets. These buildings were not identified on the FAACS list and have not been individually documented. A streetscape photograph has been added to the VDHR archival files.

Morson's Row

In 1972 the commonwealth began acquiring the handsome group of houses along Governor Street, known as Morson's Row. First, the state acquired the two houses at 219 and 221 Governor Street. In 1981, the state finally acquired the remaining row house at 223 Governor Street. Built in 1853 for James Marion Morson, this terrace of three bow-fronted Italianate townhouses is attributed to Richmond architect Albert Lybrock who listed Morson as a client in 1854. Albert Lybrock was born in Germany in 1827, educated in Karlsruhe, and came to New York in 1849. From there he moved to Richmond permanently in 1852, where he became supervising architect for Ammi B. Young's Customs House, now the Federal Courts Building. The Customs House, Morson's Row, and the Bolling-Haxall House bear a striking resemblance in their use of the Italianate idiom Lybrock favored. Lybrock also designed James Monroe's tomb in Hollywood Cemetery.

Morson's Row is the lone survivor of the residences that once lined Governor Street, and marks the introduction of the Italianate style to Richmond.²⁰⁶ The interior of each house has a fine oval parlor, elaborately carved marble mantles, and cherry and mahogany woodwork.²⁰⁷ Situated at the east end of Capitol Street, Morson's Row terminates an important vista at the northeast corner of Capitol Square, and adds a historic sense of scale and variety to the environs of Capitol.²⁰⁸

²⁰⁵Ibid., 57.

²⁰⁶Mary Wingfield Scott, *Houses of Old Richmond* (Richmond: The Valentine Museum, 1941), 291.

²⁰⁷Winthrop, *Architecture in Downtown Richmond*, 31.

²⁰⁸According to insurance records located by John Salmon of the Department of Historic Resources, some idea of the history of the buildings in the area of Morson's Row can be determined. Frances Gantier insured his dwelling, carriage maker's shop, and kitchen in 1776, which stood next to Morson's Row to the South and overlapped the site somewhat. In 1800 the Benjamin Harrison/John Prossen House and Lumber house were insured, which were located on the site of the present Morson's Row. In the late nineteenth century after Morson's Row was built, two

The histories of the individual houses reveal much about the Capitol Square's neighborhood in earlier years and its change over the last century. The southernmost house, number 219, was bought by O. H. Chalkley in 1862, who was in the hide and leather business. In 1892, the house was sold to Mrs. Kate C. Higgins who lived there with her husband and daughters. In 1939 the house was condemned by the city, after being heavily mortgaged by the Higgins family following Mr. Higgins' death. When the Aluminum Building was moved from its old location at Twelfth and Broad in December of 1938, it was rolled down Governor Street and joined to the house. Construction was completed in May 1939, converting the complex to office space.²⁰⁹

Number 221, the middle house, was rented first to the well-known anatomist Arthur E. Peticolas, who had been a professor in the Medical College since 1855. Two years later he organized a medical preparatory school, the Metropolitan School of Virginia, which met in the "Morson's Building." In 1866 Peticolas left Richmond to accept a chair of anatomy at the New Orleans Medical School. In 1862 the house was bought by Dr. Robert Gamble Cabell of Goochland County who owned it until his death in 1889. Cabell only lived in the residence during the winter although he probably had his office there because of its convenient location.²¹⁰ He won esteem both as a physician and an alderman. After his death his son lived for many years in the house, which was sold to Doctor Cabell's heirs in 1904. In 1920 it was purchased by the Associated Charities, becoming the headquarters of that organization and its successor, The Family Service Society.²¹¹ In 1972 the state acquired the house for the offices of the Virginia Historic Landmarks Commission, later the Division of Historic Landmarks, now the Department of Historic Resources.

Number 223, the northernmost house of the row, remained the property of the Morson family until 1901. The Morsons resided there until sometime before 1876, when it was rented to the Lottiers, a tobacco manufacturing family, who occupied the house as late as 1894. In 1901 the house was sold and passed through several hands until 1920 when it was bought by the Southern Planter Publishing Company (fig. 66). The Department of Volunteerism now has its offices in the house.²¹²

The General Assembly Building (formerly the Life Insurance of Virginia Building)

In 1975 the state acquired the Life Insurance of Virginia Building at 901-903 East Broad Street.²¹³ This Beaux-Arts Highrise/Modern office complex was acquired by the state from IBM and renamed the General Assembly Building, and now houses the offices of the House of Delegates and the Senate, committee rooms, and some General Assembly support services. The interior has been renovated completely for offices, assembly rooms, and committee rooms.

One of the finest early twentieth-century Beaux-Arts-style office buildings in the state, the earliest portion of this building complex is a five-story office building designed in 1912 by New York architects Clinton and Russell. The building at 903 East Broad Street occupies the southeast corner of the lot at Ninth and Broad streets facing Capitol Square, and

residences existed next door to the South where Gautier's dwelling and outbuildings had stood. Later, in 1936, the Aluminum Building was moved there and connected to no. 219, and a new concrete Art Deco entrance was built that served also to connect the Aluminum Building to the row house.

²⁰⁹Mary Wingfield Scott, *Houses of Old Richmond*, 291-292.

²¹⁰Telephone conversation with Joseph White, Department of Historic Resources, 25 January 1991.

²¹¹Scott, 291-292..

²¹²Ibid., 292-293.

²¹³Information provided by Bruce Brooks, Department of Engineering and Buildings.

features multiple, three-story-tall, Corinthian pilasters with American eagles, cherub heads, and winged horses integrated into the lush foliage of the capitals. The entrance portal is on the southwest corner of the facade on Capitol Street, and features handsome bronze gates and an elaborately carved stone frontispiece with a semicircular arched pediment supported by scroll brackets. The entrance was glazed to make a window when a new main entrance was constructed to the west on Capitol Street with the 1965 addition. Except for the insertion of fixed windows at the location of the original entrance doors, the exterior appearance of the entrance was not altered. The only historic fabric remaining on the interior is a portion of the marble staircase at the location of the original 1912 entrance.

In 1923 the same architects designed an eleven-story addition facing Broad Street, on the northeastern portion of the lot behind the original building. The addition rises above the original building with its facade forming a solid wall on Broad Street, and is in keeping with the materials, scale, and architectural character of the earlier building, although in a more restrained classical style. Richmond architects Carneal and Johnston were involved with limited renovations in 1955.

The modern wing at 901 East Broad Street to the west of the original 1912 building was commissioned by the Life Insurance Company of Virginia, and designed by the architectural firm of Marcellus Wright and Partners. Completed in 1965, and winner of many architectural awards, it is a thoughtful addition to the neighboring Beaux-Arts high-rise building. The need to accommodate the differing floor heights of the former Life Insurance Building to facilitate their connection resulted in a variation in floor heights rarely seen in most modern high-rise buildings, adding an unusual vivacity of proportion that is expressed with firmly modeled corners, rhythmic window divisions, and strong structural elements.²¹⁴ The interior features a large one-story lobby with a marble floor, floor-to-ceiling wood panelling, and a suspended ceiling. The large assembly rooms and meeting rooms are on the first floor of the lobby, and along a hall extending west-to-east into the 1912 building.

Fourth Street Office Building

In 1976 the state acquired the former Grace American Building located two blocks east of Capitol Square at 400 Grace Street. Designed by architect Marcellus E. Wright, the building was constructed in 1923. Originally the eleven-story office building featured ornamentation at the base and cornice level; at some point this ornamentation was removed, leaving the building with a rather nondescript appearance. A photograph from 1931 shows the Grace American Building with colossal Doric pilasters separating the bays of the first two stories, a cornice crowning the second story, and a projecting modillioned cornice (probably cast iron) at the top of the building.²¹⁵ Major 1957 renovations were designed by Philadelphia architect Robert I. Ballinger who may have updated the building's exterior appearance at this time with the addition of strip windows and prefabricated concrete panels that now cover the first two stories.

Supreme Court Building (formerly the Federal Reserve Bank of Richmond)

In 1978, wanting to move the State Supreme Court from the State Library building, the commonwealth acquired the 1919 Federal Reserve Bank of Richmond, designed by the Richmond architectural firm of Carneal and Johnston. Situated on the busy corner of Franklin and Ninth streets, the present Supreme Court Building provides a monolithic backdrop for the square, and helps define the western boundary of the state's governmental

²¹⁴O'Neal, 35-36.

²¹⁵*Fifty Years in Richmond 1898-1948: A Photographic Review* (Richmond: The Valentine Museum, 1948), 120.

center. The handsome, six-story, Classical block has flanking one-story wings, and two symmetrically placed stone porches to the north and south of the main block, with recessed bronze doors. Although common in Washington, D.C., during the 1920s and 1930s, the type of Neoclassicism exhibited in the design of the original building was new to Richmond at that time. The monumental marble bank lobby still exists, although it has been converted into the courtroom for the Supreme Court. In 1922, Carneal and Johnston designed a large annex and additions to the rear that are sympathetic in scale, materials, and architectural character to the original building. Carneal and Johnston also designed the 1949 cafeteria addition.

The original main block consists of six floors with a seventh-floor penthouse. The first four floors house the court room, conference rooms, and offices of the Supreme Court, and the remainder houses the Attorney General's offices. The 1922 addition is a six-story block on the west with an entrance on Eighth Street, and houses the Court of Appeals' offices and courtroom in addition to the administrative offices of the Supreme Court. The main block and its addition are separate on the first floor, connected only by an outdoor passage. However, on the remaining floors they are contiguous, connected by interior hallways.

The only historic fabric that remains from the 1919 Federal Reserve Bank is the monumental banking hall and its grand entrance lobby. The remainder of the building has been renovated for office space. Now divided by partition walls into two separate spaces, the marble lobby and banking hall were once part of an open, monumental space featuring twelve colossal, fluted, Doric columns forming a peristyle; four freestanding columns stood on each side (north and south) and two columns in antis stood at each end (east and west). Having undergone a sympathetic renovation, the historic appearance of the banking room is still visible. The entrance (no longer in use) on Ninth Street still features its marble foyer with bronze turnstile. A marble lobby is off the foyer through an opening with two fluted Doric columns in antis. A double-door entrance leads from the Supreme Court of Virginia to the marble lobby. The originally freestanding Doric columns have been handsomely incorporated into the walls of the present courtroom, and portraits of the Supreme Court Justices of Virginia cover the walls (fig. 67). The west end of the courtroom features two fluted Doric columns in antis.

Old City Hall

In 1981, following the transfer of Richmond's City Hall offices to a modern building completed about 1972, the commonwealth acquired Richmond's Old City Hall facing Capitol Square across Capitol Street at Tenth Street.²¹⁶ Built in 1887-1894, this impressive Gothic Revival stone edifice was designed by Detroit architect Elijah E. Myers. Myers was well known for his designs for five state capitols and numerous other public buildings, city halls, and courthouses. At the time that the City Hall was designed, the Gothic Revival style (reminiscent of the great Medieval city halls of Northern Europe) was a popular style for municipal buildings.²¹⁷ The massive granite City Hall, with its Corinthian colonnettes, pinnacled buttresses, Gothic parapets, corner turrets, and clock tower, provides a splendid example of a late-nineteenth-century Gothic Revival municipal building (fig. 68).

²¹⁶Dwight L. Young, "The Building of the Richmond City Hall 1870-1894" (Master's Thesis, The University of Virginia, 1976), 128.

²¹⁷Winthrop, 52-53. For more detailed information see Dwight L. Young, "The Building of the Richmond City Hall 1870-1894."

Its excellent renovation for current use as private offices has preserved much of its original architectural character. Built on a cross plan, the building has entrances on all four sides, with the main north-south axis bisecting the building. The interior features a Gothic Revival-style, three-story, galleried atrium on the west side of the main axis with a skylight and a glass-brick floor, and a grand staircase that rises two stories to the east from center of the main north-south hall (fig. 69). In addition to the grand staircase, access to the upper floors can be obtained by the use of elevators located off the north side of the atrium. The colorful polychromatic paint scheme recreated in the recent renovation adds additional animation to an already spatially dynamic interior. Additional details such as the hexagonal terracotta-tile floor covering and the elaborately-decorated cast-iron radiators make this historic interior one of Richmond's finest.

Saunders and Capitol Chemical Buildings

Located east of the Capitol Square at Old Fourteenth and Grace streets, the turn-of-the-century Saunders brick warehouse relates to the period of commercial growth Richmond experienced at the turn of the century. The Commonwealth of Virginia acquired the property in 1955 in accordance with the state's policy of acquisition of any property offered for sale in the vicinity of the Capitol.²¹⁸ The circa 1900 warehouse, which has a corbelled brick cornice, is slated for demolition as is the nearby Capitol Chemical Building, a brick warehouse which was constructed circa 1865-1880 at 204 North Old Fourteenth Street, east of Capitol Square and acquired in 1968. Perhaps because their demolition had been planned already, neither of these buildings appeared in the FAACS list of properties to be included in the survey. Consequently, they were not documented for this survey but are mentioned here to call attention to their existence within the proposed boundaries of the Virginia Capitol Historic District.

817 to 827 East Broad Street

Acquired by the state within the last two years, this group of late-nineteenth-century commercial buildings contributes to the historic grouping of late-nineteenth- and early-twentieth-century buildings located along Broad Street at the northern boundary of Capitol Square. With the Eighth Street Office Building adjacent on the west, this row of commercial blocks occupies the northeast corner of Ninth and Broad streets, visually protecting the northwest corner of Capitol Square.

The Former State Planters Bank

One of the Department's most recent acquisitions is the former State Planters Bank at 900 East Main Street, designed by the architects Clinton & Russell in 1923. Currently undergoing renovation for office space, this early 1920s skyscraper, with its 1962 low-rise addition by Lee, King & Poole, Architects,²¹⁹ is considered one of the best examples of an early Beaux-Arts-style skyscraper in Virginia. Although ornament on the eleven-story high-rise is used sparingly, the elegant scale and proportion of the building are accentuated by the two-story Ionic colonnade marking the grand entrance on Main Street. In addition, the building features the Virginia Seal with eagles over the entrance door, and a cast-iron screen behind the columns on the first two floors.

Other State-Owned Buildings Around Capitol Square

Memorial Hospital

Memorial Hospital, which has been rehabilitated recently, was surveyed previously as part of the Medical College of Virginia section of the *Survey of State Owned Properties*:

²¹⁸Telephone conversation with Mitzy Lee, Facilities Management, 20 March 1991.

²¹⁹Winthrop, 169.

*Institutions of Higher Education.*²²⁰ This c. 1900 Renaissance Revival-style building, once a teaching hospital, is sited prominently at the corner of Broad and Governor streets and features a turn-of-the-century operating theater which was retained in the recent renovation.

Central Highway Building

Built for the Virginia Department of Transportation in 1938-1939 to fill the need for a larger central office building in Richmond (see *Survey of State-Owned Properties: Department of Transportation*), the Central Highway Building is representative of the Modern style, with Neoclassical Revival and Art Deco-style influences.²²¹ The three-story, concrete-and-steel, T-plan building on a 1 1/2-acre site was designed by architects Carneal, Johnston and Wright of Richmond. In 1961, owing to the growth of the Department of Highways, a high-rise annex was built to the east providing additional office and laboratory space.

Post-World War II Landscape Developments in Capitol Square

In general, the grounds at Capitol Square underwent few significant changes from the late nineteenth century until the 1950s. In 1956 and 1957 a major relandscaping of the grounds at Capitol Square was undertaken under the direction of Greenbrier Nursery of Richmond. Plans available at the Office of Engineering and Buildings did not list a landscape architect or designer associated with this effort. It appears that the goal of this relandscaping was to give the square a greater sense of enclosure by placing informal groupings of shrubs and small trees in the open areas around the perimeter of the square. Plant lists associated with plans from this period indicate the installation of large numbers of azaleas and camelias at this time. In general it appears that the landscaping undertaken in the late 1950s was basically in the spirit of John Notman's 1851 landscape plan for the Capitol grounds with its informal naturalistic style and use of native plant species.

In 1963 a *Preliminary Circulation Study* was developed, resulting in the renovation and alteration of the pedestrian circulation network on the grounds of Capitol Square. Again, plans available at the Office of Engineering and Buildings did not indicate a designer. At this time the symmetrical central entrance to the square from Bank Street to the Capitol was replaced by two new entrances, one at Tenth Street and the other at Eleventh Street. The purpose was to facilitate pedestrian traffic into the square from Main and Bank streets by aligning these entrances with existing cross streets (fig. 73). With the alteration of the grand axial walk from the Capitol to Bank Street, one of the few remaining components of the original formal Godefroy plan of 1816 was obliterated.

In 1982 plans were developed by the office of Engineering and Buildings for the transformation of Capitol Street between Ninth and Twelfth streets into a pedestrian walkway. These plans specified the embellishment of the pedestrian mall with planting beds placed at regular intervals and incorporating public seating areas. Brick walkways with regular plantings of street trees were planned for the areas along each side of the street; portions of the street itself were to be paved with cobblestone. Rather than demolish the Old City Hall to provide parking, as suggested in a 1981 redevelopment scheme, limited parking was made available adjacent to Old City Hall on Tenth and Eleventh streets, with a loading and fire zone in front of the building.

²²⁰*Survey of State Owned Properties: Institutions of Higher Education* (unpublished report by Land and Community Associates, July 1988), 27-28.

²²¹*Survey of State-Owned Properties: Department of Transportation* (unpublished report by Land and Community Associates, 1991), 10, 15.

Implemented in 1983, this pedestrian street was intended to facilitate access to the various government buildings located north of the Capitol, including the Ninth Street Office Building, the General Assembly Building, and the Virginia State Library and Archives. In addition, by removing the bulk of automobile traffic from Capitol Street, this plan greatly enhanced the parklike atmosphere of the Capitol grounds. By extending the northern boundaries of the square this plan established the row of key government buildings along Capitol Street as the northern boundary of the square

Capitol Square Grounds 1991

Currently the grounds at Capitol Square still reflect aspects from both the Godefroy and Notman Plans, as well as various twentieth-century modifications. Components remaining from the Godefroy plan include the wrought-iron fence surrounding the square; the Grace Street entrance; and the east-west walkway north of the Capitol running from Grace Street to the Governor's Mansion. The small wrought-iron gate located in the northeast corner of the square across from the State Library is the only actual gate remaining from the Godefroy period. It also appears that the main entrance to the Square from the north across from City Hall corresponds to an entrance shown on Godefroy's 1816 plan.

However, despite these survivals from the 1816 Godefroy plan, the overall appearance of the square today can be attributed largely to the Notman renovation of the grounds during the 1850s. Specific features of the square introduced by Notman (though modified over time, particularly in the case of plant material) include the curvilinear network of meandering walks, and the informal arrangement of native plant materials around the grounds.

Currently Capitol Square features a variety of landscape elements within its boundaries. These include wood and scrolled-iron park benches, brick walkways, cast-iron circular fountains, traditional cast-iron lampposts, open lawn areas, and a wide variety of native and introduced plant material. Flower beds featuring seasonal displays of annual and perennial flowers are located adjacent to the walkways and monument sites throughout the grounds.

Recent Proposed Changes for Capitol Square and Environs

Despite the growth of Richmond since World War II into a major modern city, the area immediately around Capitol Square has remained largely intact. The presence of high rise office buildings from the second half of the twentieth century intrude visually to some extent, but no very tall buildings have been built immediately adjacent to the square. Approved plans for another high rise state office building, a twin to the existing Monroe Tower, could be expected to have a detrimental impact on views from the square. The designated site for the second Monroe Tower is on axis with the Governor's Mansion and the Washington Monument, and would encroach on the backdrop of these two landmarks when viewed from within the square.

1970s Redevelopment Plans for Capitol Square

In the early 1970s an effort was undertaken to alter and reconstruct the Capitol for more offices and conference and hearing rooms. Two expansion plans in particular, however, would have resulted in drastic changes, not only to the Capitol, but to the surrounding Capitol Square. In one plan, *the South Lawn Plan*, the original Capitol and its additions would have been preserved as a museum.²²² Under the Capitol, new chambers for the Senate and House would have been sunk partially into the hillside, topped by a series of

²²²Kimberly Prothro, *Thomas Jefferson's Virginia State Capitol: A Construction History, 1780s to 1964* (Unpublished Manuscript Report for the Historic American Buildings Survey, HABS No. VA-1254, 1988), 34-35.

terraces leading from Bank Street to the Capitol (fig. 70).²²³ The *North Lawn Plan*, on the other hand, called for entirely burying the new chambers for the Senate and House as well as extensive parking facilities in a subterranean plaza stretching north to Old City Hall.²²⁴ Neither plan was implemented, and no major alterations have been made to the Capitol since 1964.

The most recently approved master plan for the Capitol area is the April 1970 *Master Site Plan: State Capitol Area*, by Ballou and Justice, Architects & Engineers (fig. 71). The plan was approved by the Public Buildings Commission, 6 May 1971, and by Governor Holton, 31 July 1971.²²⁵ The plan featured a strong eastward orientation with an extensive pedestrian mall connecting Capitol Square with the originally proposed twin Monroe Towers. The plan indicated the termination of Governor Street for the pedestrian mall, and the demolition of the existing buildings along the east side of Governor Street from Broad Street to Bank Street, with the exception of the Central Highway Building and Morson's Row. A large parking structure proposed to be located under the pedestrian mall addressed the need for additional parking space. However, none of the elements of the plan except the construction of one of the planned Monroe Towers has been implemented. A new plan is being developed concurrent with this survey.²²⁶

1981 Redevelopment Plan for Capitol Square

In 1981 a redevelopment scheme was prepared involving the creation of a complex of state office buildings arranged in a quarter circle to be located to the southeast of the square. This plan also specified the placement of parking lots adjacent to the Governor's Mansion to the north and at the site of Old City Hall. Plans available at the Office of Building and Engineering did not indicate a designer associated with this scheme, which was never implemented.

1990 Capitol Square Master Plan

The state recently hired the firm of Marcellus, Wright, Cox & Smith of Richmond to develop a master plan for Capitol Square. The development of the 1990-1991 master plan represents the first major update of proposed changes to the Capitol Square area since the approval of the 1971 plan. Representatives of Land and Community Associates have met with representatives of Marcellus, Wright, Cox & Smith, the Department of Historic Resources, and the Division of Engineering and Buildings, Department of General Services to inform them of the status of this survey so that its findings and recommendations may be considered in the development of the master plan.

Proposed New State Library

The present State Library and Archives building is not considered suitable, even with enlargement or remodeling, to serve the library's needs for the twenty-first century. The current poor conditions in the aging library are believed to jeopardize the state's collection. The Library Board requested that the new library building accomplish three goals: remain part of the Capitol grounds east of the actual square; make clear that the library is the repository for the state's history; and respect the architecture and planning of the Capitol and its environs.

The state contracted with the architectural firms of Skidmore, Owings & Merrill of Chicago; Glave, Newman, Anderson, and Hankins/Anderson of Richmond; Rackley &

²²³Prothro, 35.

²²⁴Ibid.

²²⁵Bill Campbell, Division of Engineering and Buildings, telephone interview, 12 March 1991.

²²⁶See below, "1990 Capitol Square Master Plan," p. 47

Associates of Rockville, Maryland; and Frazer Poole, a library consultant from Alexandria, Virginia, to develop the basic schematics for the building. The architects presented their proposal on 1 December 1989. The State Library Board's Building Committee has proposed a new Virginia State Library and Archives building to be located at Governor and Grace streets on the sites of the present Aluminum and Zincke buildings. Under the proposed plan, sections of both Grace Street and Old Fourteenth Street would be closed as public streets and realigned. The proposed site on the east side of Capitol Square across Governor Street from the Governor's Mansion would keep the new library close to the Capitol to serve legislative needs.

The proposed library design, a contemporary interpretation of the neoclassical style, calls for the construction of a nine-story building with six stories above grade, and three stories below grade including two stories of parking. A brushed stainless-steel dome would top the buff-colored limestone and glass facade. Skylights would illuminate the reading rooms and the rare books area. A public observation deck would be located on the sixth story facing Capitol Square. The main public entry would face Grace Street, with an automobile drop-off, and there would be a second entrance on Governor Street.

The proposed design has been controversial because of its potential detrimental visual impact on the Governor's Mansion and Morson's Row. It does not appear that the present solution takes into account the architecture and planning of the Capitol and its environs as requested by the Library Board. As a result, other locations, including the Broad Street site of the former Trailways Building, are being considered also.

DEPARTMENT OF GENERAL SERVICES PROPERTIES OUTSIDE CAPITOL SQUARE VICINITY

Along with the properties located in and around Capitol Square, the Department of General Services manages an assortment of other properties located throughout the City of Richmond. They are addressed individually in the following sections.

Confederate Memorial Chapel

The Confederate Memorial Chapel at 2900 Grove Avenue, a modest Gothic-Revival style wooden chapel adjacent to the grounds of the Virginia Museum, was built in 1887 to serve the veterans of the nearby Confederate Soldier's Home. The chapel, along with the other associated post-Reconstruction-era facilities, is a memorial to Confederate veterans and their families. It was designed by local architect Marion Johnson Dimmock (1824-1908) and built by Joseph Wingfield.²²⁷ Dimmock, who had served as a captain in the Confederate army, was one of Richmond's most prolific postbellum architects, and his firm was the most important in Richmond between 1870 and 1890. He designed several major buildings in Shockoe Bottom, including the now demolished Tobacco Exchange.²²⁸ Veterans themselves financed the construction of the chapel as a memorial to their dead comrades. It was used by the war veterans until the last survivor died in 1941, and has been in sporadic use since that time. It is now maintained by the state.²²⁹ The Confederate Memorial Chapel is listed on the Virginia Landmarks Register and the National Register of Historic Places, and contributes to the historical and architectural character of the Boulevard Historic District.

The chapel is a 1 1/2-story, wood-frame structure with Latin-cross plan. Covered with weatherboards, it has a shed-roofed porch, cross-gabled standing-seam metal roof, and an

²²⁷Calder Loth, ed. *The Virginia Landmarks Register*, 365.

²²⁸Winthrop, 11, 19, 239.

²²⁹Calder Loth, ed., *The Virginia Landmarks Register*, 365.

octagonal cupola. It features Gothic pointed-arch windows containing a colorful variety of Victorian stained glass with Confederate motifs. The porch has four Gothic pointed-arched bays with turned posts and decorative screen brackets. There is a solid wooden balustrade clad with fish-scale shingles.

The Confederate Memorial Chapel is located within the Virginia Museum of Fine Arts complex, which is contiguous with the headquarters of the United Daughters of the Confederacy, the Confederate Women's Home,²³⁰ and the former Confederate Soldiers' Home (now demolished).

Robinson House

Robinson House is located at 320 North Boulevard just north of the Virginia Museum of Fine Arts. The building was acquired by the Commonwealth of Virginia in 1941 to serve as part of the Virginia Museum of Fine Arts complex and now houses the museum's Studio Art Center. Built in 1884, it was originally the main dwelling for the Robinson Farm. At that time, the city of Richmond ended at Belvedere, and Monroe Park was the state's official fairgrounds. All outlying areas were farmland. Around the turn of the century Civil War Veterans purchased fifteen acres of Robinson Farm to establish a veterans' home and social center (fig. 72). Wood-frame barracks were built in a row on the north side of Robinson House starting from the Memorial Chapel. Robinson House served as the veterans' meeting hall, and behind it was a brick mess hall now referred to as the Robinson House Garage. The garage, built in 1885 as an outbuilding for the farmhouse, was acquired by the state in 1892. The barracks were demolished early in the 1930s when they were no longer needed. The remaining soldiers probably moved into Robinson House at this time.²³¹ Robinson House contributes to the historic and architectural character of the Boulevard Historic District.

Robinson House is a painted brick, three-story, double-pile, Italianate Victorian farmhouse, with a hipped roof and a one-story, wood, Italianate porch. The paired windows are ornamented with graceful, decorative, wood window surrounds. Four massive, corbeled, brick interior chimneys rise from the roof of the house along with a central belvedere with pyramidal-shaped roof. The cannon in front of the house was used in the defense of Fort Sumter.

Robinson House Garage, located behind Robinson House, now serves as the office and maintenance building for the Department of Buildings and Grounds of the Virginia Museum of Fine Arts. It is a one-story, four-bay, side-gabled, brick structure with end parapets and two rear additions, including a brick end-gabled building forming an ell addition and a flat-roofed, brick garage addition filling in the empty corner of the ell. A photograph owned by the Virginia Museum of Fine Arts shows the building during the veterans' tenancy with a wooden "Mess Hall" sign hanging over the door.²³²

Monroe's Tomb, Hollywood Cemetery

During the mid-nineteenth century Virginians exhibited a resurgence of pride in their revolutionary-era statesmen. The 1850s witnessed the planning and construction of a monument to George Washington and other revolutionary heroes in Capitol Square, and efforts to obtain and preserve Washington's home, Mount Vernon. Monroe's re-

²³⁰Since the Women's Home was transferred to state ownership following completion of the field work phase of the survey it was not included in this survey.

²³¹Telephone conversation with Herman Lindsey, Assistant Manager, Buildings and Grounds, Virginia Museum of Fine Arts, 14 March 1990.

²³²*Ibid.*

entombment in Hollywood Cemetery by the Commonwealth of Virginia was a part of this patriotic nostalgia. Originally, Virginians had envisioned a shrine to three of the four early presidents from Virginia (Jefferson, Monroe, and Madison) but the members of the Jefferson and Madison families did not favor moving the remains of their illustrious kin to Richmond.²³³

James Monroe had been buried in New York City in 1831. The idea of paying tribute to Monroe on the hundredth anniversary of his birth in 1858 first came from Alexander Jones, a native Virginian residing in New York, who suggested to city officials that New York City erect a monument to the former president. Before proceeding further, Jones wrote Virginia Governor Henry A. Wise in March 1858 to determine if the commonwealth had any plans to honor Monroe. As a result, Governor Wise quickly decided to make plans for honoring the Virginia statesman.²³⁴

On 6 April 1858 the General Assembly passed a resolution appropriating two thousand dollars for the removal of the remains of James Monroe from the public burying ground in New York City to Hollywood Cemetery in Richmond. The Monroe family approved of the request, and Jones and New York City officials graciously acceded to Virginia's wishes. In a cooperative effort by the citizens of New York and Virginia, Monroe's body was moved to this final resting place upon the centennial of his birth in 1858.²³⁵

Following the reinterment, Governor Wise selected the design for James Monroe's tomb, ultimately choosing Albert Lybrock's Gothic Revival scheme based on tomb designs found in European cathedrals. Lybrock, an Alsatian-born architect practicing in Richmond, is also credited with the design of Morson's Row on Governor Street. He commissioned the Philadelphia company of Wood and Perot, as the low bidder, to execute the cast-iron structure. The twelve-foot tall tomb was assembled by Asa Snyder, a Richmond ironworker and erected in Hollywood Cemetery late in 1859.²³⁶

The cast-iron tomb of James Monroe is one of Lybrock's most notable works. A tour de force of Gothic Revival design and cast-iron artisanship, the simple granite sarcophagus is enclosed by a cast-iron screen based on Gothic window tracery, surmounted by an ogee dome of delicate iron open work. Sited on a rise overlooking the James River, with Richmond in the visible distance, the tomb is a focal point within John Notman's picturesque landscape design for Hollywood Cemetery. James Monroe's tomb is listed on the Virginia Landmarks Register and the National Register of Historic Places.

Carillon/Bell Tower, Byrd Park

The Carillon/Bell Tower, was erected as a memorial to Virginians who served during World War I. It was funded from a state appropriation in 1928 and a citizens' fund-raising committee under the leadership of Granville C. Valentine. The Carillon, which stands 240 feet tall, was dedicated in 1932. The Boston architectural firm of Graham & Ferguson and the Richmond firm of Carneal, Johnston & Wright collaborated on the design of the eight-story tower, which was based on Old North Church in Boston. Tradition has it that it was the tallest structure in Richmond when dedicated, and it is still illuminated at night by what Richmonders affectionately call the "Airplane Light."

²³³Mary H. Mitchell, *Hollywood Cemetery: The History of a Southern Shrine*. (Richmond: Virginia State Library, 1985), 35-36.

²³⁴Ibid.

²³⁵Ibid.

²³⁶Winthrop, *Architecture in Downtown Richmond*, 18.

This unusual Colonial Revival tower stands upon a wide, one-story, ashlar terrace with two handsome curved staircases. The tower is constructed of reinforced concrete with brick and stone cladding. Access to the tower is through a central double door with an arched transom. The lofty brick shaft of the tower has an ashlar first story, and a molded brick Georgian Doric portico on the second story with a round arched pediment and a brick and stone balcony. The brick shaft rises unadorned from the second story to its culmination in a belvedere where the carillon bells are housed. The brick belvedere has a round arched opening with a balcony centered on each of its four faces and coupled Corinthian pilasters at each corner. The belvedere is crowned by an entablature with a denticulated cornice and a balustrade with a vase at each corner. A stone spire in the well-known style of James Gibbs (1682-1754) rises from the top of the belvedere. The Carillon/Bell tower, located in the midst of a forested park landscape, is visible from miles around. The impressive approach to the tower is along a monumental tree-lined axis complementing the tower's great height.

The long, recessed, rectangular area in front of the tower was to be a reflection pool. On the second floor level of the tower an ornate domed memorial room was built to house a statue of a World War I "doughboy." Owing to a lack of funds, the statue was never commissioned. The sixth floor was designed as an apartment for the park keeper. Although the apartment was finished completely, including gas and electric service, water service never has been available and consequently it never has been occupied. The gallery under the tower below the terrace level was used as a reception area and museum of World War I memorabilia until 1966 when the collection grew too large and was moved to the Hampton War Museum. The tower has been used since 1966 by the Department of Recreation and Parks. The seventh floor is the Clavier Room where the carillon is still in use; it is played in a spring and fall concert series as well as during the annual Christmas Passion. The Carillon/Bell Tower is listed in the Virginia Landmarks Register and the National Register of Historic Places.²³⁷

²³⁷Telephone conversation with Larry Miller, Superintendent of City Wide Activities, 22 March 1990.

EVALUATION OF PROPERTIES

Capitol Square and Environs

Capitol Square has been the site of the seat of Virginia's state government since 1780, and has served as the architectural backdrop for Virginia's significant political leaders and for events that have shaped the history of Virginia and the nation. The Capitol area reflects the growth and development of state government from the Revolution to the modern era. Many of the buildings and monuments located in and around the square, as well as the landscape of the square itself, embody distinctive characteristics of several periods of American architectural development and were designed by significant Virginia, American, and European architects. For example, the Eighth Street Office Building, associated with the history of Richmond hotels, is an excellent example of an early twentieth-century Renaissance Revival, high-rise elevator building. Several of the buildings in and around the square are listed in the Virginia Landmarks Register and the National Register of Historic Places: these include the Virginia State Capitol, the Governor's Mansion, the Bell Tower, Morson's Row, and Old City Hall. In addition, the Capitol and the Governor's Mansion are National Historic Landmarks.

From its naissance in Thomas Jefferson's plan for a Capitoline on a hill with separate buildings for each branch of government to its completion as the first Classical Revival building in America, the Virginia Capitol has proved to be one of the most influential public buildings in American architecture. In the northeast corner of the square, the Governor's Mansion is the oldest continuously occupied governor's residence in the country, and one of the most stylistically influential Richmond residences of its time. Designed to meet the needs of the office, it has been altered sympathetically to fit changes in the governors' needs. The unusual, free-standing Bell Tower, although not particularly outstanding for its architectural detail, is a rare type in America and is associated with significant events in Richmond's history. The Washington Monument features one of the finest equestrian bronze statues in the world. Other sculptures honor famous Virginians and particularly memorialize several popular Confederate heroes. The remaining buildings in and around the square are good examples of their styles and building types and serve to embellish the environs and perimeter of Capitol Square. In addition, many of these buildings are associated with personalities and events significant to the local history of Richmond.

Finally, the grounds at Capitol Square still reflect aspects from the early- and mid-nineteenth-century plans of Godefroy and Notman, as well as various twentieth-century modifications. The general appearance of Capitol Square, however, retains the basic spirit of John Notman's 1851 landscape plan with its informal, naturalistic style and use of native plant species. The plan is significant as one of the first picturesque urban parks in the nation.

It is highly likely that Capitol Square and its environs also could yield archaeological information important to Virginia's history, but an archaeological component was not included as a part of this survey.

Capitol Square and the buildings and monuments in and adjacent to the square warrant nomination to the National Register of Historic Places and the Virginia Landmarks Register as the Virginia Capitol Historic District. Many of the buildings in and around the square already are listed on the state and national registers. Although several of the other resources, including the Virginia State Library, the Memorial Hospital, the Central Highway Building, the General Assembly Building, the Ninth Street Office Building, the Supreme Court Building, the former State Planters Bank, and Capitol Square with its buildings and monuments, appear eligible individually, a district nomination would reflect more accurately the significance that the entire assemblage of buildings, monuments, and

landscape features possess as an interrelated unit representing the history and evolution of the Capitol and its environs.

Proposed District Boundary

The proposed Virginia Capitol Historic District (fig. 73) contains Capitol Square and the city blocks contiguous with the square, except for the non-contributing buildings on the east and southwest. The boundaries have been drawn to include the adjacent blocks that form the visual edges of the square and that relate also to the governmental and commercial history of the area.

The northern boundary of the proposed Virginia Capitol Historic District proceeds along Broad Street from Eighth to Fourteenth streets. Encompassing a significant grouping of nineteenth- and twentieth-century residential, warehouse, hospital, and office buildings, the eastern boundary jogs twice to avoid modern high-rise intrusions: beginning at the intersection of Broad and Fourteenth streets it proceeds south for a short distance along Fourteenth Street; then it turns behind the Department of Highways and Transportation Annex and runs west along the alley; then turns at the intersection of the alley and Old Fourteenth Street and proceeds south along Old Fourteenth Street; then turns at the corner of Old Fourteenth and Grace streets and proceeds southwest along Grace Street to Governor Street; then turns at the intersection of Governor and Grace Streets and proceeds south along Governor Street to Bank Street. The southern boundary, including two blocks of handsome late-nineteenth- and early-twentieth-century bank buildings,²³⁸ jogs once to avoid modern high-rise and infill construction at the southeast corner of Twelfth and Bank streets: beginning at the intersection of Governor and Banks streets it proceeds west along Bank Street to Twelfth Street; then turns at the intersection of Twelfth and Bank streets and proceeds south along Twelfth Street to Main Street; and then turns at the intersection of Twelfth and Main streets and proceeds west along Main Street to Ninth Street. The western boundary, encompassing the Supreme Court Building, the Ninth Street Office Building, and three historic churches, jogs once to avoid modern high-rise construction and a recently constructed parking garage at the southwest corner of Ninth and Franklin Streets: beginning at the intersection of Main and Ninth streets, the western boundary proceeds north along Ninth Street; then turns at the intersection of Franklin and Ninth Streets and proceeds west along Franklin Street; and finally turns at the intersection of Franklin and Eighth streets and proceeds north along Eighth Street back to Broad Street.

194-00001-00000	Capitol Square	1780	127-521
194-00001-00001	Finance Building Capitol Square	1894	127-521-3
194-00001-00002	Washington Building Twelfth and Bank streets	1924	127-521-4
194-00001-00004	Gasoline Testing Lab 102 Governor Street	1894	127-746
194-00001-00006	Virginia State Library Eleventh and Capitol streets	1940	127-188

²³⁸With the exception of the Old Virginia Planters Bank at the corner of Main and Ninth streets, the buildings along the south side of Bank Street are under private/corporate ownership. However, due to their significant architectural character and relatively low scale, they serve as an important buffer zone for Capitol Square from any growth or expansion that may occur in the financial district to the south of the square.

194-00001-00007	Aluminum Building 217 Governor Street	1940	127-175
194-00001-00008	Zincke Building 203 Governor Street	1929	127-749
194-00001-00027	Morson's Row 1 219 Governor Street	1972/1848	127-79-1
194-00001-00028	Morson's Row 2 221 Governor Street	1972/1848	127-79-2
194-00001-0000?	Washington Monument	1849-1869	127-189
194-00001-00036	Supreme Court Building Eighth and Franklin streets	1978/1919	127-753
194-00001-00037	Ninth St. Office Building	1966/1922	127-180
194-00001-00038	State Capitol Capitol Square	1788	127-2
194-00001-00039	Governor's Mansion Capitol Square	1811-13	127-57
194-00001-00040	Bell Tower 101 N. Ninth Street	1824	127-121
194-00001-00047	Old City Hall Tenth and Capitol Street	1981/1894	127-3
194-00001-00048	Morson's Row 3 223 Governor Street	1972/1848	127-79-3
*194-00001-00049	Memorial Hospital	1903	127-395
194-00001-00048A	Garage Behind Morson's Row	1932	127-79-4
194-00001-00039-1	Governor's Guest House Capitol Square	1812	127-57-2
194-00001-00039-2	Governor's Garage Capitol Square	1835	127-57-3
194-00001-00013	Eighth Street Office Building 805 East Broad Street	1966/1929	127-750

*was surveyed previously as part of the holdings of Virginia Commonwealth University's MCV campus.

The Commonwealth of Virginia is in the process of acquiring properties located on Broad Street between Eight and Ninth streets. These buildings were not included in this survey.

The Central Highway Building at 1221 East Broad is owned by the Department of Transportation. The building was not included on the FAACS list for either the Department of General Services or the Department of Transportation. However, owing to its architectural merit and function as the headquarters for the Department of Transportation, this handsome example of Art Deco/Modern-style architecture should be included as a contributing member of the Virginia Capitol Historic District. See *Survey of State-Owned Properties: Department of Transportation* prepared by Land and Community Associates, December 1990.

Other Buildings Owned by the Department of General Services Outside of the Capitol Square Area

Several additional resources outside of the environs of Capitol Square are owned by the Department of General Services. Some of them are listed in the Virginia Landmarks Register and the National Register of Historic Places; these include the following: James Monroe's Tomb in Hollywood Cemetery, the Confederate Memorial Chapel adjacent to the Virginia Museum of Fine Arts in the Boulevard Historic District, and the War Carillon in Byrd Park. The Virginia Museum of Fine Arts, Robinson House, and the Confederate Memorial Chapel are included in the Boulevard Historic District. The remaining older buildings managed by the Department of General Services have diminished integrity and do not appear to warrant nomination at this time. An archaeological component was not a part of this survey.

194-00009-00029	Fourth Street Office Building Fourth and Grace streets	1976/1923	127-764
194-00009-00018	Confederate Memorial 2900 Grove Avenue	1941/1884	127-224
194-00009-00019	Robinson House 320 North Blvd.	1941/1884	127-741
194-00009-00019A	Robinson House Garage	1892/1885	127-741-2
194-00010-00021	James Monroe's Tomb Hollywood Cemetery	1858	127-221
194-00010-00044	Broad Street Station ABC Store 101, 2626 Broad St.	1975/1936	127-769
194-00011-00050	Power Plant 2500 W. Broad Street	1975/1916	127-226-2
194-00015-00046	Carillon/Bell Tower Byrd Park	1926	127-387
194-00102-CW001	Central Warehouse Twelfth and Dinwiddie Ave.	1976/1945	127-772
194-00102-CW003	Storage Twelfth and Dinwiddie Ave.	1976/1946	127-773

194-00102-CW004

Central Warehouse
Twelfth and Dinwiddie Ave.

1976/1945

127-774

CURRENT PRESERVATION POLICIES AND LEGISLATION

National Role in Historic Preservation

Preserving historic resources has been a national policy since the passage of the Antiquities Act of 1906; significant expansion in historic preservation has occurred through the subsequent Historic Sites Act of 1935 and the National Historic Preservation Act of 1966, as amended. These last two acts made the Secretary of the Interior responsible for maintaining the National Register of Historic Places, a list of properties that have been evaluated as significant in American history, architecture, archaeology, engineering, and culture, and found to be worthy of preservation. The National Park Service maintains and expands the National Register of Historic Places on behalf of the Secretary of the Interior.

Nominations to the National Register for state-owned properties in Virginia are made by the State Historic Preservation Officer, who is also the Director of the Department of Historic Resources. Federal agencies request determinations of eligibility for properties that are subject to Federal, federally assisted, or federally licensed activities in accordance with Section 106 of the National Historic Preservation Act, as amended. For state-owned properties, a National Register designation accomplishes the following:

- increases public awareness of historic resources and may encourage preservation,
- may mitigate the negative impact of projects where there is federal involvement, but
- does not restrict the use of private funds.

Role of the Department of Conservation and Historic Resources

The General Assembly, in recognition of the value of the commonwealth's cultural resources, provides for the review by the Department of Historic Resources of all rehabilitation and restoration plans for state-owned properties listed in the Virginia Landmarks Register to insure the preservation of their historic and architectural integrity. In this respect the Virginia Landmarks Register is a planning tool in the protection and wise use of significant historic properties in the commonwealth.

Enabling Legislation

The specific provisions for review are defined in the 1990 Appropriations Act, 1990 Session, Virginia Acts of Assembly, Chapter 972, Section 4-4.01.(o):

State-Owned Registered Historic Landmarks: To guarantee that the historical and/or architectural integrity of any state-owned properties listed on the Virginia Landmarks Register and the knowledge to be gained from archaeological sites will not be adversely affected because of inappropriate changes, the heads of those agencies in charge of such properties are directed to submit all plans for significant alterations, remodeling, redecoration, restoration, or repairs that may basically alter the appearance of the structure, landscaping, or demolition to the Department of Historic Resources. Such plans shall be reviewed within thirty days and the comments of that Department shall be submitted to the governor through the Department of General Services for use in making a final determination.

The 1990 Appropriations Act, which supersedes the similar provisions of the earlier appropriations acts, places into the code the provisions of Executive Order Forty-Seven issued by Governor Mills Godwin in 1976. In that executive order Governor Godwin stated the rationale for safeguarding state-owned historic resources:

Virginia's many historic landmarks are among her most priceless possessions. The preservation of this historic resource should be of prime concern to all citizens. As Governor, I believe the commonwealth should set an example by maintaining State-owned properties listed on the Virginia Landmarks Register according to the highest possible standards.

Departmental Policy and Authority

Hugh C. Miller, as director of The Department of Historic Resources, is vested with the authority and responsibility for review of all plans for significant alterations, remodeling, redecoration, restoration, and repairs that may basically alter the integrity of state-owned registered historic landmarks, and to provide comments related to such plans to the governor of the commonwealth, through the Department of General Services.

Application and Review Procedures

The 1990 Appropriations Act directs the heads of state agencies in charge of state-owned landmark properties to submit all plans for significant alterations, remodeling, redecoration, restoration, or repairs that may basically alter the appearance of the structure, landscaping, or demolition to the Department of Historic Resources. Although capital projects represent the most obvious state-funded activities that affect historic resources, state agencies should notify the Department of any remodeling, redecoration, restoration, or repair that could affect the structure or visual character of a state-owned landmark or archaeological site. Even such normal maintenance including repointing brickwork, cleaning masonry, painting woodwork, or landscaping can compromise the integrity of a landmark if not done in accordance with the *Secretary of the Interior's Standards for Rehabilitation*. The *Standards* encompass the most widely accepted principles regarding work undertaken on historic buildings in the United States and are used in review of all Federal projects involving historic properties listed in or eligible for listing in the the National Register of Historic Places. The Virginia Department of Historic Resources uses the *Standards* as a basis for evaluating proposed alterations to state-owned historic landmarks. The *Standards* are available without cost from the Department of Historic Resources.

PRESERVATION AND MANAGEMENT RECOMMENDATIONS

Department of General Services properties located in and around Capitol Square in Richmond comprise an outstanding collection of historic properties, which, taken together, tell the story of the development of state government in Virginia. Although used primarily for governmental purposes they possess inherent historic and design values that must be respected. The necessary first step in their preservation is a recognition by the commonwealth that these resources are indeed significant. This recognition should be accomplished through the listing of a Virginia Capitol Historic District in the Virginia Landmarks Register and nomination to the National Register of Historic Places, and through the adoption of an official preservation policy by the Department of General Services. This policy statement should reiterate the historical and design importance of the Capitol Complex, emphasizing its importance in the design and history of state government in Virginia. Furthermore, the statement should pledge the Department of General Services to a course of using wisely the historic resources that have been entrusted to its care.

The Department of General Services needs to incorporate preservation specialists in their planning and/or buildings and grounds staffs, perhaps through the Division of Architecture and Engineering. An existing employee could be given responsibility for historic resources and provided with specialized training and education through workshops, conferences, or academic courses in historic preservation. This employee should work closely with state personnel at the Department of Historic Resources in developing and implementing preservation strategies. The Governor's Commission to Study Historic Preservation in its final 1988 report called for the establishment of a curatorial position within state

government that would be the steward of all historic properties. Establishment of this position in the Department of Historic Resources would be of benefit to all divisions of state government but particularly to the Department of General Services.

A comprehensive preservation plan needs to be developed that can be incorporated into the future overall master plan for Capitol Square. Just as important as a master plan, however, is the development of a maintenance plan based on the *Secretary's Standards* to ensure that both historic buildings and landscapes in the Capitol Complex are given proper care. All future master plans, renovations, and additions to historic buildings should incorporate the principles of the *Standards* and acknowledge the importance of preserving the integrity of the historic resource. Additionally, a historic structures report should be prepared for each major building in the proposed Capitol Square district to document existing conditions and determine future priorities. Similarly, a historic landscape report should accomplish the same for the square itself. The Department of General Services should ensure that all future planning consultants, architects, engineers, and landscape architects are well-informed concerning the nature of the historic resource and its integrity and have the ability and experience to work successfully in a historic environment.

Although proper conservation for historic documents and drawings should be provided in a centralized location such as the State Library, the Department of General Services also needs an accessible collection of historic research materials, including photographs and architectural drawings, that can be used regularly on a daily basis and for continuing research concerning the history and design of each institution. The department needs to continue to work closely with and support the findings and recommendations of such groups as the Citizen's Advisory Council on Interpreting and Furnishing the Executive Mansion.

Since this survey has been only an initial effort in documentation and evaluation, the Department of Historic Resources and the Department of General Services should continue to study and analyze design history, taking care to keep the other agencies informed of any new findings. The Department of Historic Resources needs to allow in its future work plans for the periodic updating, documentation, and evaluation of existing conditions at all state-owned properties included in this survey.

Capitol Square cannot absorb new infill construction without suffering a loss of integrity. The square exhibits a deliberate balance between open and built space which over time has come to achieve significance in its own right. Areas of green lawn should not be paved or filled in with large scale landscape elements. Similarly, significant views into and out of the square need to be protected from intrusions.

Existing entrance features and walls should be retained. In most instances the walls, gates, and other features also are significant features in their own right. Historic plant materials deserve professional care. Efforts need to be made to treat diseased or damaged specimen trees. When an existing tree is lost, a replacement of the same species or one that has a similar design intent should be considered if the lost tree was significant.

In the future there may be a need to incorporate into the square certain contemporary landscape features such as trash receptacles, increased lighting, and signs that did not occur historically. In such instances locations, compatibility, and appropriateness in materials and design need to be considered. Lighting to meet today's safety and security needs should be unobtrusive with consideration given to lighting from trees, uplighting, and downlighting. Determining appropriate unobtrusive locations for heat pumps and air conditioning units and access areas for service vehicles, dumpsters, and other utilitarian features is also important to maintaining the integrity of Capitol Square.

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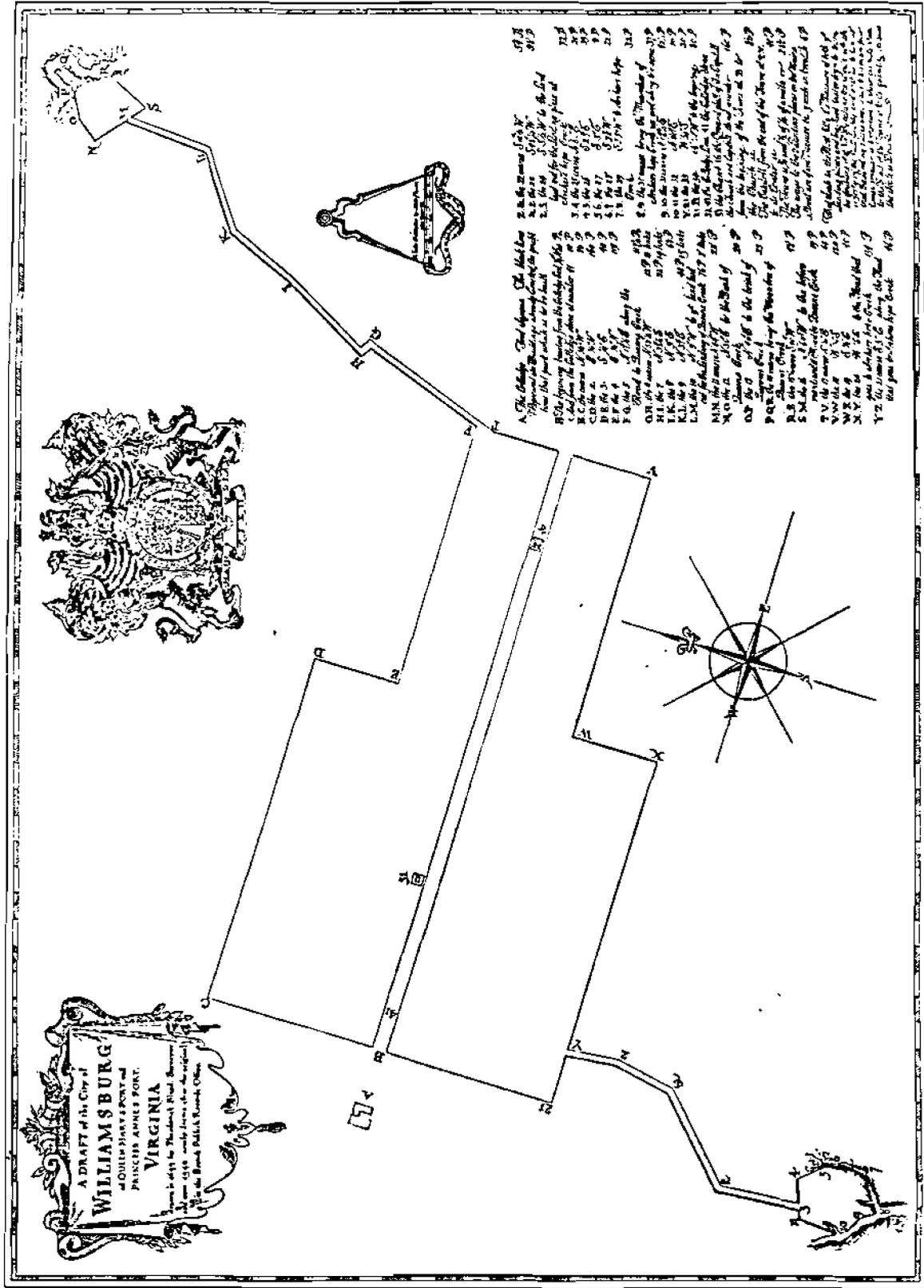


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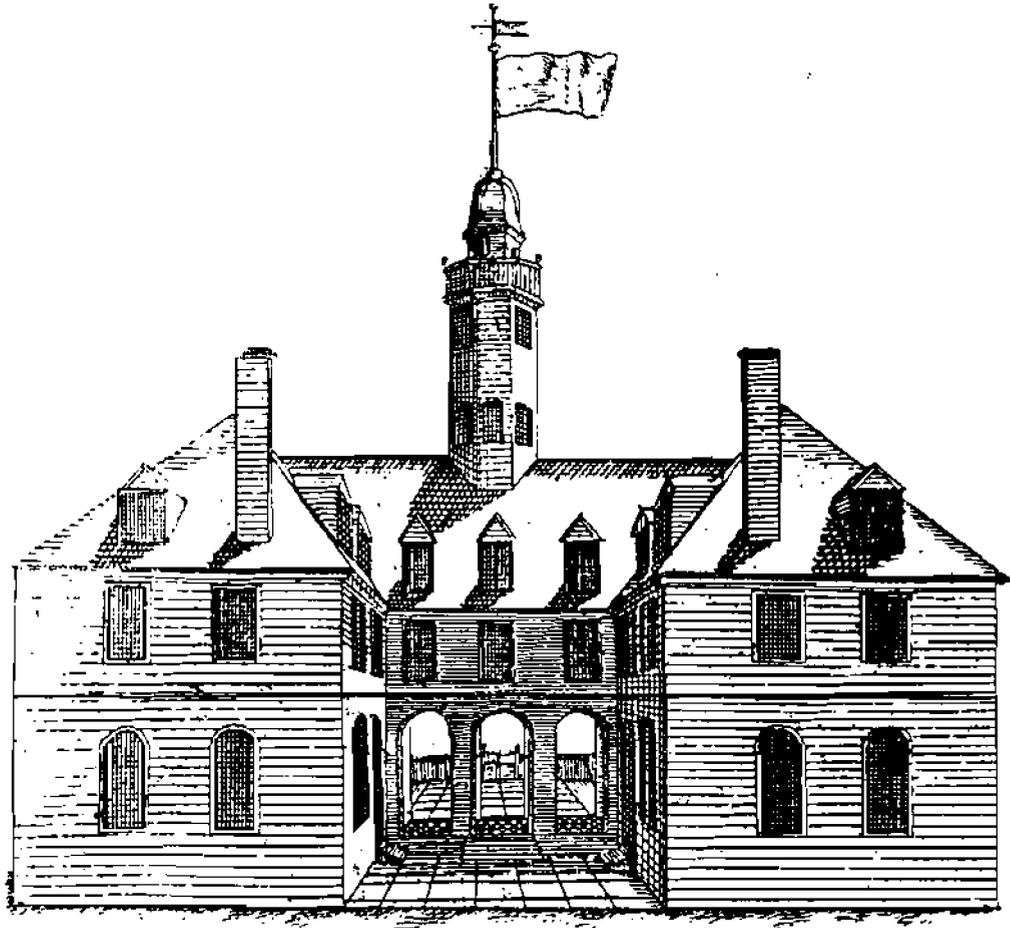


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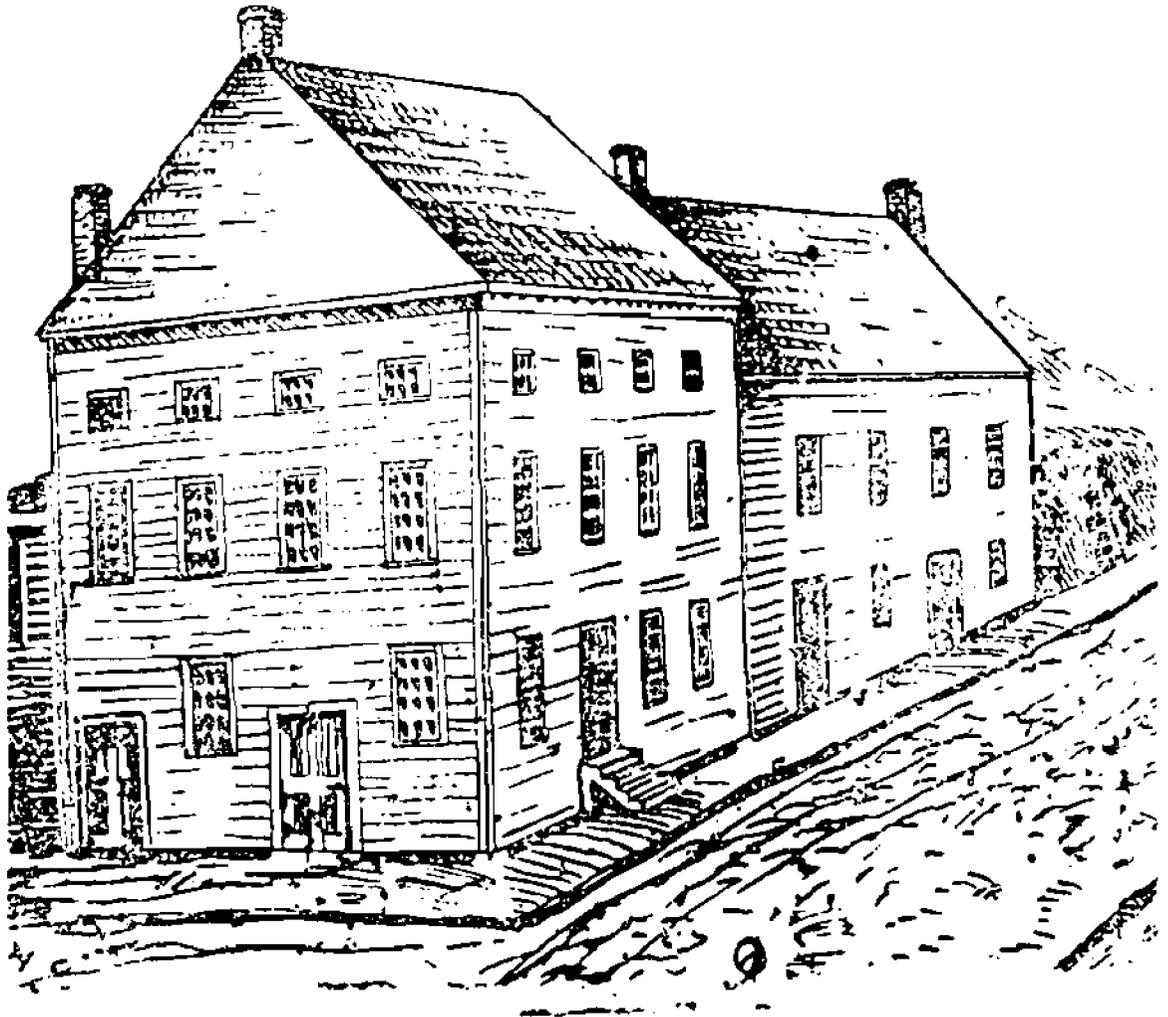


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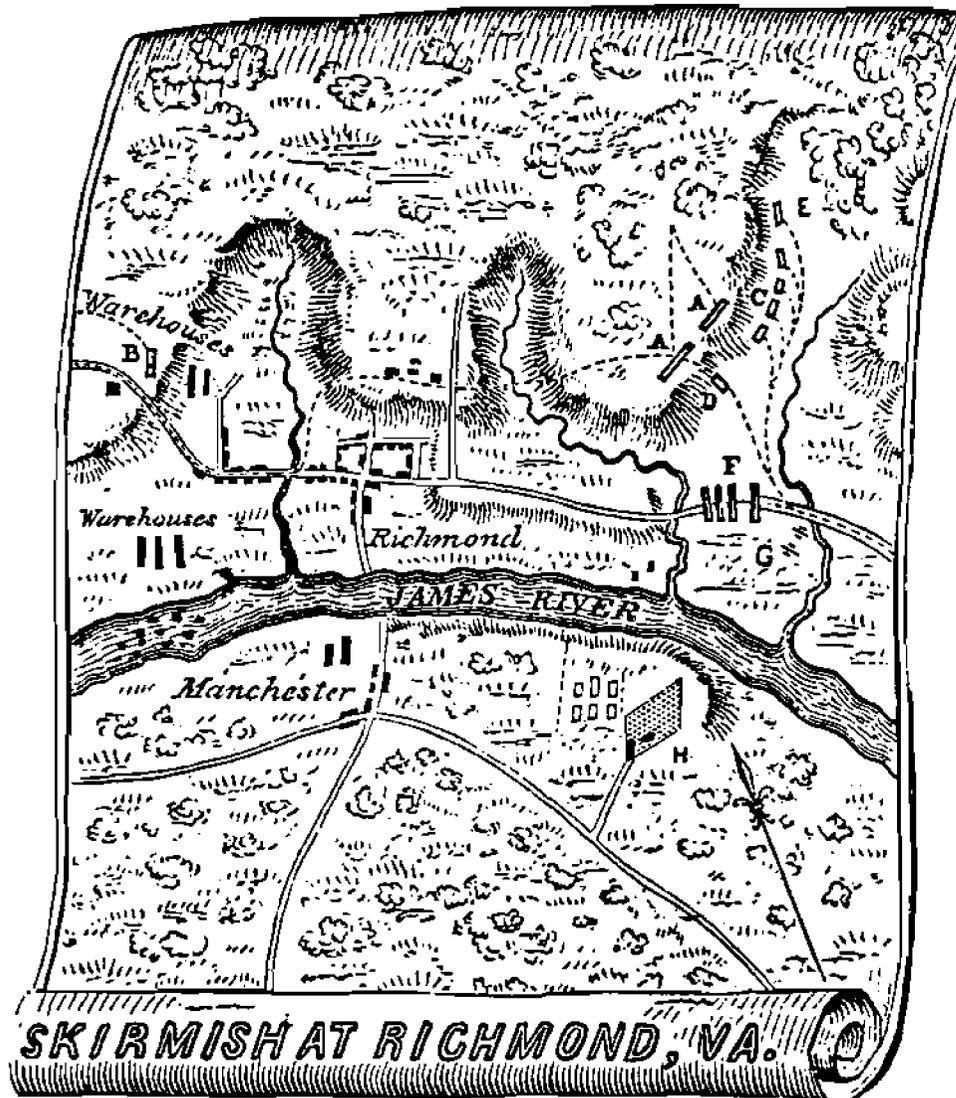


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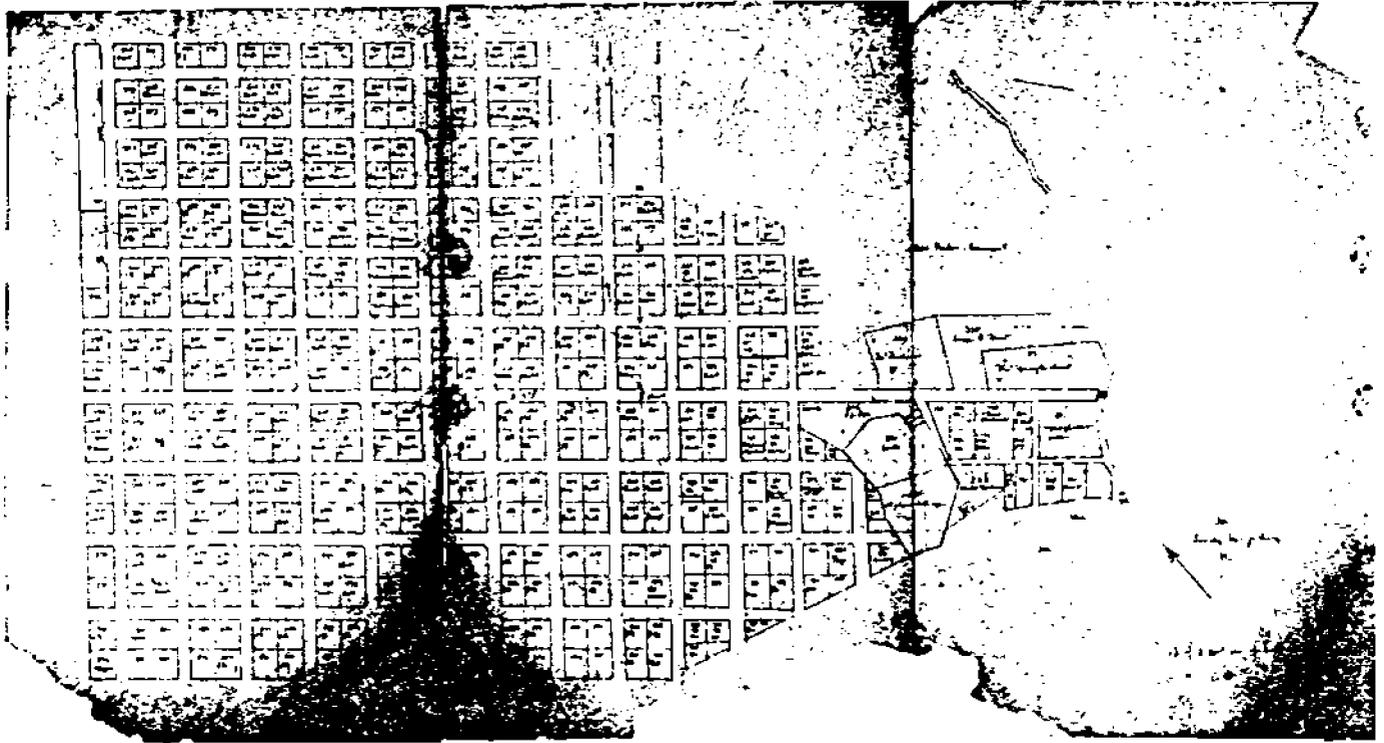


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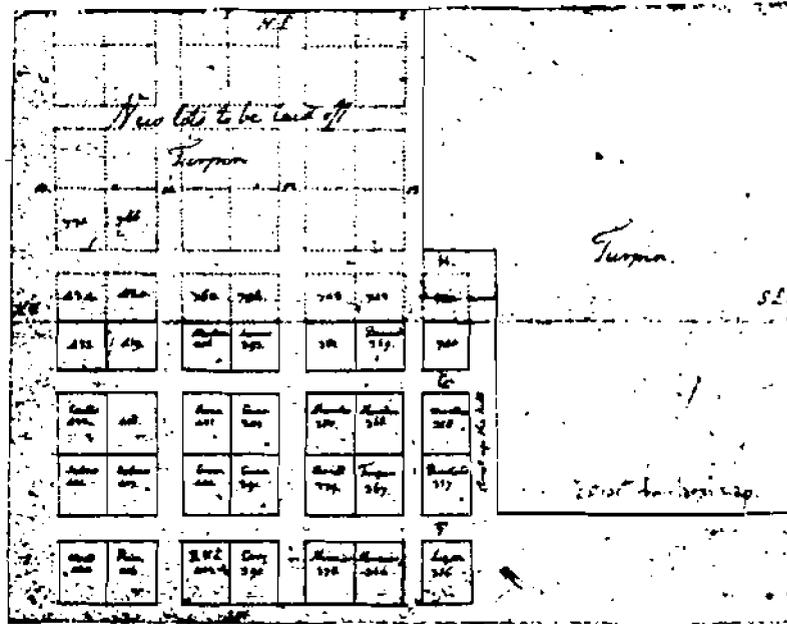


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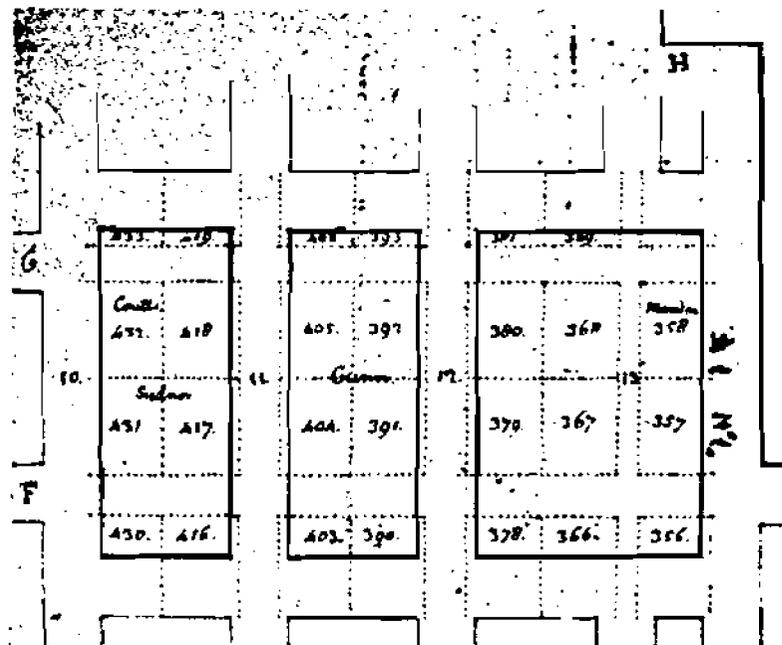


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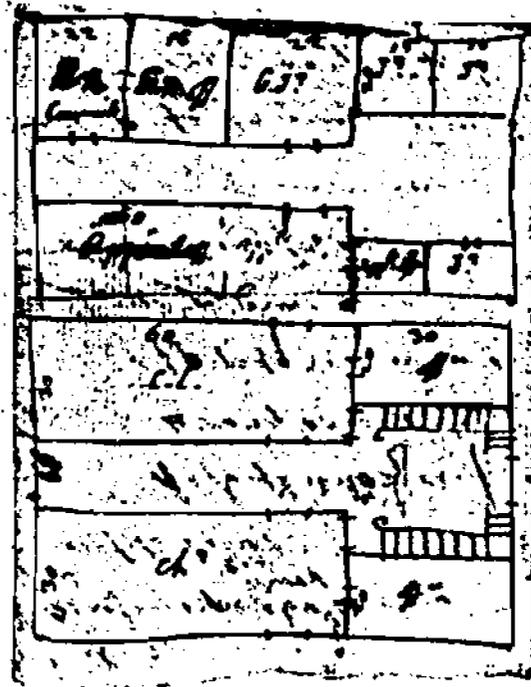


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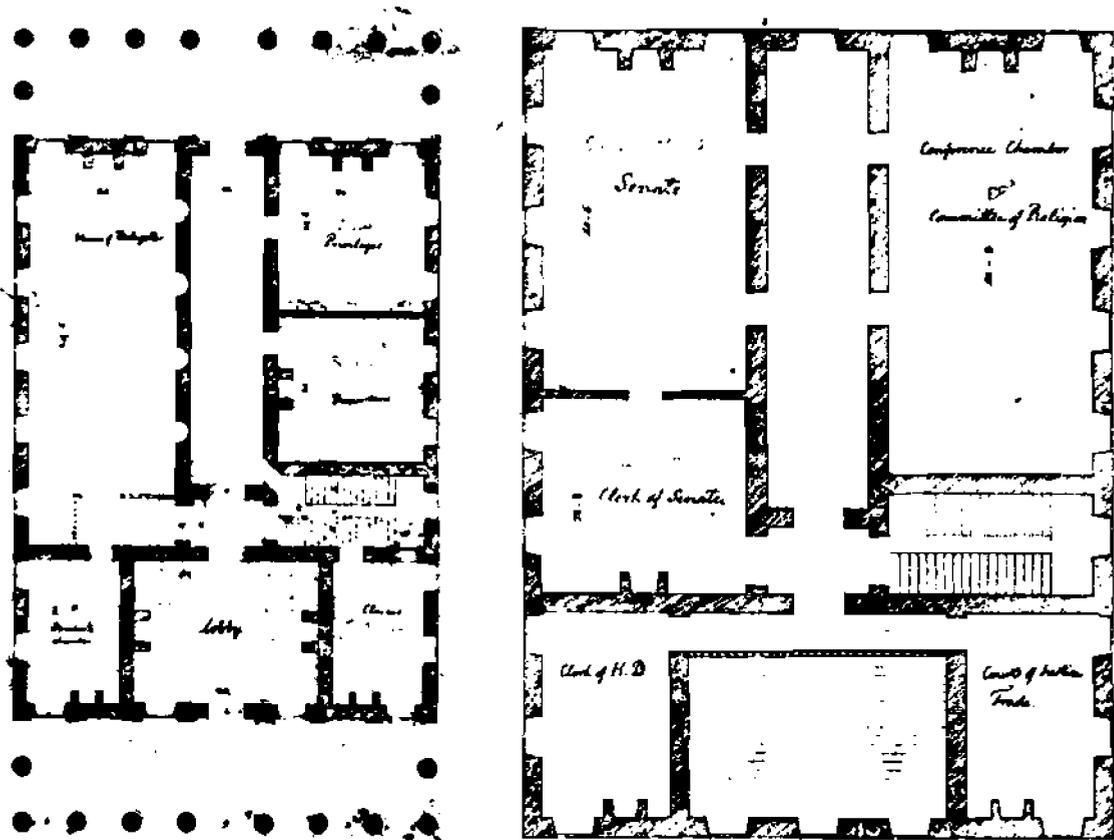


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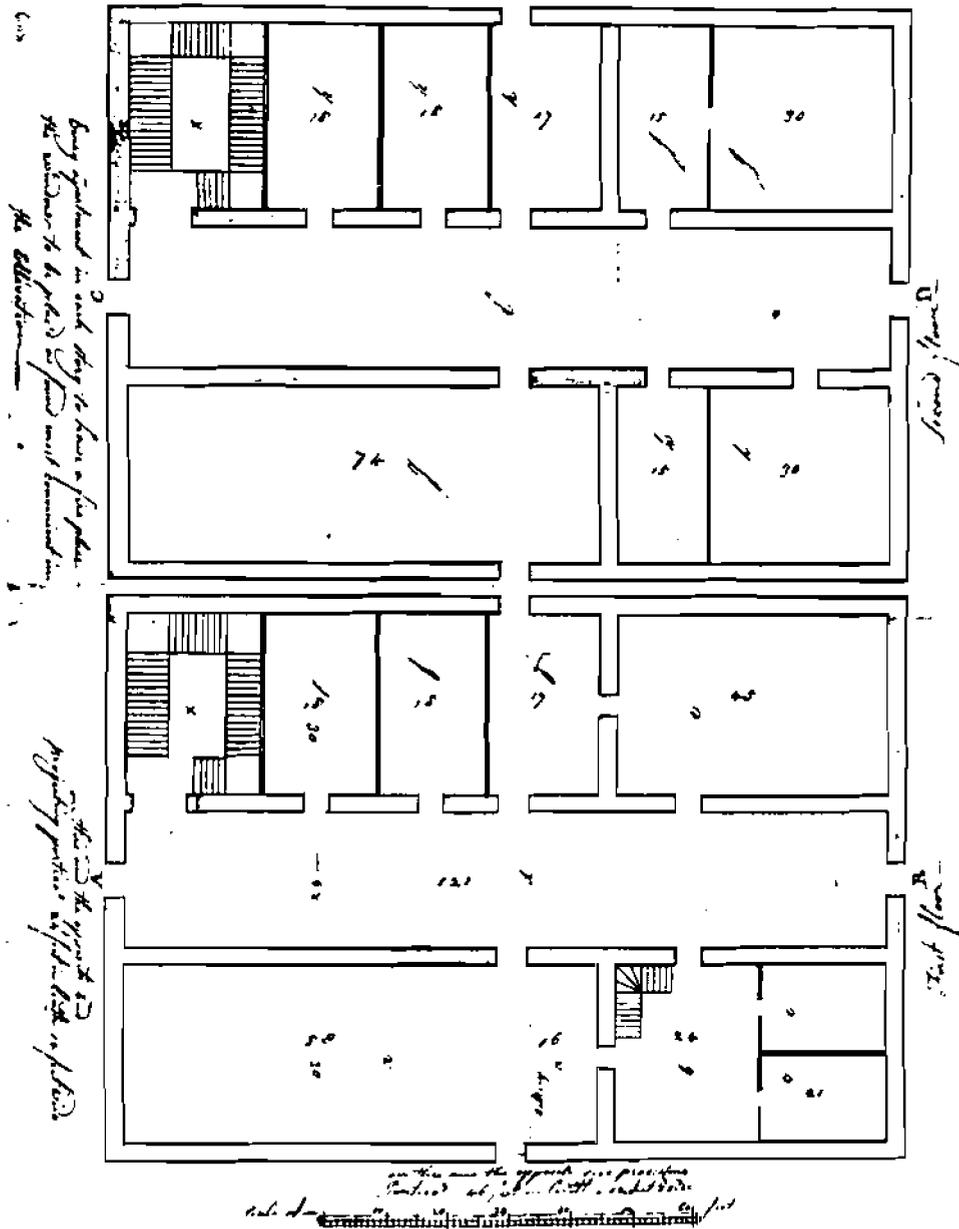


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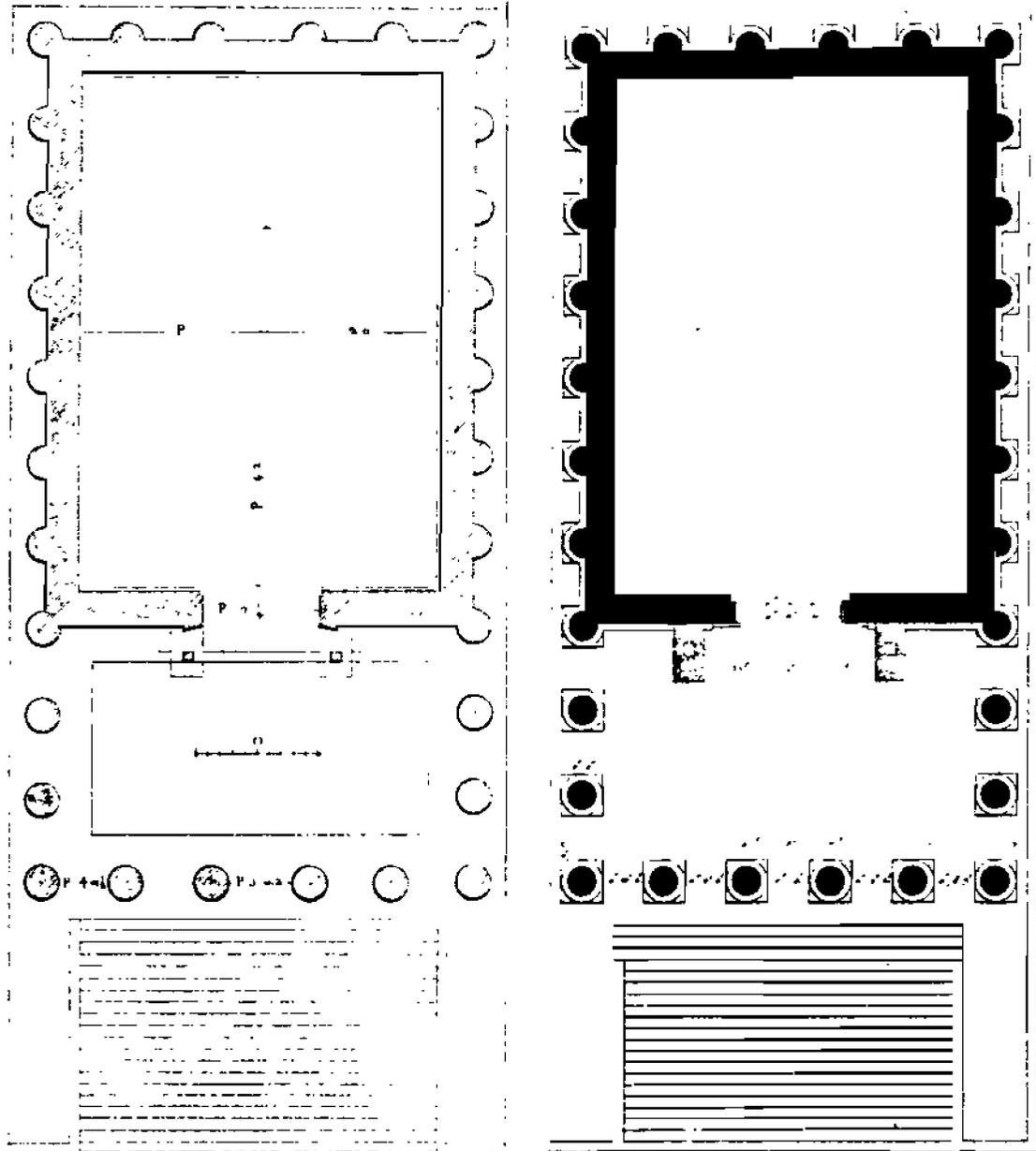


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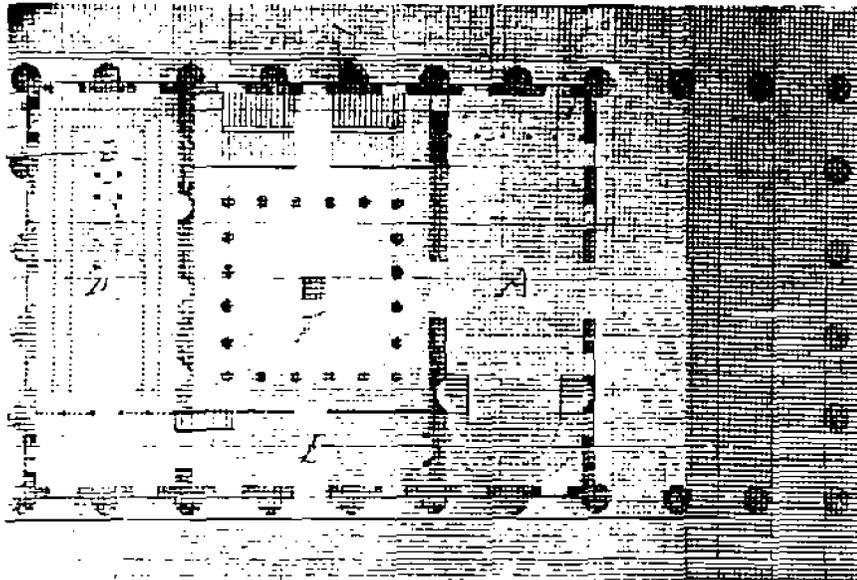


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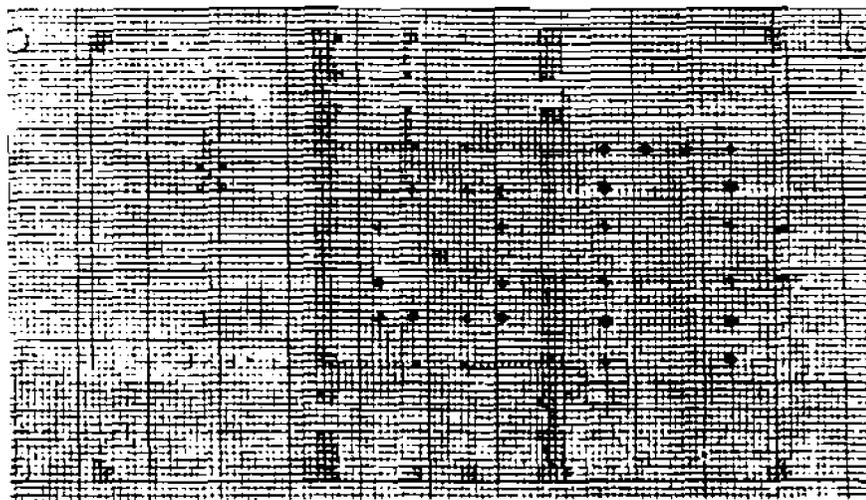


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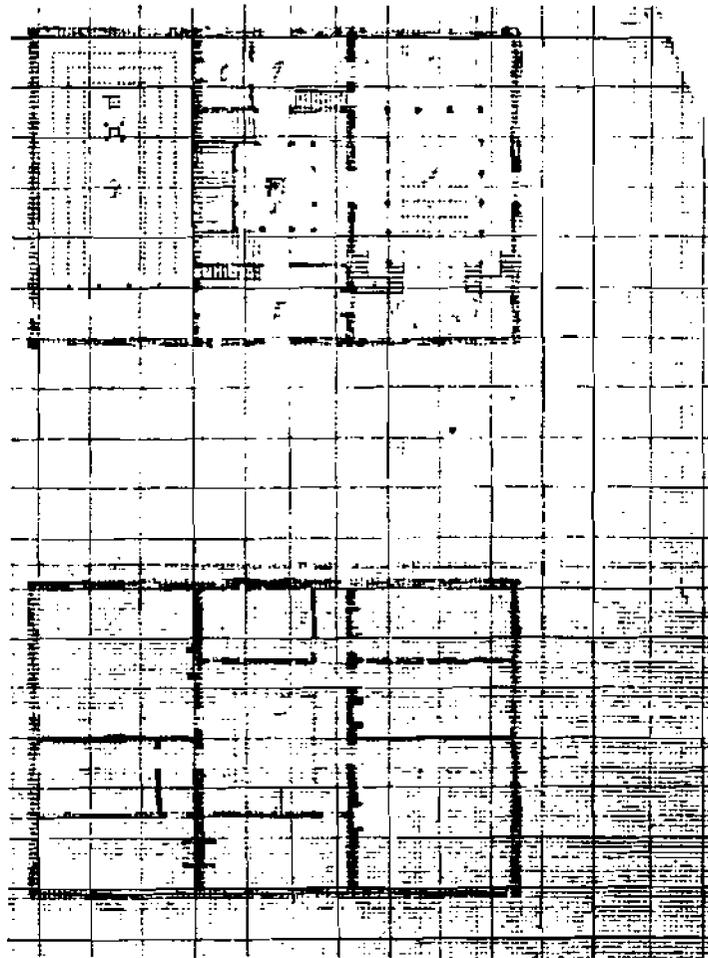


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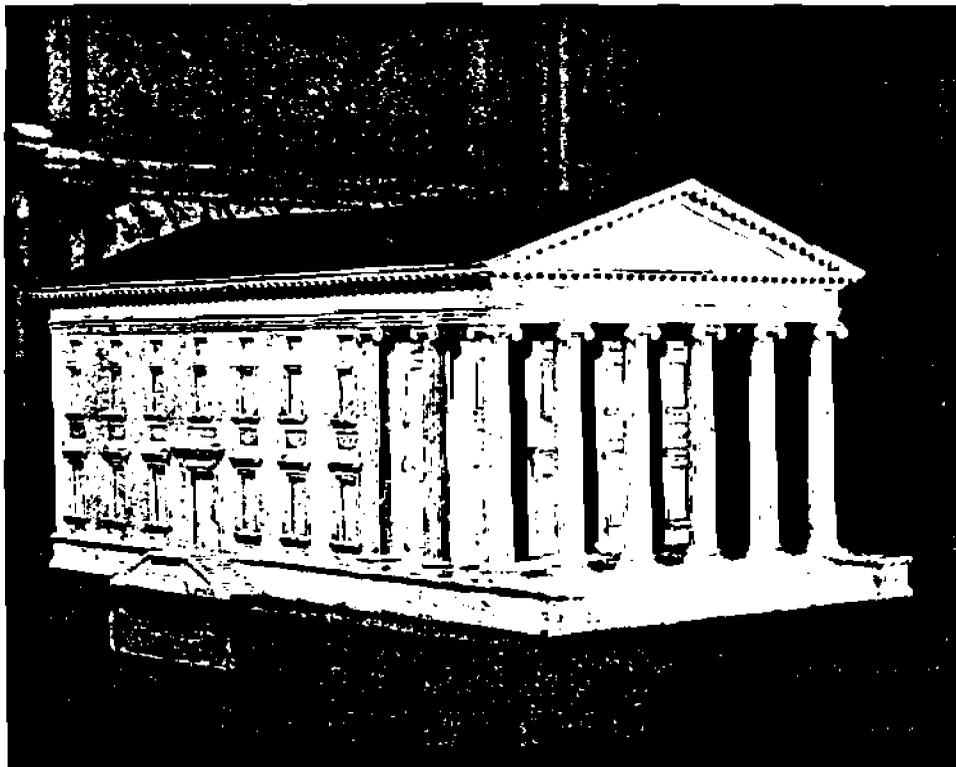


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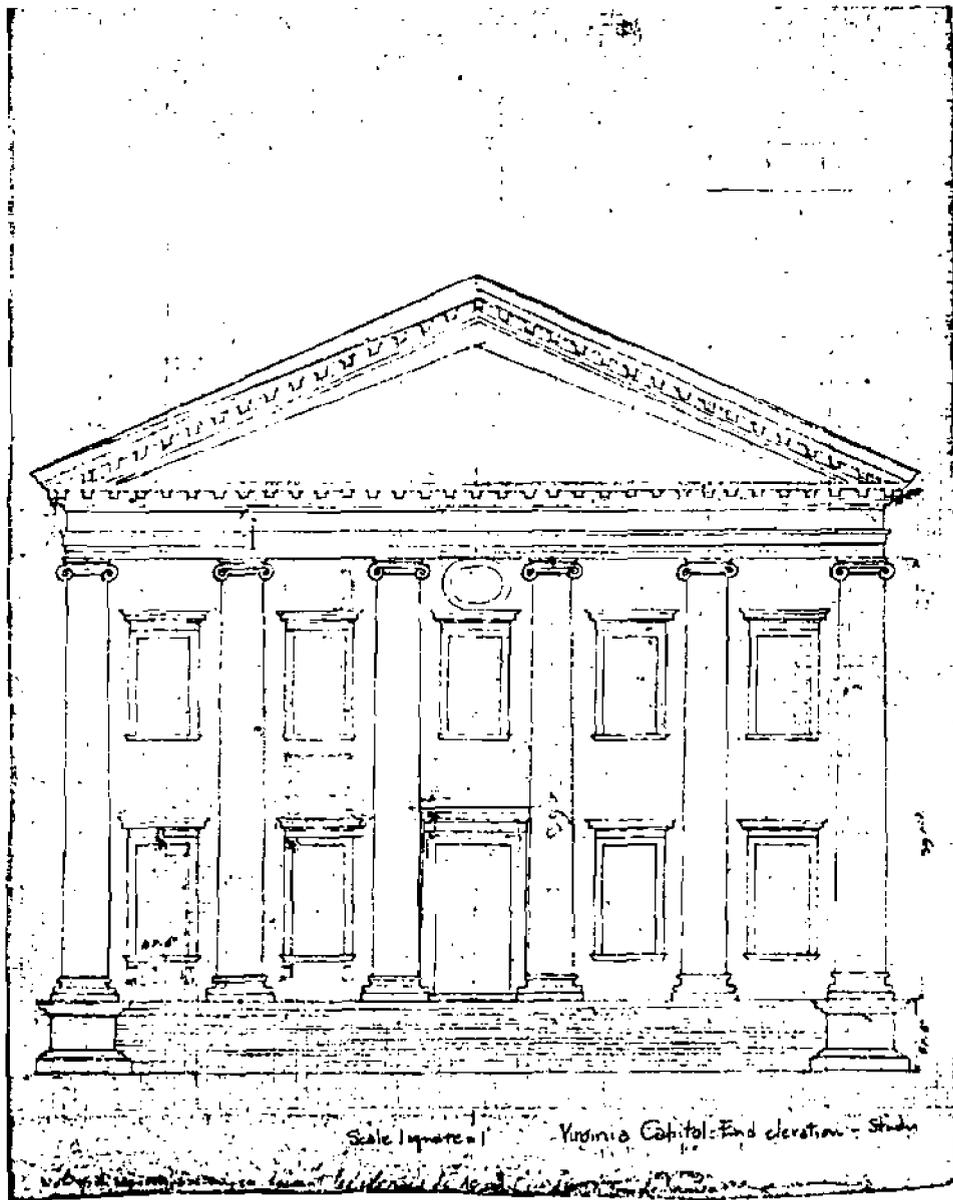


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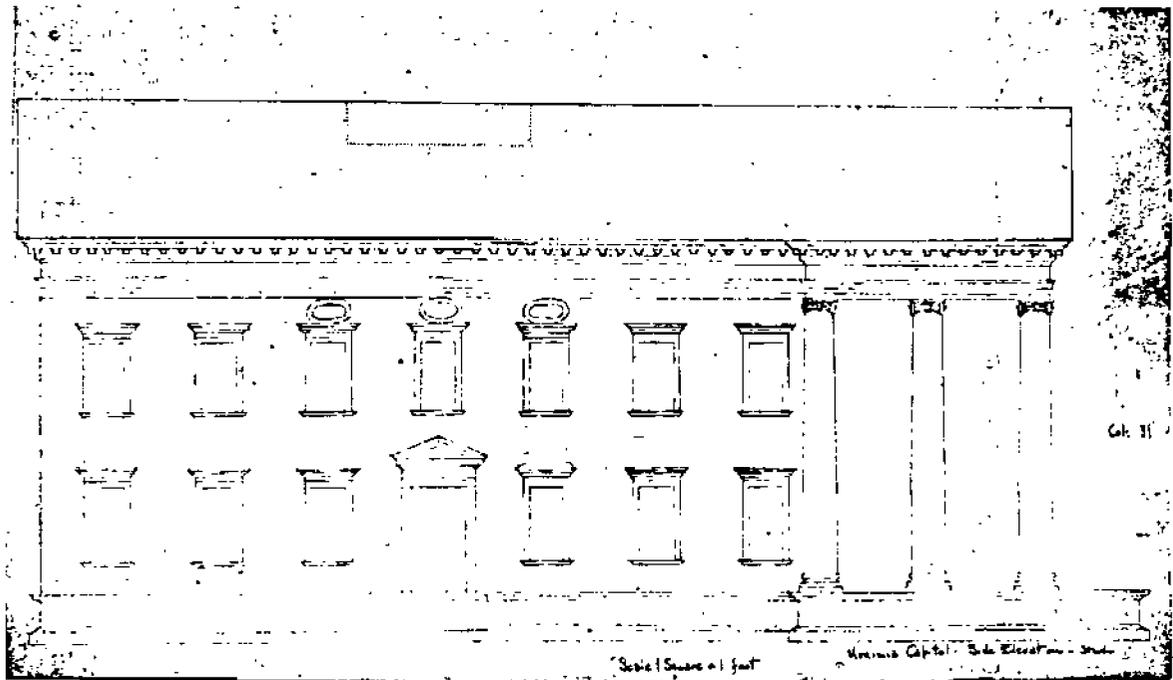


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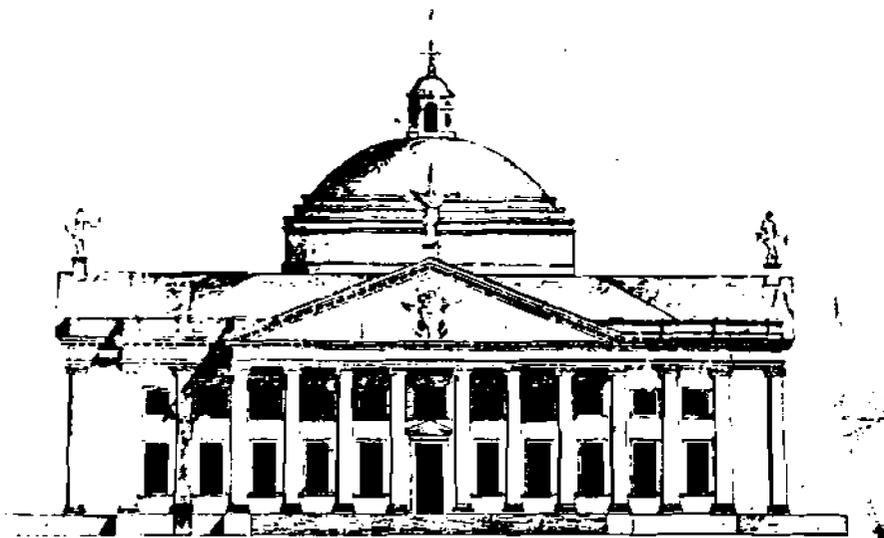


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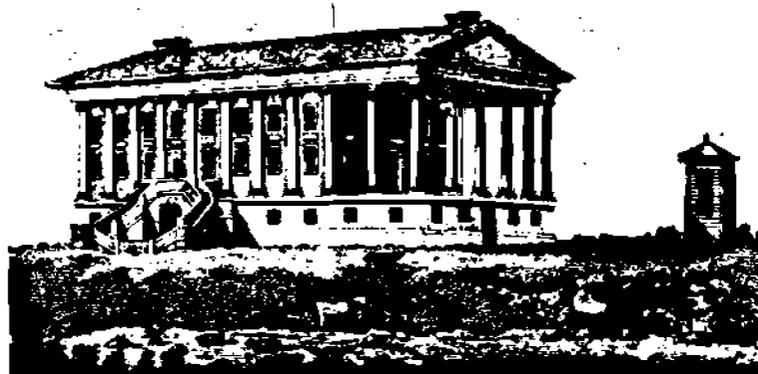


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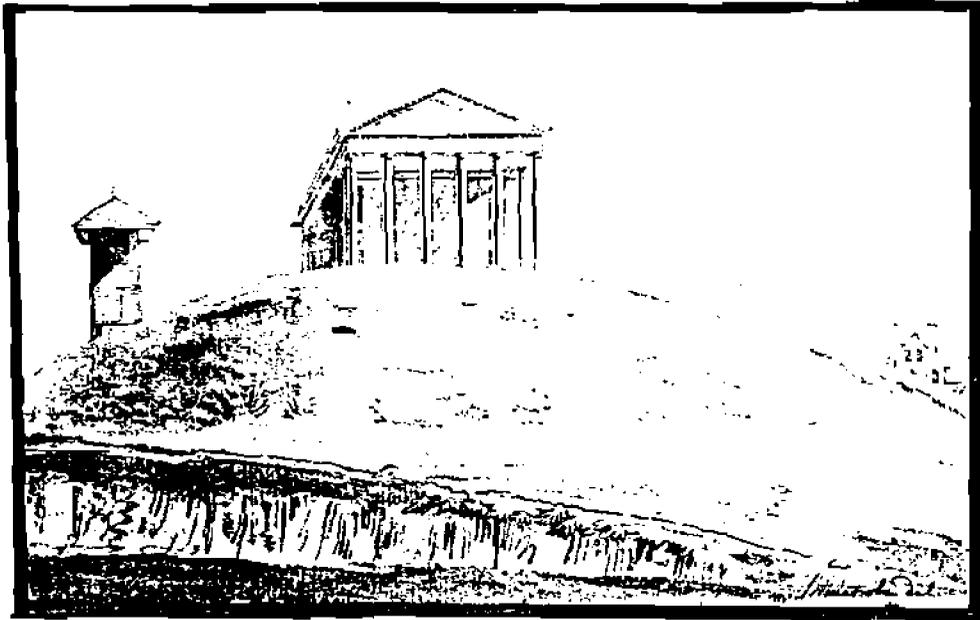


Fig. 24. Watercolor sketch of the Capitol in 1797 still without its capitals, presumably without stucco, and showing the Bell Tower, by Benjamin Henry Latrobe.
(From William Seale's *Virginia's Executive Mansion: A History of the Governor's House*, Richmond: Virginia State Library and Archives, 1988, p. 7)



Fig. 25. View of Richmond (c. 1805).
(From Alexander Wilbourne Weddell's *Richmond Virginia in Old Prints 1737-1887*, Richmond: Johnson Publishing Company, 1932, plate X)

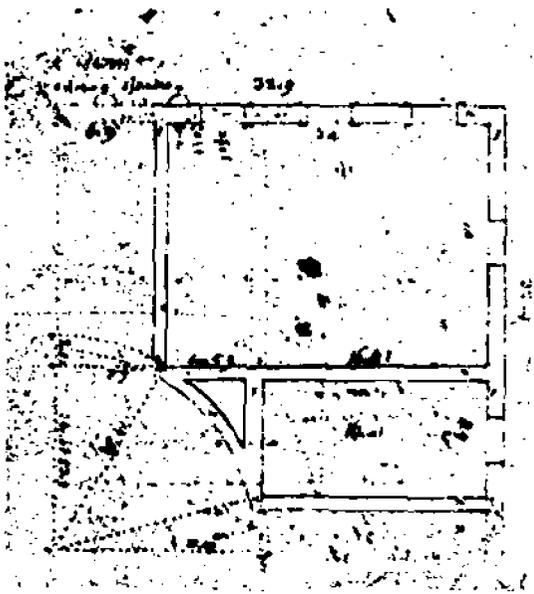


Fig. 26. Jefferson's sketch for a Governor's Palace showing one-quarter of a building modelled after Palladio's *Villa Rotunda* (c. 1780). (From Kimball's "Jefferson and the Public Buildings of Virginia: Richmond, 1779-1780," figure 4)

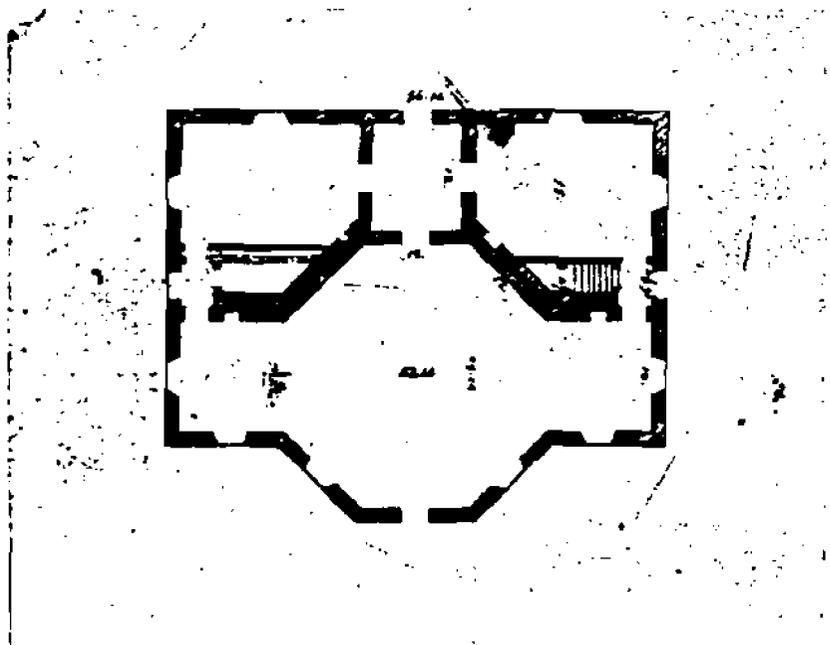


Fig. 27. Jefferson's sketch for a Governor's Palace showing half a *Villa Rotunda* with an octagon in place of a rotunda. (From Kimball's "Jefferson and the Public Buildings of Virginia: Richmond, 1779-1780," fig. 8)

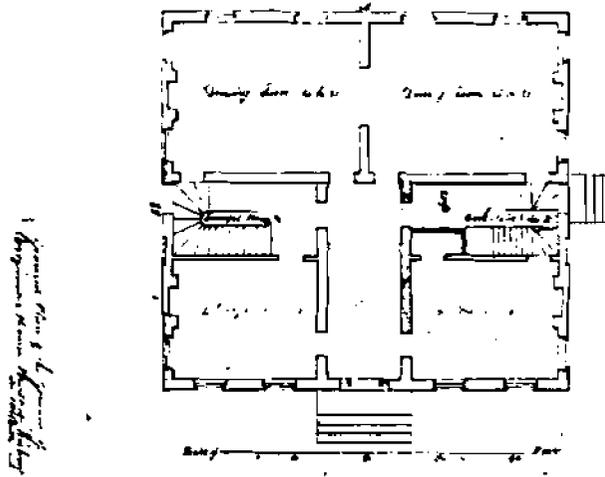


Fig. 28.

Original plans for the Governor's Mansion by Alexander Parris.
 (From Seale's *Virginia's Executive Mansion: A History of the Governor's House*, p. 21)

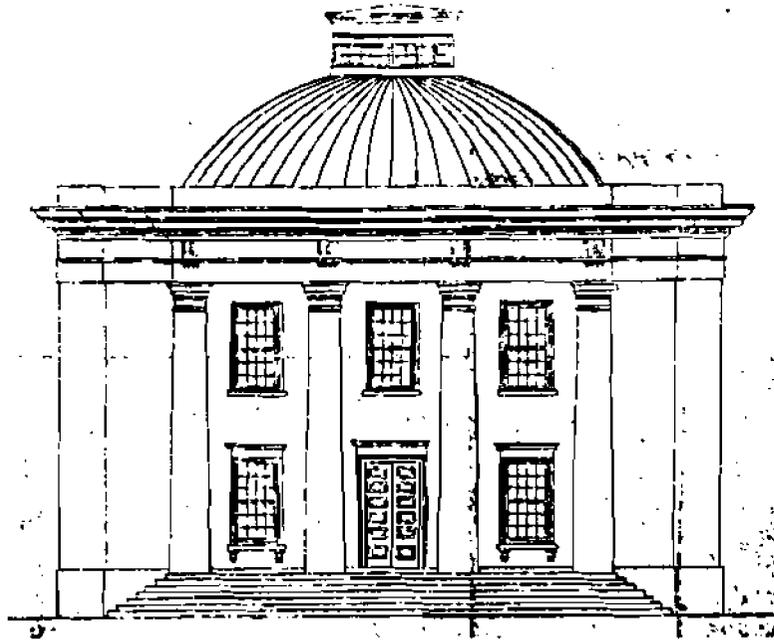


Fig. 29.

Facade, courthouse, c. 1816, redrawn after Godefroy's building.
 (From Robert L. Alexander's *The Architecture of Maximilian Godefroy*
 Baltimore and London: The Johns Hopkins University Press, 1974, p. 128)

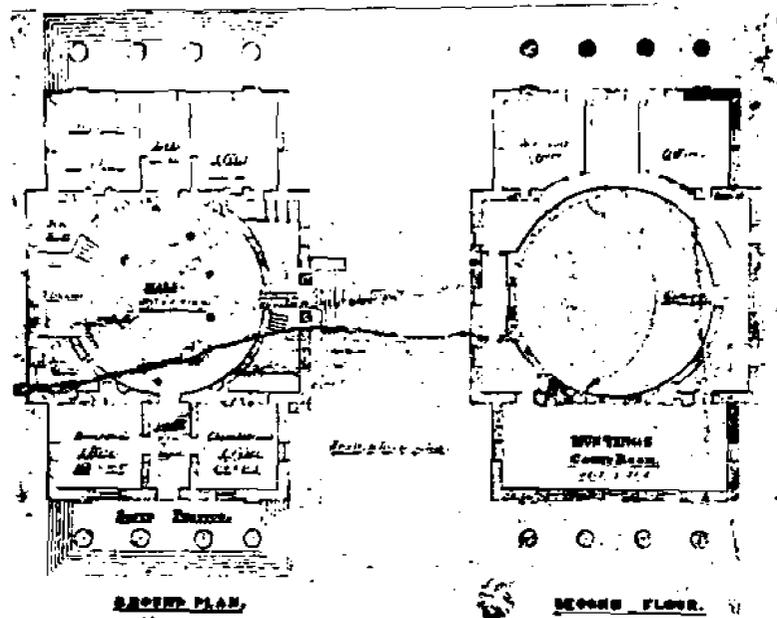


Fig. 30. Plans, courthouse, c. 1816, redrawn after Godefroy's building.
 (From Alexander's *The Architecture of Maximilian Godefroy*, p. 129)

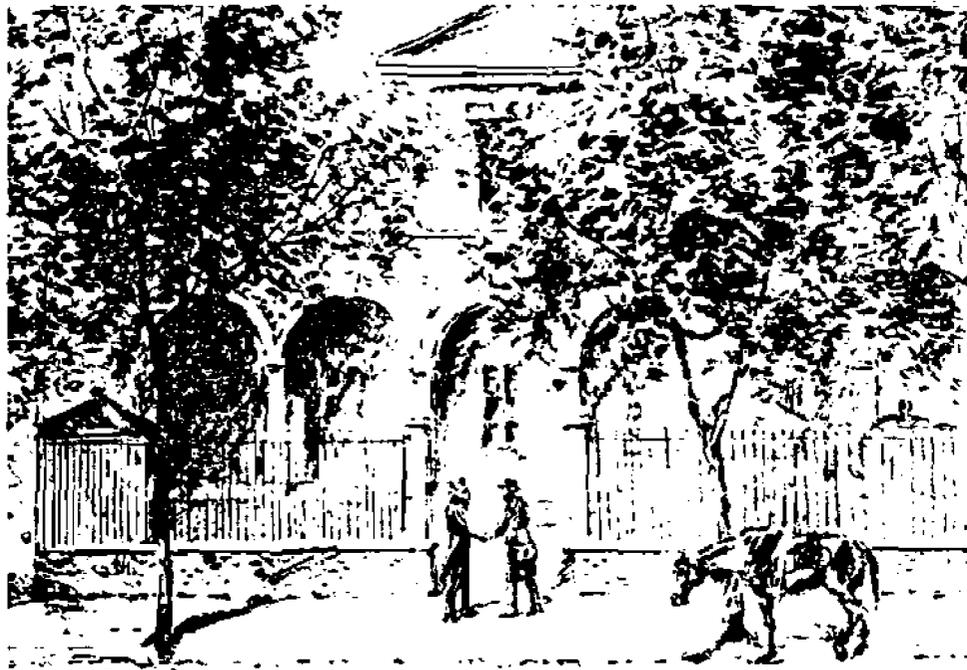


Fig. 31. Watercolor representation of the front elevation of the Virginia and Farmer's Banks (c. 1860).
 (From Alexander's *The Architecture of Maximilian Godefroy*, p. 131)

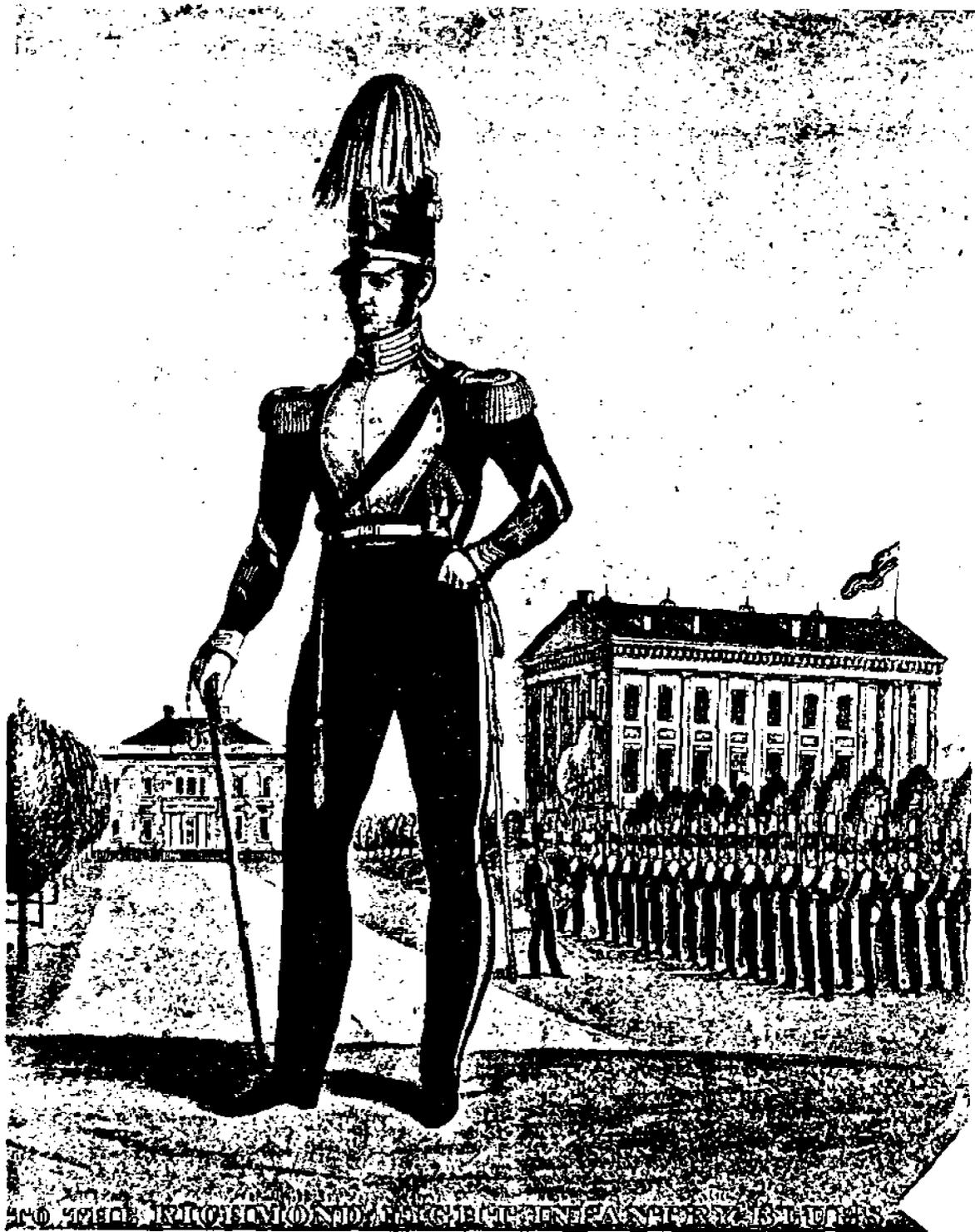
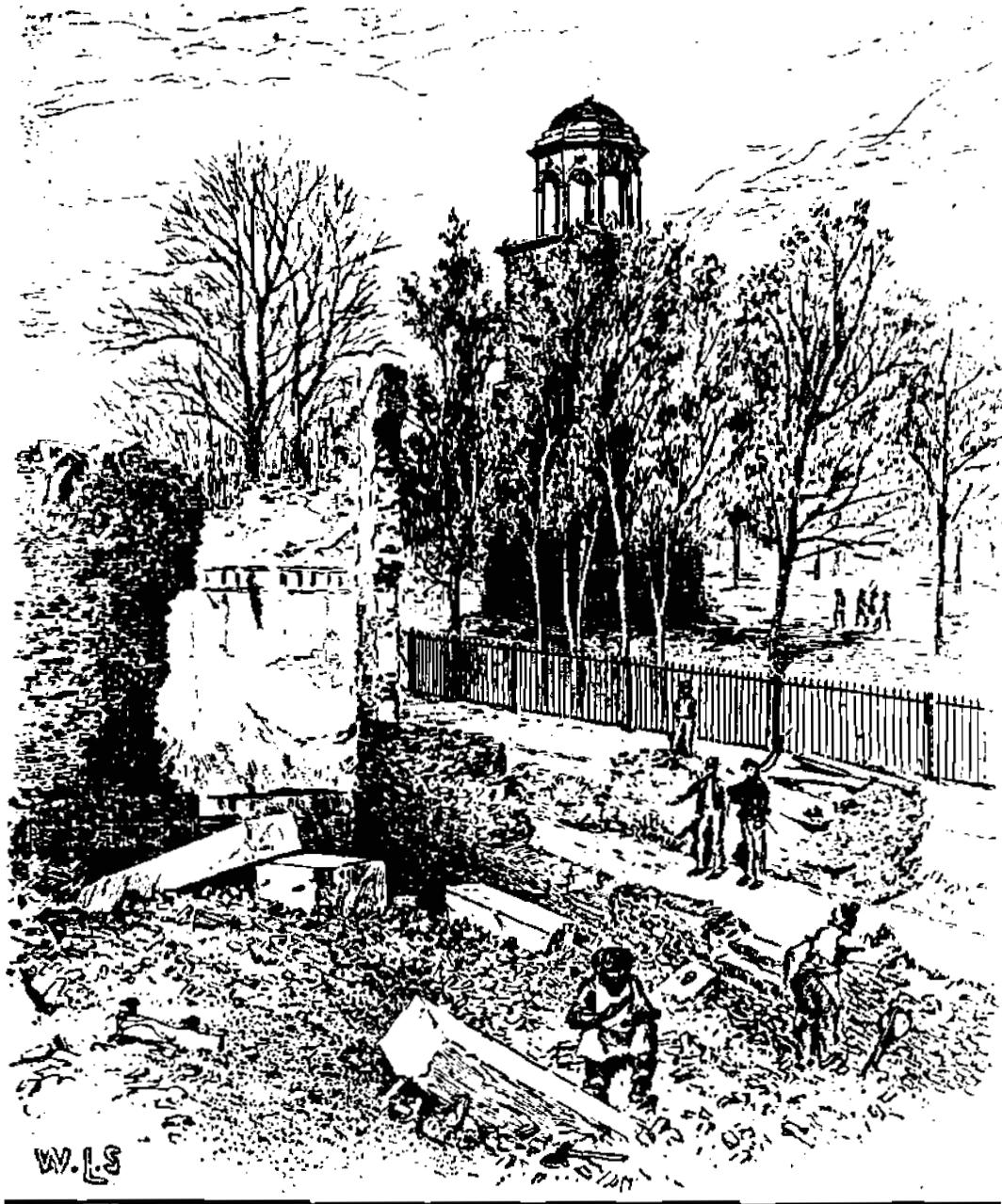


Fig. 33. "The Richmond Light Infantry Blues," lithograph showing a view of the Capitol and the Governor's Mansion with accompanying landscape plantings (1841). (From Weddell's *Richmond Virginia in Old Prints 1737-1887*, plate XXXVIII)



RUINS OF CONFEDERATE WAR DEPARTMENT 1865
THE BELLHOUSE FROM WHICH FIRE ALARMS AND TOCSINS WERE RUNG.
THE STANDING MASS WAS CORNER OF ADJUTANT GENERAL COOPER'S OFFICE.

Fig. 34. The Bell Tower, pen drawing (1865).
(From Weddell's *Richmond Virginia in Old Prints 1737-1887*, plate LXV)

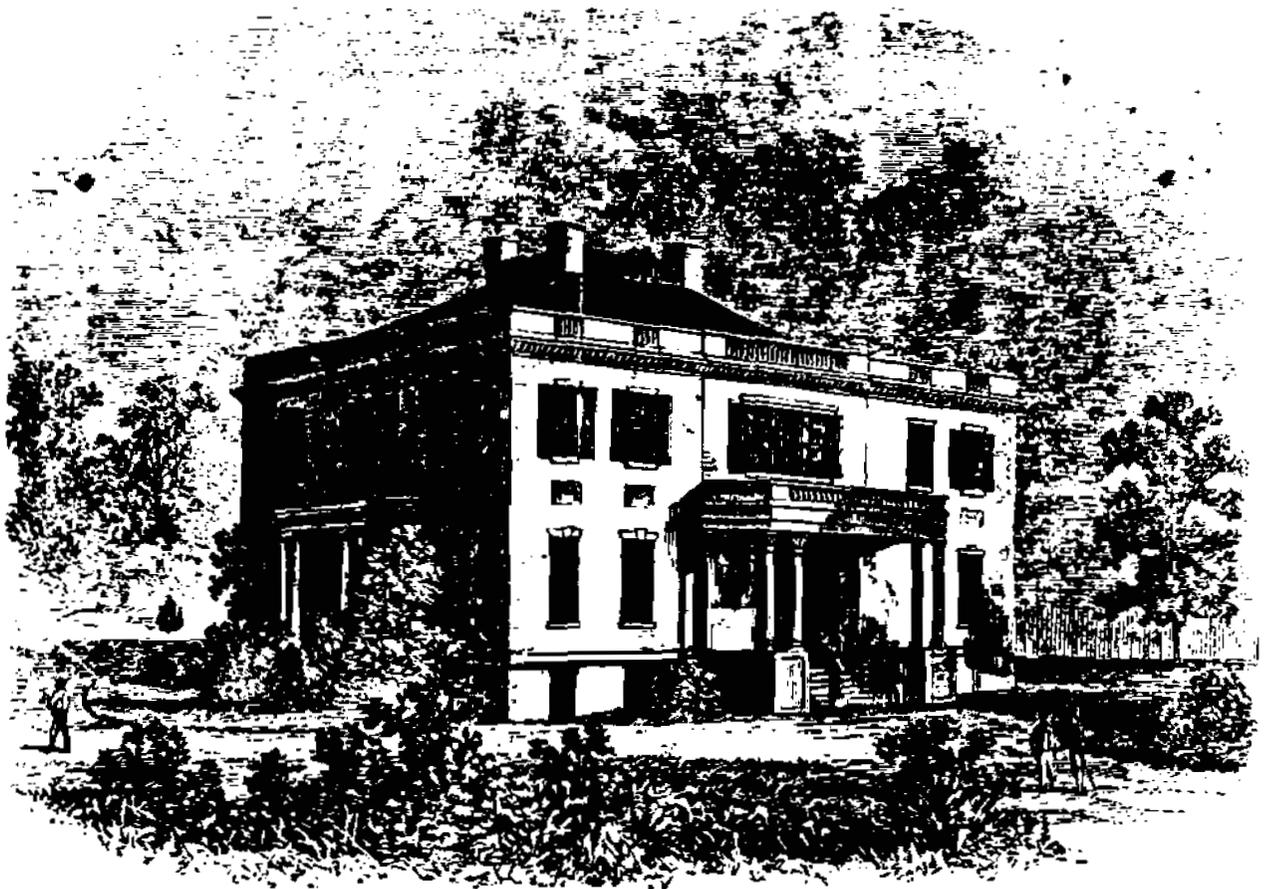


Fig. 35. The Governor's Mansion, wood engraving (c. 1835)
(From John G. Zehmer, Jr. and Sarah Shields Driggs's "Worthy of Its
Purposes: The Changing Face of the Governor's Mansion," *Virginia
Cavalcade*, Vol. 37, no. 3, Winter, 1988, p. 127)

- 1. Stone Church and Public Square
- 2. Stone Church
- 3. American Hotel
- 4. Exchange Bank of Virginia
- 5. Presbyterian Hill
- 6. Trinity Methodist and New Orleans
- 7. Old Federal Hill
- 8. Old Federal Hill
- 9. Old Federal Hill
- 10. Old Federal Hill
- 11. Old Federal Hill
- 12. Old Federal Hill
- 13. Old Federal Hill
- 14. Old Federal Hill
- 15. Old Federal Hill
- 16. Old Federal Hill
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- 100. Old Federal Hill



Fig. 36. Map of the City of Richmond (1856). (From Weddell's Richmond Virginia in Old Prims 1737-1887, plate XII)



Fig. 37. Laurel Hill Cemetery, general view (1844).
(From Constance M. Greiff's *John Notman, Architect 1810-1865*, Philadelphia: The Athenaeum of Philadelphia, 1979, p. 53)

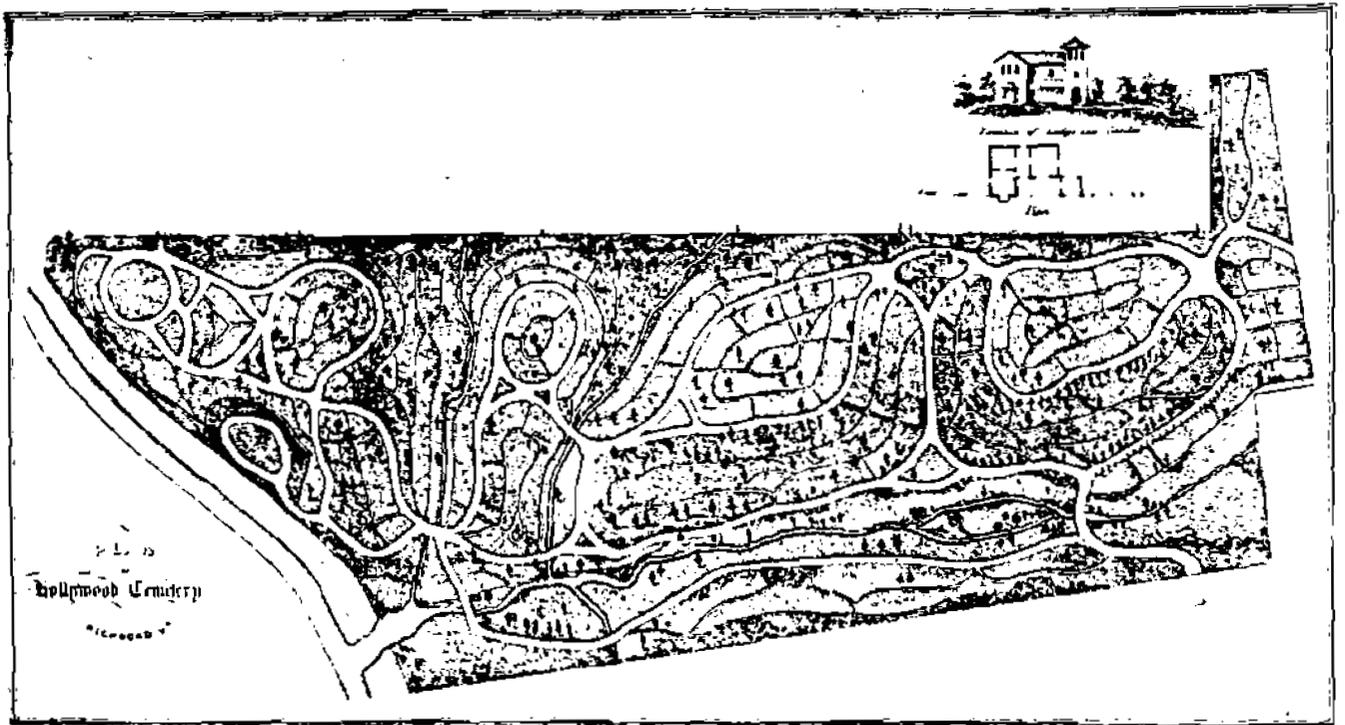


Fig. 38. "Plan of Hollywood Cemetery" (c. 1850).
(From Greiff's *John Notman, Architect 1810-1865*, p. 143)

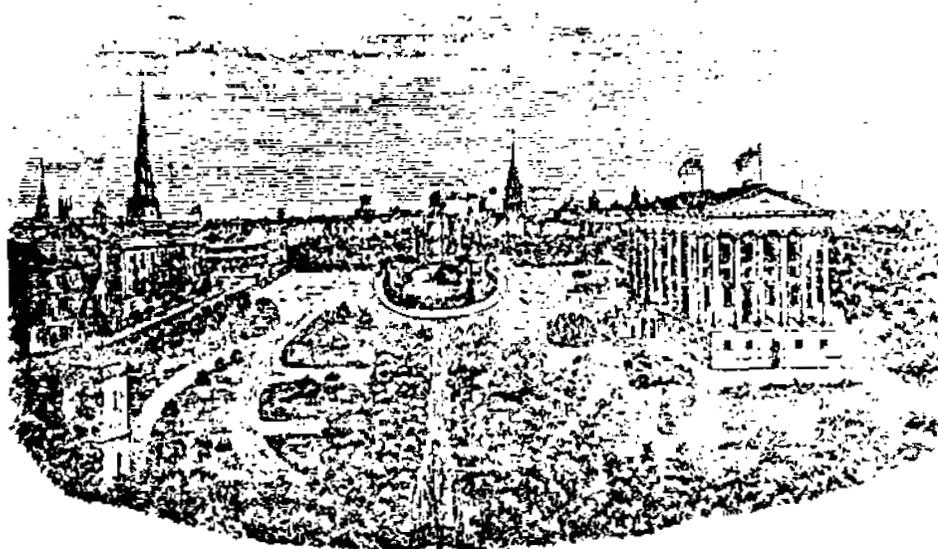


Fig. 39. Capitol Square, general view (c. 1860).
(From Seale's *Virginia's Executive Mansion: A History of the Governor's House*, p. 49)



Fig. 40. Monroe Park (c. 1910).
(From Ward's *Richmond: An Illustrated History*, p. 211)



Fig. 41. Washington Monument, photograph, April 1865.
(From Scott and Catterall's *Virginia's Capitol Square, Its Buildings & Its Monuments*, p. 24)



Fig. 42.

Henry Clay Monument (c. 1900).

(From Scott and Catterall's *Virginia's Capitol Square, Its Buildings & Its Monuments*, p. 30)

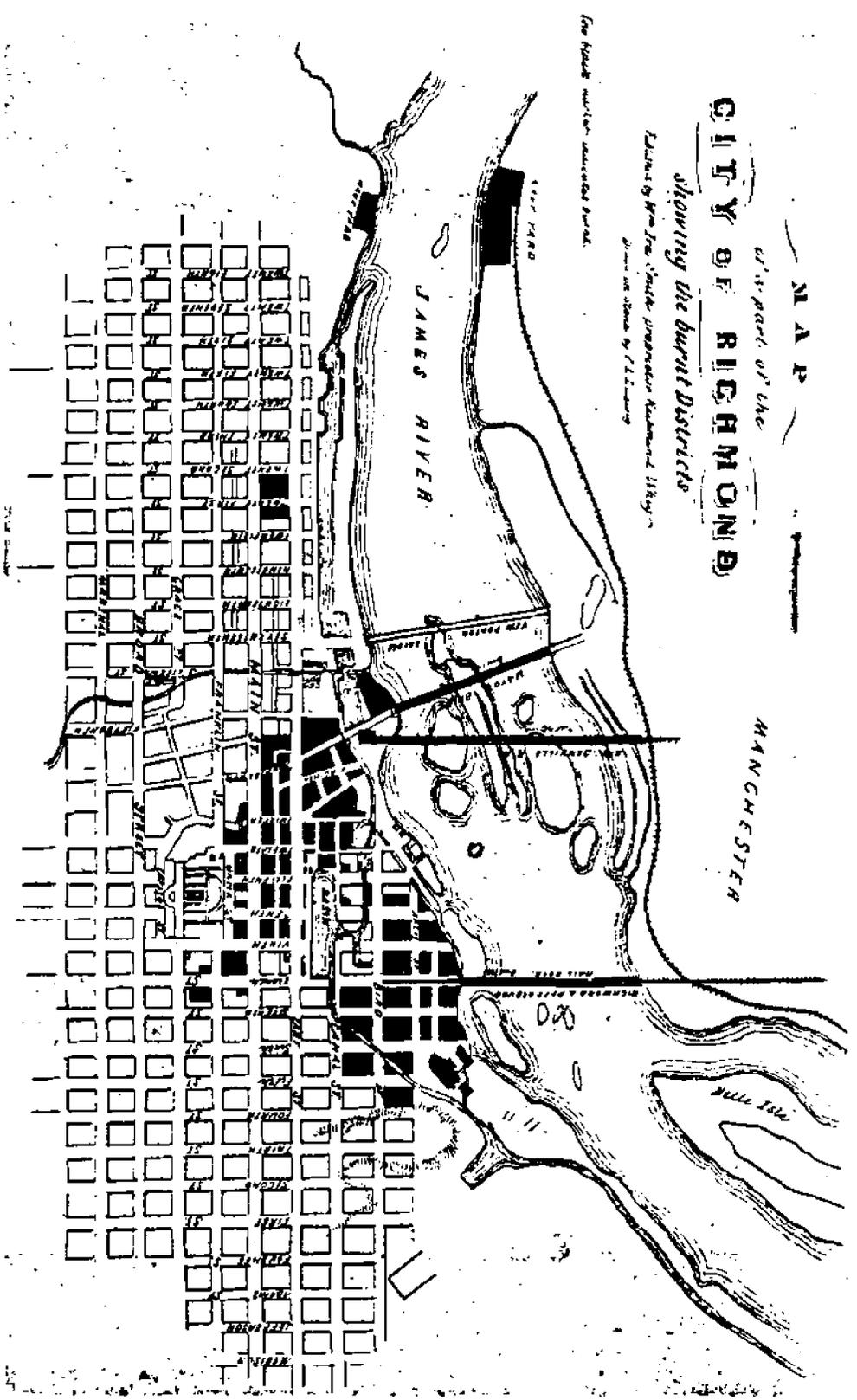


Fig. 43. Map of the City of Richmond showing the burnt Districts (c. 1865).
 (From Weddell's *Richmond Virginia in Old Prints 1737-1887*, plate LXXII)

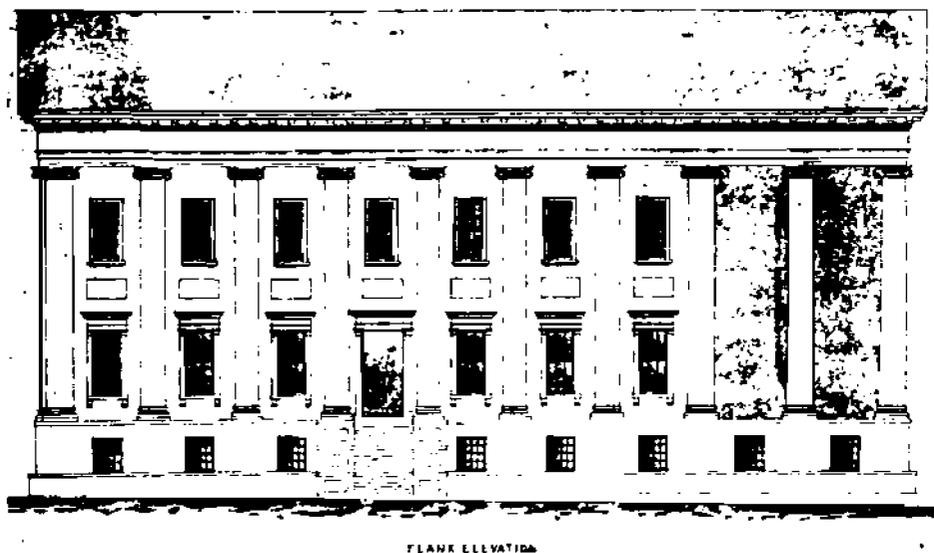


Fig. 44. Virginia State Capitol, "Flank Elevation," by Albert Lybrock (1858). (From Kimball's *The Capitol of Virginia: A Landmark of American Architecture*, p. 61)

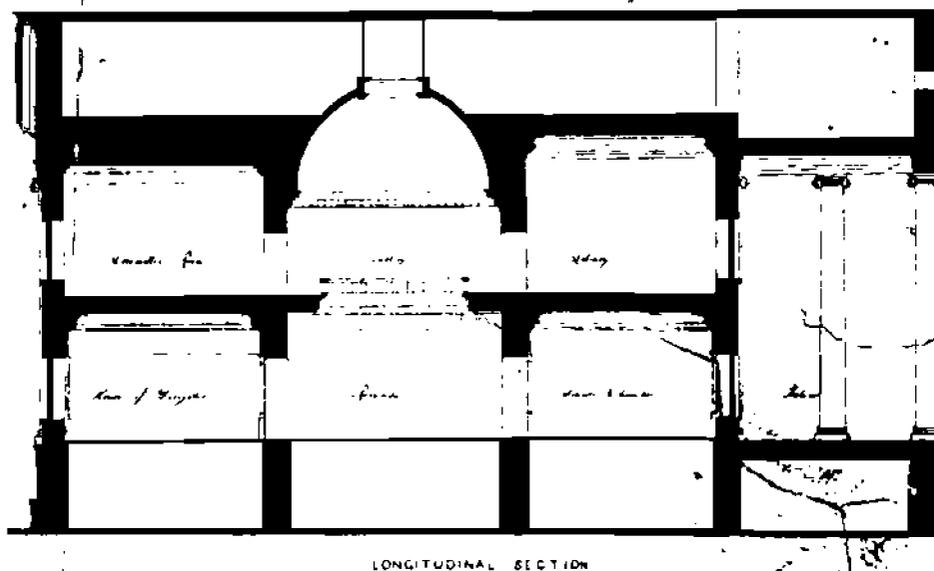


Fig. 45. Virginia State Capitol, "Longitudinal Section," by Albert Lybrock (1858). (From Kimball's *The Capitol of Virginia: A Landmark of American Architecture*, p. 61)

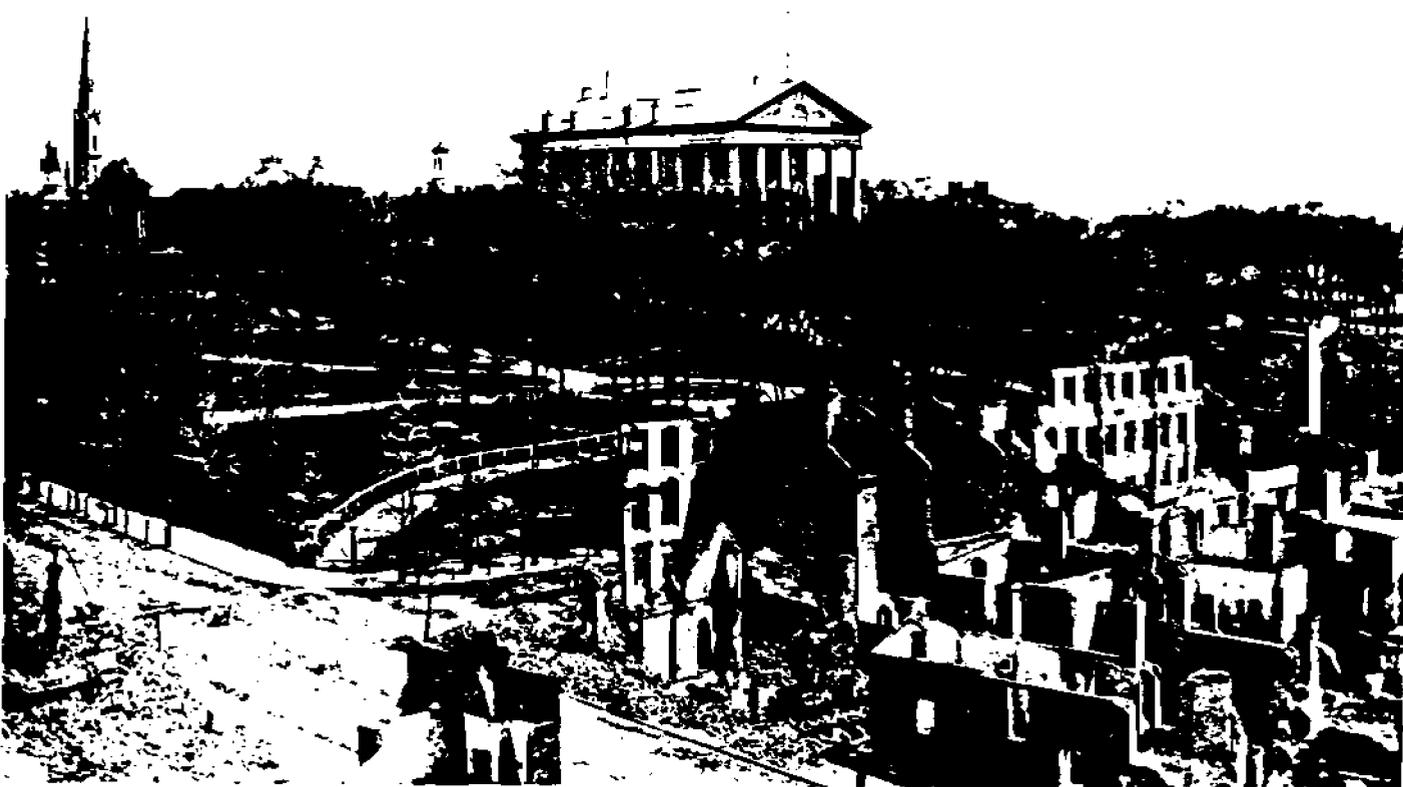


Fig. 46.

Capitol Square (April 1865).

(From Scott and Catterall's *Virginia's Capitol Square, Its Buildings & Its Monuments*)



Fig. 47. The collapse of the Capitol gallery (1870).
(From Virginius Dabney's *Richmond: The Story of a City*, New York:
Doubleday & Company, Inc., 1976, fig. 26)



Fig. 48.

The Governor's Mansion, at war's end showing original architectural details including the balusters, and panels and swags, carte de viste (1865). (From Zehmer and Driggs's "'Worthy of Its Purposes': The Changing Face of the Governor's Mansion," p. 130)



Fig. 49. The Governor's Mansion, photograph (c. 1880).
(From Scott and Catterall's *Virginia's Capitol Square, Its Buildings & Its Monuments*, n.p.)



Fig. 50. The City of Richmond, 1876, by F. W. Beers & Co.
(From Weddell's *Richmond Virginia in Old Prints 1737-1887*, plate LXXXVII)



Fig. 51. Bird's-eye view, Capitol Square surrounds, looking west from the corner of Governor and Bank streets (c. 1924).
(From *Sketches of Richmond, Virginia, U.S.A.*, Richmond: Central Publishing Co., Inc., 1924, p. 7)

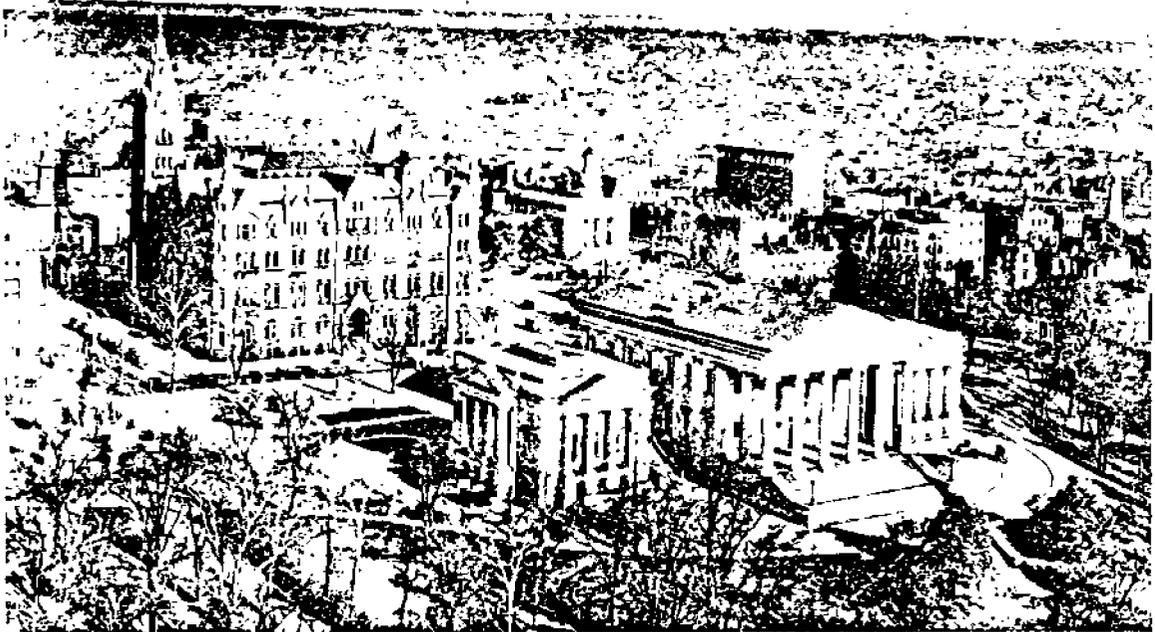


Fig. 52. Capitol Square (c. 1924).
(From *Sketches of Richmond, Virginia, U.S.A.*, p. 5)



Fig. 53. The Virginia State Library (c. 1924).
(From *Sketches of Richmond, Virginia, U.S.A.*, p. 6)

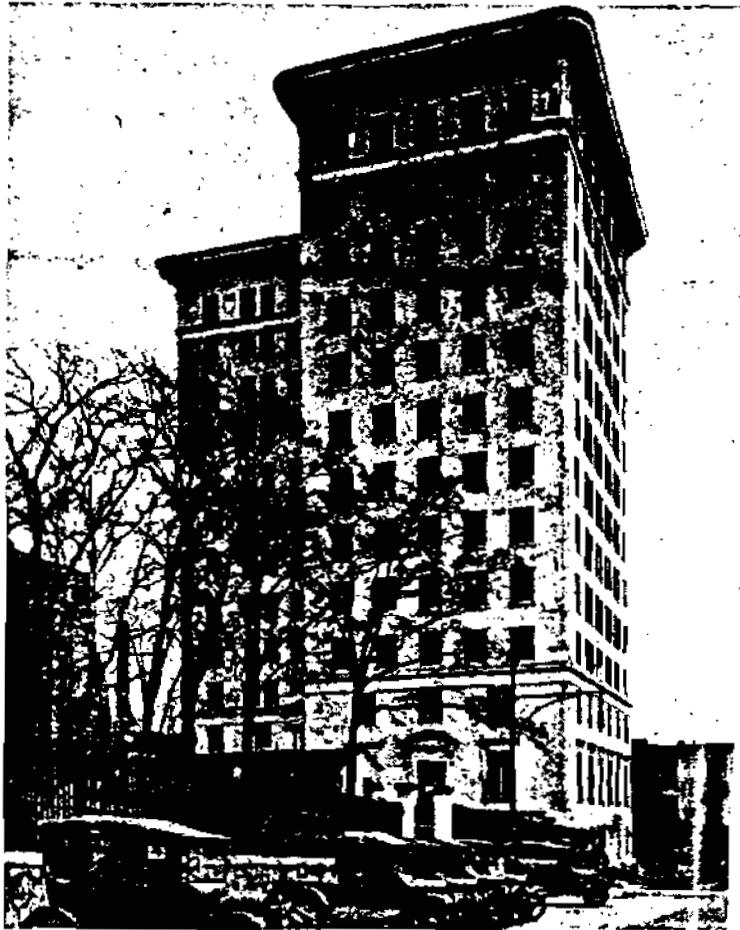


Fig. 54. The State Office Building (c. 1924).
(From *Sketches of Richmond, Virginia, U.S.A.*, p. 8)

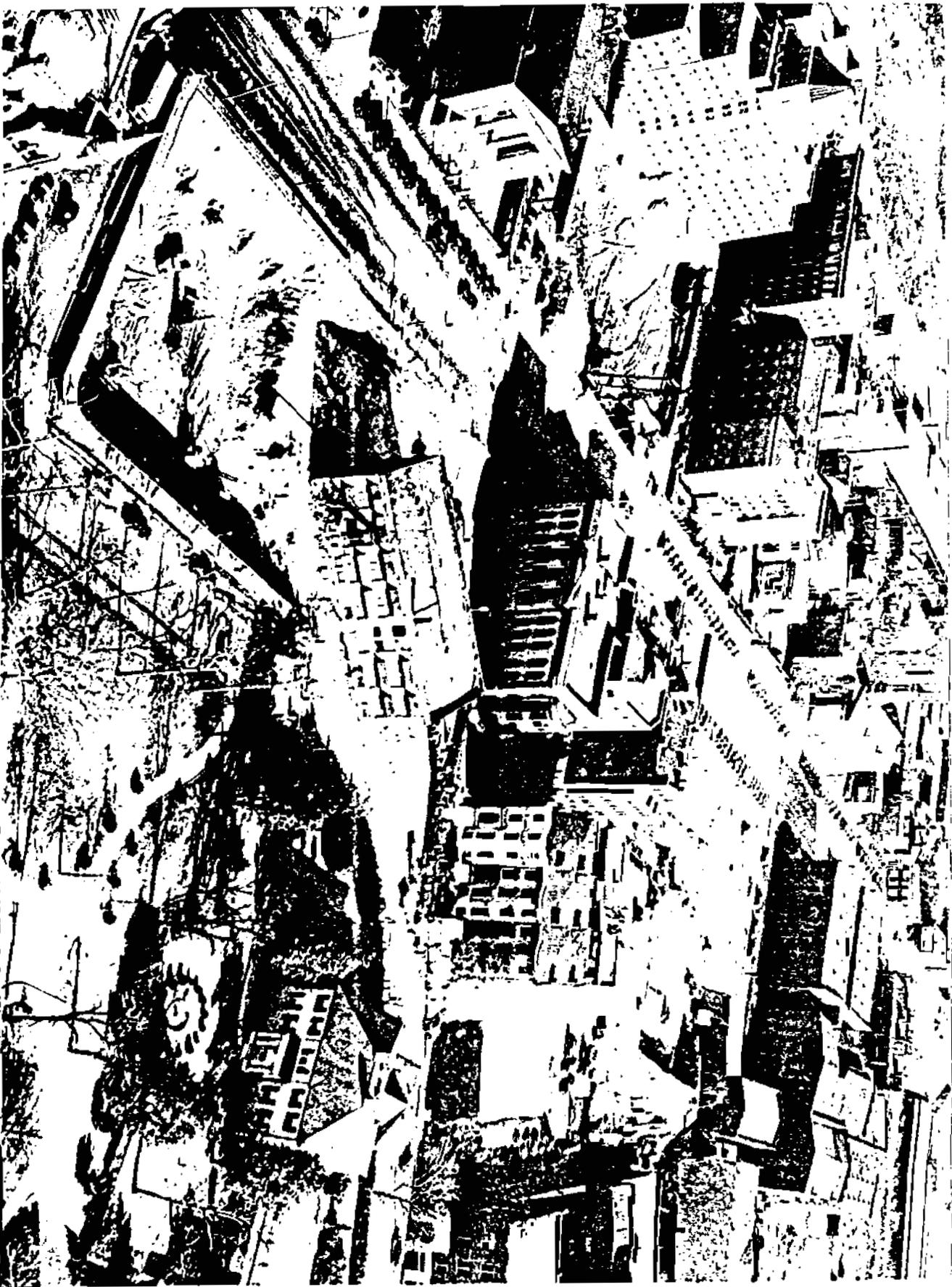


Fig. 55.

The Aluminum Building on its way to a new site (14 November 1939).
(From *Fifty Years in Richmond 1898-1948: A Photographic Review*,
Richmond, The Valentine Museum, 1948)



Fig. 56. Bird's-eye view, Capitol Square, showing newly constructed Virginia State Library in the early 1940s (just left of center, above the Capitol). (From Harry M. Ward's *Richmond: An Illustrated History*, Northridge, Ca.: Windsor Publications, Inc., p. 244)



Fig. 57. Interior view to north, looking from the entrance foyer toward the main lobby, Virginia State Library (1941).
(From *The Commonwealth*, volume VIII, no. 10, October 1941, p. 7)



Fig. 58. Interior view to east, main lobby, Virginia State Library (1991).
(Land and Community Associates)

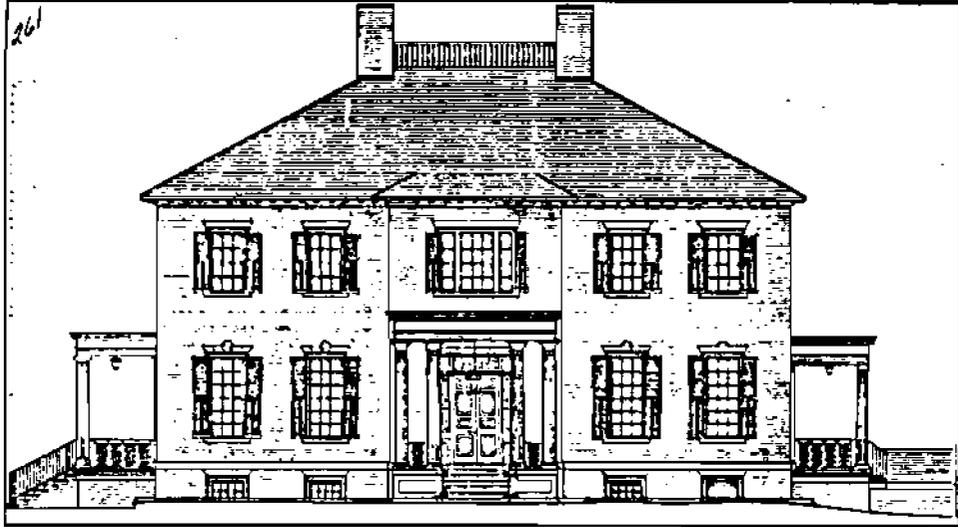


Fig. 59. The Governor's Mansion, HABS survey (Summer 1987).
(From DHR file 127-57)

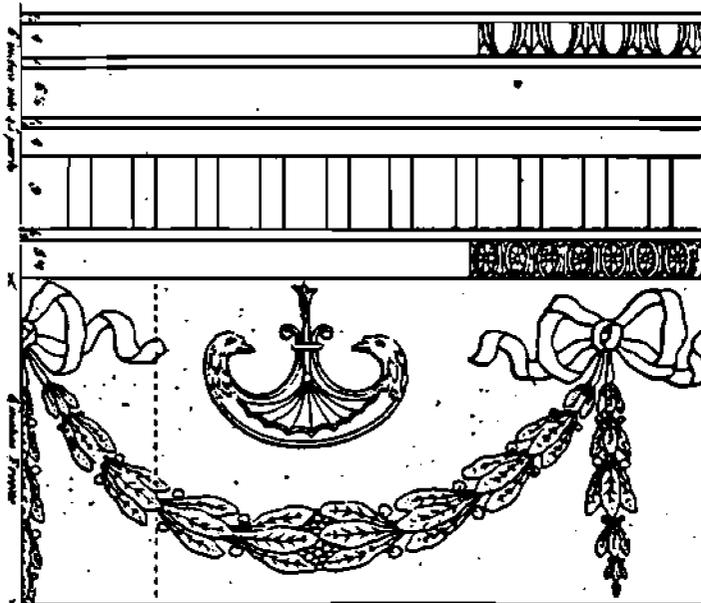


Fig. 60. Detail of swag by William Pain.
(From "Rediscovering the 'Governor's House,'" *Historic Richmond Foundation News*, Winter, 1988, DHR file 127-57)

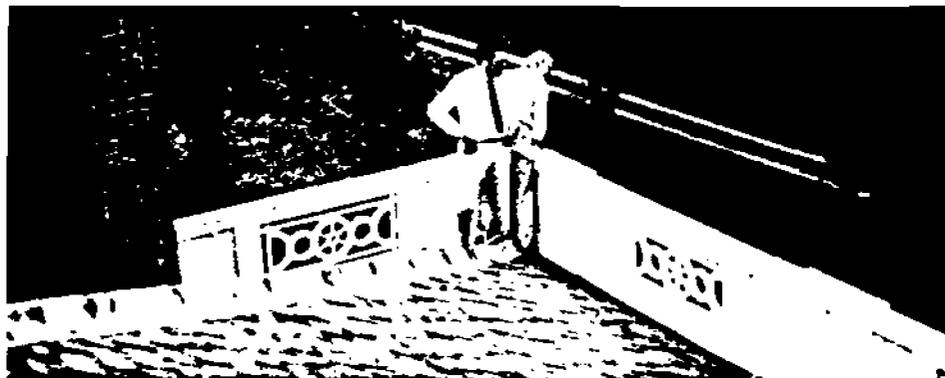


Fig. 61. Parapet at Hampsted, New Kent County, built c. 1825.
 (From "Rediscovering the 'Governor's House,'" DHR file 127-57)

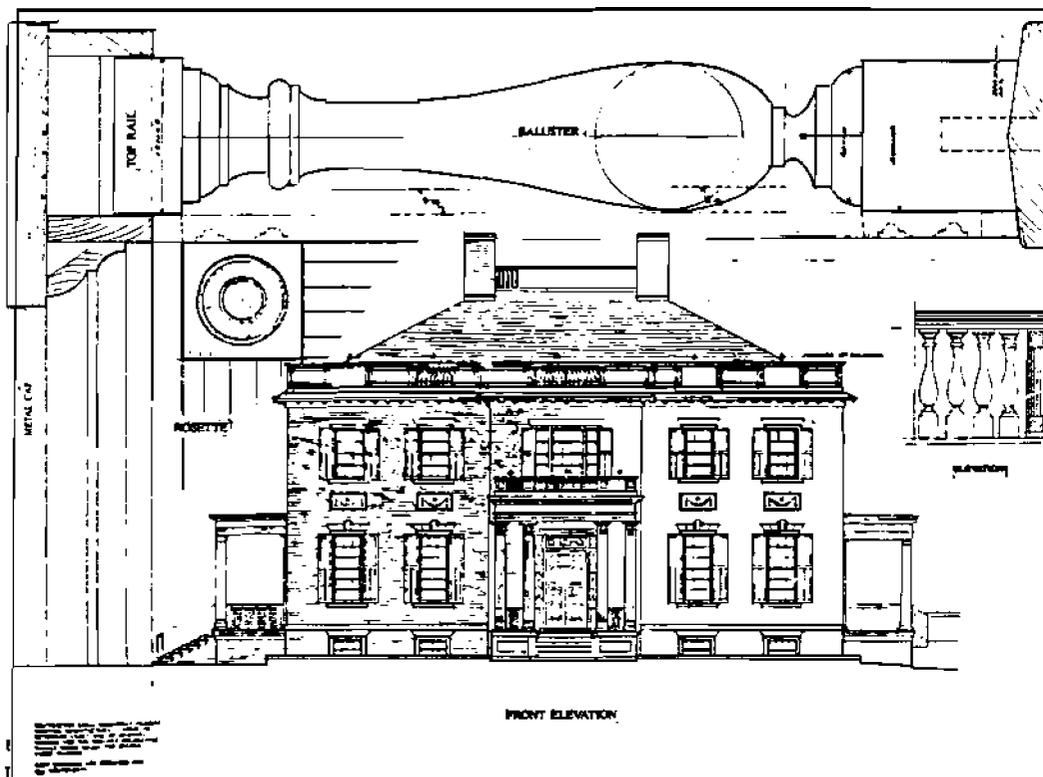


Fig. 62. The Governor's Mansion, front elevation, by Henry Browne (1988).
 (From Seale's *Virginia's Executive Mansion: A History of the Governor's House*, p. 172)



Fig. 63. Hotel Richmond (c. 1924).
(From *Sketches of Richmond, Virginia, U.S.A.*, p. 10)



Fig. 64. St. Claire Hotel, lithograph by F. W. Beers (1876).
(From Weddell's *Richmond Virginia in Old Prints 1737-1887*, plate XC)



Fig. 65. Interior view to west, marble lobby, Ninth Street Office Building (1991).
(Land and Community Associates)



Fig. 66. Morson's Row, photograph (c. 1920).
(From Mary Wingfield Scott's *Houses of Old Richmond*, Richmond: The Valentine Museum, 1941, p. 292)



Fig. 67. View to west, court room, Supreme Court (1991).
(Land and Community Associates)



Fig. 68. City Hall, rendering attributed to Elijah E. Myers, architect (c. 1880).
(From Ward's *Richmond: An Illustrated History*, p. 214)



Fig. 69. View to east from third-story stair landing, Richmond City Hall, prior to renovation (c. 1982).
(From Robert P. Winthrop's *Architecture in Downtown Richmond*, Richmond: Historic Richmond Foundation, 1982, p. 52)

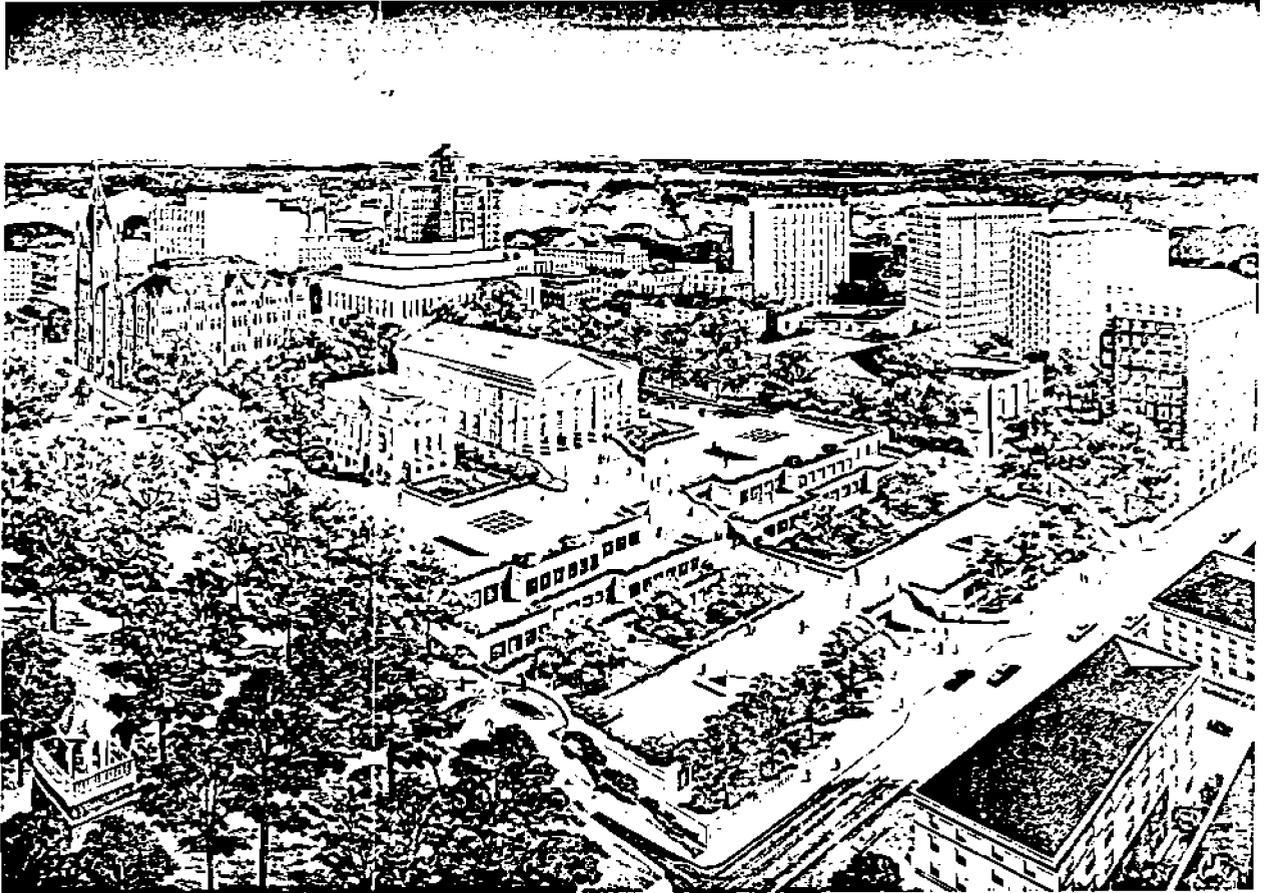


Fig. 70. Proposed legislative facilities, Capitol Square (c. 1973).
(DHR File no. 127-521)

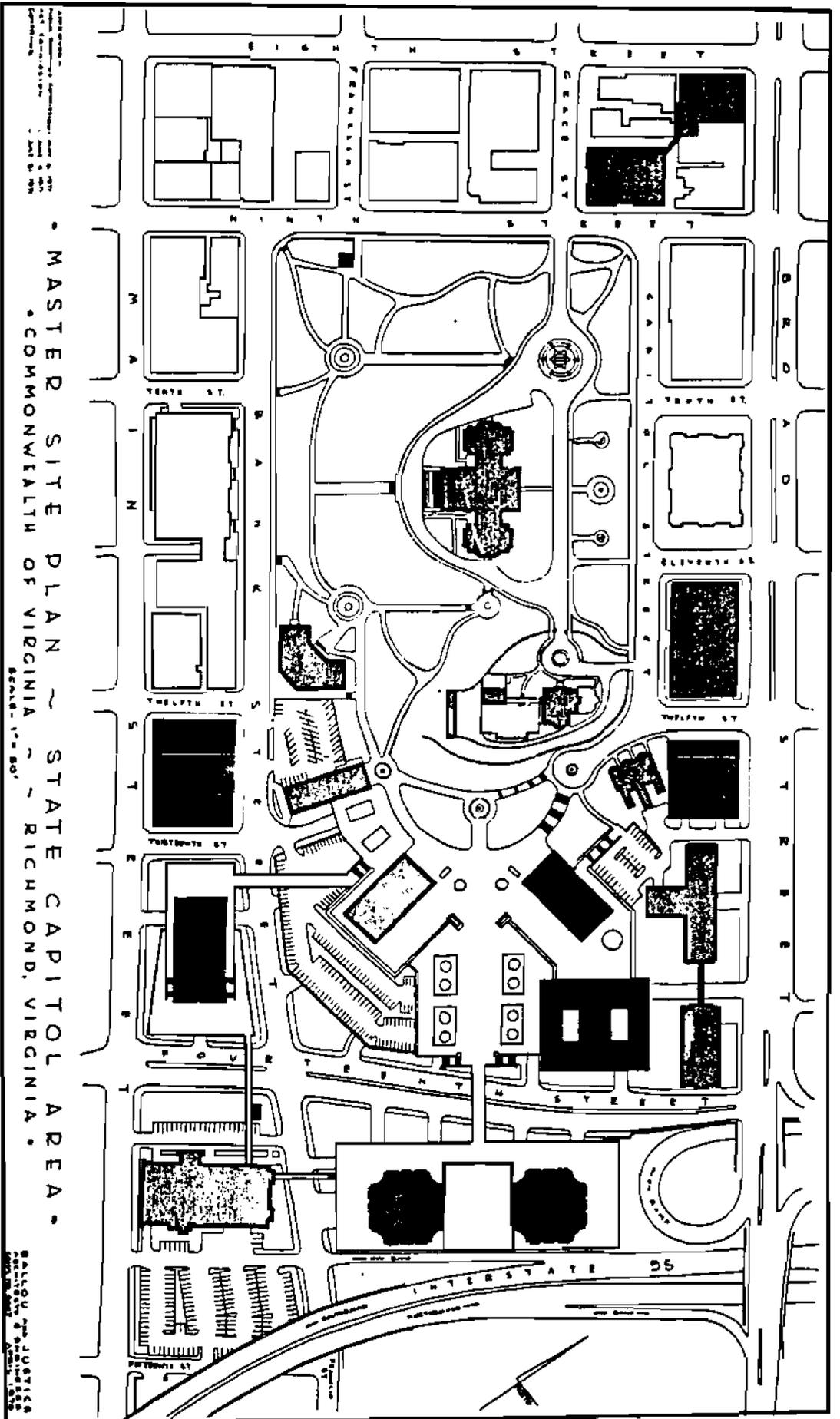


Fig. 71. *Master Site Plan: State Capitol Area*, by Ballou and Justice, Architects & Engineers (April 1970). (Plan furnished by Bill Campbell, Division of Engineering and Buildings)



Fig. 72. Confederate Soldier's Home (c. 1900).
(From Ward's *Richmond: An Illustrated History*, p. 143)

