

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

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

LISTED ON:
VLR 09/17/2009
NRHP 11/12/2009

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

1. Name of Property

historic name Grace Street Commercial Historic District – Amendment and Expansion
other names/site number DHR # 127-0857

2. Location

street and number Additions – 626, 700 East Broad Street, 12-118 North 8th Street, 707-715 East Franklin Street, 2-18 and 13 West Franklin Street, Deletions – 700 East Grace Street not for publication N/A
city or town Richmond vicinity N/A
state Virginia code VA county Independent City code 760 zip code 23219

3. State/Federal Agency Certification

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

William C. Kusser September 23, 2009
Signature of certifying official Date
Virginia Department of Historic Resources
State or Federal Agency or Tribal government

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

 entered in the National Register
 See continuation sheet.
 determined eligible for the National Register
 See continuation sheet. Signature of the Keeper _____
 determined not eligible for the National Register
 removed from the National Register Date of Action _____
 other (explain): _____

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Virginia Department of Historic Resources
State or Federal Agency or Tribal government

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

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- removed from the National Register
- other (explain): _____

Signature of the Keeper _____
Date of Action _____

5. Classification

Ownership of Property (Check as many boxes as apply)

- X private
public-local
public-State
public-Federal

Category of Property (Check only one box)

- building(s)
X district
site
structure
object

Number of Resources within Property

Table with 2 columns: Contributing, Noncontributing. Rows: buildings (19, 5), sites (0, 0), structures (0, 0), objects (0, 0), Total (19, 5).

Number of contributing resources previously listed in the National Register 92*

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

6. Function or Use

Historic Functions (Enter categories from instructions)

- Cat: COMMERCE, CULTURE; Sub: business, financial institution, theater. (Repeated twice)

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH and EARLY 20th CENTURY REVIVAL
Colonial Revival, Italian Renaissance
MODERN MOVEMENT/International Style

Materials

(Enter categories from instructions)

foundation BRICK, CONCRETE
roof ASPHALT
walls BRICK, STONE: granite, limestone
other

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

8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

ARCHITECTURE
COMMERCE

Period of Significance 1820 - 1956

Significant Dates 1844, 1924, 1956

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder C. K. Howell, Edward Sinnott, C. G. Craigwell

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

- X State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository: VIRGINIA DEPARTMENT OF HISTORIC RESOURCES, RICHMOND, VIRGINIA

10. Geographical Data

Acreege of Property 26.5 acres

UTM References (Place additional UTM references on a continuation sheet)

Table with 12 columns: Zone, Easting, Northing. Row 1: 1 18 284867 4157791 2 18 284816 4157605 3 18 284702 4157461 4 18 284656 4157577. Row 2: X See continuation sheet.

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

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

11. Form Prepared By

name/title Kimberly M. Chen and Melanie A. Moran
organization Johannas Design Group date
street and number 1901 West Cary Street telephone 804.358.4993
city or town Richmond state Virginia zip code 23220

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

- Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.
Photographs Representative black and white photographs of the property.
Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

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

name/title
street and number telephone
city or town state Virginia zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.
Estimated Burden Statement: Public reporting burden for this form is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the National Register of Historic Places, National Park Service, 1849 C St., NW, Washington, DC 20240.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 1

=====

* The National Register nomination prepared in 1998 documented ninety-six buildings, seventy-seven of which were listed as contributing, twelve were listed as noncontributing, and seven were previously listed on the National Register. Between 1997 and 2009, seven buildings in the district were demolished -- six contributing buildings and one noncontributing building -- leaving eighty-nine buildings. This amendment to the National Register nomination documents an additional twenty-seven buildings, nineteen of which are contributing, five are noncontributing, and three were previously listed on the National Register. Thus, the eighty-nine remaining buildings from the 1998 nomination plus the three previously listed buildings from the 2009 amendment equal ninety-two previously listed buildings.

Note: When listed in 1998, the linear Grace Street Commercial Historic District was roughly bound by Broad Street on the north, 7th Street on the east, Franklin Street on the south, and Adams Street on the west. In recent years, a number of buildings have been demolished within the district and at its edges. Three historic districts -- Monroe Ward (2000), Main Street Banking (2005), and 5th and Main Street Downtown (2006) -- have also been listed at the perimeter of the Grace Street Commercial Historic District. These events, along with the removal of aluminum cladding from a 1956 modernist building on Broad Street, were the catalyst for a reevaluation of the Grace Street boundaries and the buildings contained therein. The proposed boundary modifications include the removal of a portion of the 700 block of East Grace Street and the inclusion of buildings on the north side of the 600 and 700 blocks of East Broad Street, on the west side of the 00 and 100 blocks of North 8th Street, and both sides of the 00 block of West Franklin Street. There were also two buildings in the 100 and 200 blocks of North First Street that were within the original boundaries but were not included in the inventory. The expansion includes twenty-seven commercial and residential buildings -- nineteen of which are contributing, five are noncontributing, and three were previously listed on the National Register. The amended and expanded district contains a total of 116 buildings -- 100 contributing and sixteen noncontributing. This amendment also expands the period of significance from 1946 to 1956.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 2

=====

Narrative Description

Note: The following descriptions are intended to supplement Section 7 of the original Grace Street Commercial Historic District and describe the buildings located in the proposed areas of expansion.

Summary Description:

From the 1820s to 1920s, Grace and Franklin streets were part of one Richmond's most fashionable residential neighborhoods. In the 1920s, Grace and Franklin streets transitioned into a trendy retail district. Many of the large houses and churches that lined the streets were demolished and replaced with small shops and office buildings. The nineteen-story, Central National Bank and arcade, built in 1929 in the 200 block of East Broad and Grace streets, is a monumental example of Art Deco architecture. Between 1900 and 1950, two large department stores were built, enlarged, and remodeled in a combination of Art Deco and other modernist styles, and a number of elaborate, Revival-style theaters were constructed in the district. The retail and entertainment core created by the theaters and department stores continued to expand and transform into the mid-twentieth century with the addition of new buildings, many in a modernist style. The majority of the buildings in the district are two to three stories in height with some of the corners punctuated by tall office buildings. The district contains a wide variety of early-twentieth century eclectic and revival styles inspired by earlier English, European and American architecture, as well as a large collection of Art Deco and later Moderne and International Style buildings. The dominant material is limestone. In the earlier brick buildings, 1910s and 1920s, limestone is often used as an accent material and combined with decorative terra cotta panels. In the later buildings, constructed between the 1920s and 1950s, limestone is the primary material and is often combined with red granite accents. The variety of styles and building materials gives the district a rich palette of textures and details.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 3

=====

Detailed Description:

Setting

The Grace Street Commercial Historic District as expanded and amended is located in downtown Richmond and encompasses the core of the city's early-twentieth century commercial district. The area was part of the city of Richmond's first annexation in 1769 that extended west from 18th Street to Foushee Street and from Broad Street to south of Byrd Street near the banks of the James River and the Kanawha Canal. Like the earliest part of the city, the newly annexed area was laid out in a regular grid of two-acre blocks. The north-south streets from 1st to 15th Streets were laid out by Thomas Jefferson and are sixty-five feet wide like the east-west streets. The city developed to the west and as a result the east-west streets were the more significant thoroughfares.¹ Franklin and Grace Streets were laid out at the edge of a plateau that slopes down on the south and east towards the river. Unlike the other east-west streets, Franklin and Grace Streets terminate on the east at the Capitol, built in 1785. The grounds around the Capitol building were enclosed with an iron fence and landscaped in 1818. The park like setting around the Capitol, the broad streets, sidewalks, street trees, and the scale of the buildings gives the district an intimate quality.

Architectural Description

The 00 and 100 blocks of North 8th Street are fronted by a series of two and three story commercial buildings that step up the hill linking Main and Broad streets. The buildings in the 100 block were constructed in 1909 and designed by C. G. Craigwell. This is a remarkably intact grouping of six, three-story, three-bay, eclectic, revival-style commercial buildings. The first story storefronts are framed by cast iron pilasters and box cornices. There are metal hoods over the upper windows and a metal cornice over a band of corbelled-brick dentils below the parapet. At the north end of this grouping is a noncontributing, eight-story, parking deck constructed in 1985. Next to this building at 118 North 8th Street is a 1910 commercial building that was refaced in 1948 with a Modern limestone façade. Also built in 1909, the storefronts in the 00 block were designed by Carl Ruehrmund. This series of ten, two-story commercial buildings is arranged in groupings of two that are organized by a deep, metal cornice with modillion blocks. The second story bays are organized by a series of arches that are supported by pilasters. The storefronts have been altered and three of the facades, 20, 22 and 26 North 8th Street, have been heavily altered and no longer contribute to the architectural character of the district. The

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 4

=====

northern most building, 30 North 8th Street, was demolished and replaced by a White Tower restaurant in the late 1960s. While this building, now 715 East Franklin Street, does not contribute to the district it is interesting to note that it represents an unusual departure from the prototypical White Tower restaurant which had corner towers and porcelain panel cladding. The low, linear building incorporates a rough stucco finish and rounded window frames which bears a remarkable resemblance to the WRVA radio station which was built in 1968 on Church Hill and designed by Philip Johnson, the noted International Style architect. There is another White Tower restaurant in the district. Built in 1953 on the southwest corner of Grace and 3rd streets, it no longer contributes to the district because it has been heavily altered and has lost its iconic corner tower and signage.

Around the corner from this collection of early-twentieth century commercial buildings is the Stewart-Lee House, 707 East Franklin Street, built in 1844. The Stewart-Lee House, a three-story, three-bay, Greek Revival, brick dwelling is individually listed on the National Register of Historic Places. Heavy Doric columns support the simple entablature of the one-story, one-bay porch at the entrance. The porch is approached by stone steps enclosed by carved stone cheek walls. The six-over-six double-hung windows have dressed stone sills and lintels. A continuous box cornice edges the shallow hipped roof. This style house was once found throughout the district, but this is the only one that remains east of Foushee Street.

At the western end of the district in the 00 block of West Franklin Street is another collection of contributing buildings. The earliest building in this grouping is the Mrs. E. L. Mayo House built in 1895 at 18 West Franklin Street. It is a three-story, Romanesque Revival-style dwelling set on a rusticated brownstone base that extends up to the sills of the second story windows. The west side of the façade is dominated by a three-sided bay that extends the full height of the building and is topped by a steeply sloped roof crowned with a finial. Tucked into the east side of the projecting bay is a one-story, one-bay entry porch with rusticated brownstone piers with carved capitals that support a simple cornice. The third story is composed of a steep, false mansard roof with a shed dormer that is framed by parapet walls. The remainder of the north side of the block is filled by the YMCA building, 2-16 West Franklin Street. The 1940 portion of the building was designed by the Richmond architectural firm of Baskerville & Son in the Georgian Revival style. Constructed of brick laid in Flemish bond, the three part composition is set on a rusticated water table. The water table, a stone belt course that defines the second story floor line, and a classical entablature unifies the composition. The entrance bay is slightly recessed between two, three-bay wide blocks that are crowned with pediments decorated with dentils and modillions. The nine-over-nine windows in these blocks diminish in height with each story

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 5

=====

and have molded stone sills and rubbed-brick jack arches. The first story of the entry block is defined by a three-bay arcade. The upper two stories are organized behind a tetrastyle-in-antis Ionic colonnade that supports the entablature that encircles the building. A large addition was made to the west end of this building in the early 1990s. To the south across Franklin Street is the former Second Baptist Church built in 1906 and designed in the Classical Revival style by the Richmond firm of Noland & Baskervill. Monumental stairs ascend to an open portico on the façade of this temple form church. The open portico is graced by eight Corinthian columns that support a pediment and an entablature that encircles the building. Corinthian pilasters define the bays on the remaining three elevations. This building has been described as “one of the most archaeologically correct porticoes in the city. The design is derived directly from a Roman temple. It is the most distinguished progeny of Jefferson’s Capitol in Richmond.”²

The International Style Franklin Federal Savings and Loan building, located on the northwest corner of Broad and 7th streets, was designed by Richmond architect Edward F. Sinnott and completed in 1954. The four-story building has storefront on the first story and ribbon windows with projected frames on the upper three stories. The building is clad with a smooth limestone skin with red granite accents around the windows and the storefront. The banking lobby was located on the first floor and the second through fourth floors were utilitarian, office spaces. The terrazzo entrances and stairs on the north and south sides of the building are still intact and possess well detailed, stainless steel handrails and balusters. The banking lobby has been altered but the vault with its green marble surround and polished steel door are still in place and the former teller area displays a sgraffito mural by Richmond artist, Hans E. Gassman. In 1998, when the Grace Street Commercial Historic District nomination was written, 626 East Broad Street was covered with an aluminum skin applied in 1972 that obscured the building’s modern styling and its relationship to other buildings in the district. In 2008, the 1970s cladding was removed revealing the original architectural details and the exterior restored to its original appearance based on Edward F. Sinnott’s architectural drawings.

The National Theater is located on the northeast corner of Broad and 7th streets. Completed in 1924, the Renaissance Revival style building is individually listed on the National Register of Historic Places. The theater was designed by C. K. Howell and is constructed of beige brick with elaborate terra cotta ornamentation. The frieze is decorated with “full size classical (unclothed) male figures dancing among garlands of flowers with one figure playing the lyre and another unfurling a reel of film.”³ The interior is as elaborately decorated as the exterior with monumental marble stairs and figured plaster wall panels and friezes. The architectural decorations were created by Ferruccio Legnaioli,

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 6

a renowned local marble and plaster sculptor. The National Theater, renovated in 2008, is the last of the six theaters that constituted Theater Row to survive intact. The façade of the adjacent Colonial Theater was retained as part of an office building constructed in the 1990s.

Two buildings on North 1st Street were omitted from the 1997 inventory. Located at 204-206 North 1st Street, is a pair of two-story, brick commercial buildings built ca. 1910. The slightly altered storefronts are defined by cast iron pilasters and cornices. The three-bay wide, second stories are framed by brick pilasters and metal cornices below the parapets. The two-over-two windows have rusticated stone sills and dressed stone lintels. One block to the south, 112 North 1st Street, is a ca. 1858, brick carriage house that is associated with Ragland Row that fronts on Grace Street. The two-story building has a gable roof with a stepped parapet on the façade and rear elevation. There is a single leaf wood door and a six-over-six, double-hung wood window in the façade and the openings on the south, alley elevation have been altered. A one-story, one-bay brick garage has been attached to the north.

Conclusion:

The Grace Street Commercial Historic District as amended and expanded contains many fine examples of the numerous architectural styles that were popular from the mid-nineteenth to the mid-twentieth century. Through its architecture the district conveys the history of a mid-nineteenth century residential neighborhood and its transition to a retail district. A number of buildings in the district have recently been renovated; including the National Theater, 626 East Broad Street, and the former Miller and Rhoades Department Store. In recent years there have been a number of buildings demolished and several new buildings constructed in the district and at its edges. The new buildings, including the Federal Court House and the Richmond Times Dispatch building, are compatible with the scale and architecture of the district. In spite of these recent losses and additions, the district still possesses a high level of integrity and clearly conveys its significance as Richmond's early and mid-twentieth century retail and commercial core.

Inventory:

Buildings listed in the inventory as noncontributing were built after 1956 or have been altered to such a degree that they no longer contribute to the architectural character of the district.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 7

Broad Street (East)

600 Block

626 Franklin Federal Savings and Loan (127-0857-0124/127-5306), 1956, International Style, four-story, Edward F. Sinnott, architect

700 Block

700 – 710 National Theater (127-0857-0123/127-0178), 1923, Italian Renaissance, four-story, Claude K. Howell, architect

Franklin Street (East)

700 Block

707 Stewart-Lee House (127-0857-0121/127-0064), 1844, Greek Revival, three-story

715 White Tower Restaurant (127-0857-0122), ca. 1968, Commercial, one-story
NC

Franklin Street (West)

00 Block

2-16 YMCA (127-0857-0120), 1940, Georgian Revival, three-story, Baskervill & Sons

18 Mayo House (127-0857-0119), 1895, Romanesque Revival, three-story

13 Second Baptist Church (127-0857-0118), 1906, Classical Revival, one-story with raised basement, Noland & Baskervill, architects

1st Street (North)

100 Block

112 Carriage House (127-0857-0117), ca. 1858, Greek Revival, two-story. *This carriage house is within the 1997 district boundary but was omitted from that inventory because it is associated with Ragland Row, 13-17 East Grace Street.*

200 Block

204 – 206 Commercial Building (127-0857-0116), ca. 1900, Victorian, two-story. *This building was located within the 1997 district boundary but was excluded from the inventory because of a discrepancy in the city's mapping.*

5th Street (North)

100 Block

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 8

102 Office Building (127-0857-0115), ca. 1995, 2 ½-story, Colonial Revival **NC**

8th Street (North)

00 Block

12 Commercial Building (127-0857-0107), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect

14 Commercial Building (127-0857-0108), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect

16 Commercial Building (127-0857-0109), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect

18 Commercial Building (127-0857-0110), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect

20 - 22 Commercial Building (127-0857-0111), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect, façade altered ca. 1970 **NC**

24 Commercial Building (127-0857-0112), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect

26 Commercial Building (127-0857-0113), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect façade altered ca. 1970 **NC**

28 Commercial Building (127-0857-0114), ca. 1909, Italian Renaissance, two story, Carl Ruehrmund, architect

100 Block

100 Commercial Building (127-0857-0099), ca. 1909, Italian Renaissance, three story, C. G. Craigwell, architect

102 Commercial Building (127-0857-0100), ca. 1909, Italian Renaissance, three story, C. G. Craigwell, architect

104 Commercial Building (127-0857-0101), ca. 1909, Italian Renaissance, three story, C. G. Craigwell, architect

106 Commercial Building (127-0857-0102), ca. 1909, Italian Renaissance, three story, C. G. Craigwell, architect

108 Commercial Building (127-0857-0103), ca. 1909, Italian Renaissance, three story, C. G. Craigwell, architect

110 Commercial Building (127-0857-0104), ca. 1909, Italian Renaissance, three story, C. G. Craigwell, architect

112 Parking Deck (127-0857-0105), 1985, eight story **NC**

118 Commercial Building (127-0857-0106), 1948, Modern, two story, Ballou & Justice, architects, *appears to be a Modern façade on a ca. 1910 commercial building*

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 Page 9

1997 Inventory with annotations:

Buildings listed in the inventory as noncontributing were built after 1956 or have been altered to such a degree that they no longer contribute to the architectural character of the district. All annotations are shown in italics.

Broad Street (East)

200 Block

219 Central National Bank (127-0309/127-0857-0093), 1929, Art Deco, nineteen-stories, John Ebersson, architect

300 Block

319-321 W. T. Grant Store (127-0857-0059/127-5275), 1939, Modern, two-story, Baskervill & Son, architect

500 Block

501 – 509 Woolworth's (127-0857-0081), 1954, Modern, Carneal & Johnson, architect.
The building was demolished in 2004 as part of the rehabilitation of the former Miller and Rhodes property.

600 Block

601 – 629 Parking Lot (*See 612- 616 East Grace Street*)

Foushee Street (North)

100 Block

109 – 111 Edison Apartments (127-0857-0078), 1925, Renaissance Revival, three-story, Carneal & Johnson, architects

113 Kitchen, Royal Parrish House (127-0317/127-0857-0079), 1840, Greek Revival, two-story

200 Block

207 – 209 Commercial Building (127-0857-0090), ca. 1890, Italianate, three-story

Franklin Street (East)

100 Block

116 Medical Arts Building (127-0857-0066), 1922, Classical Revival, seven-story, Henry T. Barnham, architect

200 Block

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 10

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- 210 Milton Glaser Associates (127-0857-0065), 1928, Georgian Revival, two-story, W. Duncan Lee
- 212 Bausch & Lomb (127-0857-0064), 1940, Streamlined Moderne, two-story
- 214 Yonan Persian Rugs (127-0857-0063), 1938, Art Deco, two-story, Carl Linder, architect
- 400 Block
- 422 Imperial Tobacco Building (127-0857-0062), 1923, Neo-Classical, three-story, Neff & Thompson, architects
- 500 Block
- 508 Commercial Building (127-0857-0083), ca. 1930, Classical Revival, three-story
- 600 Block
- 616 Franklin Federal Savings and Loan (127-0857-0061), 1940, Modern Movement, two-story, Edward Francis Sinnott, architect
- 700 Block
- 700 – 718 Virginia Railway and Power Company (127-0857-0060), 1912, Neo-Classical, twelve-story, Alfred Charles Bossom, architect
- Grace Street (East)**
- 00 Block
- 2 Restaurant (127-0857-0052), 1930, Spanish Colonial Revival, one-story
- 4 - 10 Store for William J. Anderson (127-0857-0051), 1927, Spanish Colonial Revival, two-story
- 12 Store (127-0857-0050), ca. 1925, Late 19th and Early Twentieth Century American Movement, one-story
- 26 Commercial Building (127-0857-0049), ca. 1945, one-story, brick with concrete block addition, altered **NC**
- 11 Commercial Building (127-0857-0053), 1928, Spanish Colonial Revival, two-story
- 13 – 17 Ragland Row (127-0317/127-0857-0096), 1858, Greek Revival, three-story
- 100 Block
- 106-108 Sydnor and Hundley Building (127-0857-0080), 1931, Art Deco, five-story,

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 11

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- 110-122 Carneal and Johnson, architect
Southern Bank Building (127-0857-0042), 1956, *the Southern Bank building was demolished and replaced in 1998 by a Wachovia Bank branch* **NC**
- 101 Richmond Art Company (127-0222/127-0857-0095), 1919, Classical Revival, three-story, W. Duncan Lee, architect
- 103 Joseph P. Winston House (127-0222/127-0857-0094), 1874, Second Empire, three-story
- 105 Commercial Building (127-0857-0048), ca. 1926, Classical Revival, two-story
- 109 Commercial Building (127-0857-0047), ca. 1926, Classical Revival, two-story
- 111 Investment Realty Company building (127-0857-0046), 1930, Art Deco, one-story, Henry Carl Messerschmidt, architect
- 115 Commercial Building (127-0857-0045), 1958, one-story, Altered **NC**
- 117-119 Commercial Building (127-0857-0044), 1932, Art Deco, one-story
- 121 Hammond Flower Shop (127-0857-0043), 1923, Neo-Classical Revival, three-story, William Lawrence Bottomley, architect
- 200 Block
- 200-206 Corley Company (127-0857-0034), 1923, Neo-Classical Revival, one-story, Luther P. Hartsook, architect
- 208 – 212 O. P. Brisner Store (127-0857-0033), 1930, Art Deco, two-story, Henry Carl Messerschmidt, architect
- 214 Corley Company Building (127-0857-0032), 1928, Spanish Revival, three-story, Carneal & Johnson, architects
- 222 Grace Street Arcade (127-309/127-0857-0092), 1928, Neo-Classical Revival, four-story, John Eberson, architect
- 201 Parking Deck (127-0857-0041), 1975 **NC**
- 211 Wallerstein Residence (127-0857-0040), 1886, Richardsonian Romanesque, three-story, storefront added ca. 1925, *damaged by fire April 2007*
- 213 George D. Wise Residence (127-0857-0039), 1881, Richardsonian Romanesque, three-story, Capt. Marion Johnson Dimmock, architect, storefront added ca. 1925, *damaged by fire April 2007*
- 215 Samuel Cohen Residence (127-0857-0038), 1889, Richardsonian Romanesque, three-story, storefront added ca. 1925, *damaged by fire April 2007*
- 217 T. E. Gill Residence (127-0857-0037), 1882, Richardsonian Romanesque, three-story, commercial storefront added ca. 1925

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 12

-
- 219 S. D. Crenshaw Residence (127-0857-0036), 1892, Richardsonian Romanesque, three-story, storefront added ca. 1925
- 223 White Tower Restaurant (127-0857-0035), 1953, Modern, one-story **NC**
- 300 Block
- 300 Lombardy's Confectionary (127-0857-0029), 1876 with a 1923, Classical Revival, two-story, storefront addition, Carl Linder, architect
- 302 Building and Loan Association Building (127-0857-0028), 1929, Hartsook and Sinnott, architects, remodeled ca. 1950, Modern, two-story, altered **NC**
- 304 P. C. Abbott Commercial Building (127-0857-0027), 1930, Art Deco, two-story, W. Harrison Pringle, architect
- 306 Commercial Building (127-0857-0026), 1928, Art Deco, three-story, Carl Linder, architect
- 308-312 Commercial Building (127-0857-0025), 1932, Art Deco, two-story, Carl Linder, architect
- 314 Commercial Building (127-0857-0024), 1930, Art Deco, one-story
- 316 Commercial Building (127-0857-0023), ca. 1910, Late 19th and Early 20th Century Revivals, three-story
- 318-322 Commercial Building (127-0857-0022), 1930, Late 19th and Early 20th Century American Movements, two-story, W. Harrison Pringle, architect
- 301 Grace Street Bank and Trust Building, (127-0857-0031), 1922, Classical Revival, Marcellus Wright, architect. *The building was demolished in the 1990s as part of the expansion of the Richmond Times Dispatch building.*
- 333 *The Richmond Times Dispatch arcade, 333 East Grace Street, and the News Leader-Times Dispatch Printing Building, 302-316 East Franklin Street, both built in 1949, and designed by Baskervill and Son in the International Style were demolished in 2000. The Richmond Times Dispatch (Media General) built new offices that filled the block bound by Grace, Franklin, 3rd and 4th streets. The portion of the building facing 4th Street was retained. (See 110-114 North 4th Street, 127-0857-0030)*
- 400 Block
- 400 Grace American Building (127-0857-0018), 1922, Chicago Style, eleven-story, Marcellus Wright, architect
- 402 American National Bank (127-0857-0017), 1924, Classical Revival, two-story
- 404 W. W. Foster Studios (127-0857-0016), 1927, Spanish Revival, four-story, Henry Thomas Barnham, architect

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 13

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- 406-410 Kaufman and Company (127-0857-0015), 1922, Classical Revival, one-story, Carneal & Johnson, architects
- 412 Shepard's Store (127-0857-0014), 1926, Georgian Revival, two-story
- 416 - 418 Stieff Piano Company (127-0857-0013), 1923, Spanish Revival, three-story, Linder & Philips, architects
- 420 – 422 Montaldo's (127-0857-0012), 1923, Georgian Revival, two-story, Linder & Philips, architects
- 424 Commercial Building, W. J. Anderson (127-0857-0011), 1929, Art Deco and Spanish Revival, two-story, Carneal & Johnson, architects
- 401 – 403 Bank of Virginia (127-0857-0021), 1949, Modern, two-story, Baskervill & Son, architect
- 405 Tompkins Residence (127-0857-0020), ca. 1820, Federal; three-story, ca. 1920, one-story, Classical Revival store front added
- 409 – 411 Centenary United Methodist Church (127-0321/127-0857-0091), 1843, Greek Revival, two-story with tower, John and Samuel Freeman, architects; Alterations 1874, Gothic Revival, Albert L. West, architect; Sunday School building, 1929, Gothic Revival, Charles M. Robinson, architect
- 415 Methodist Episcopal Publishing House (Cokesbury) (127-0857-0019), 1921, Italian Renaissance, five-story, Carneal & Johnson, architects
- 500 Block
- 500-512 Miller and Rhodes (127-0857-0005/127-5011), 1922, Art Deco, seven-story, Starrett & VanVleck, architects
- 501 Commercial Building (127-0857-0009), ca. 1940, Modern, one-story
- 503 – 507 Commercial Building (127-0857-0009), ca. 1940, Georgian Revival, two-story
- 509 – 513 Commercial Building (127-0857-0008), ca. 1940, Georgian Revival, two-story
- 515- 521 Commercial Building (127-0857-0007), ca. 1925, Italian Renaissance, two-story
- 525 – 529 Berry-Burke Building (127-0857-0006), 1928, Italian Renaissance, four-story, Baskervill & Lambert, architects
- 600 Block
- 600 – 608 Loew's Theater (127-0324/127-0857-0090), 1927, Spanish Revival, three-story, John Eberson, architect
- 612 – 616 Thalhimer's Department Store (127-0857-0003/127-5307), 1939, Art Deco, Tausig and Fleisch, architects; 1939, Modern, Carneal & Johnson, architects.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 14

The 601 – 629 East Broad Street portion of the building was demolished in 2004.

603 – 619 Atlantic Life Building and Parking Deck (127-0857-0004), parking deck 1950, office tower 1959, Modern Movement. *The Atlantic Life Building and parking deck were demolished in 2003 for a parking lot.*

700 Block

700 Thalhimers Brothers' Business Office (127-0857-0001/127-0792), 1911, Chicago, five-story. *The building was demolished in 2004 for the construction of the Federal Courthouse, completed in 2008.*

701 – 703 Chesapeake and Potomac Telephone Company (127-0857-0002), 1929, Art Deco, eleven-story, Voorhees, Gmelin and Walker, architects

Grace Street (West)

00 Block

1 Commercial Building (127-0857-0054), 1959, No Style Listed, one-story metal clad **NC**

3 Mallory House (127-0857-0055), 1875, Italianate with ca. 1920 storefront addition

5 John Kolbe Restaurant Equipment Company (127-0857-0056), 1923, Spanish Revival, Carl Linder

9 Commercial Building (127-0857-0057), 1937, *Stripped Classicism, two-story, Carl Messerschmidt, architect. First story heavily altered.* **NC**

11 Commercial Building (127-0857-0058), ca. 1937, Stripped Classicism, one-story, similar to adjacent building designed by Carl Messerschmidt. *The 1997 inventory indicated that this was a 1915 building designed by Marcellus Wright. Further investigation indicates that a one-story storefront was added to the 3-story 1915 building and after 1952 the 3-story building was demolished and the 1-story addition retained and expanded.*

2nd Street (North)

114 Carriage House (127-0857-0074), ca. 1905, French Eclectic, 1 ½-story

200 Block

201 Corley Company (127-0857-0075), 1923, Neo-Classical Revival, one-story, Luther P. Hartsook, architect

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 15

203 United States Post Office Central Station (127-0857-0076), 1910, Classical Revival, one-story

3rd Street (North)

100 Block

114 - 118 Commercial Building (127-0857-0071), 1901, Spanish Revival facade added ca. 1920

200 Block

207 Steamer Company B (127-0857-0073), 1877, Italianate, three-story
209 Commercial Building (127-0857-0072), 1879, Victorian, three-story

4th Street (North)

100 Block

110 – 114 The News Leader (127-0857-0030), 1923, Beaux Arts, three-story, Baskerville and Lambert, architects. (See 333 East Grace Street)

111 Richmond Radio Corporation (127-0857-0087), 1948, Modern, four-story, Carneal & Johnson, architects. *Refaced in 2000 as part of the Media General expansion* **NC**

5th Street (North)

100 Block

110 Howard Johnson's Restaurant and Ice Cream Shops (127-0857-0077), 1948, Modern, one-story, Joseph A. Cicco, architect, altered **NC**

112 – 114 Commercial Building (127-0857-0070), possibly built as early as 1911 and altered in 1938 for use as a cafeteria (Max A. Bernhardt, architect) and altered again in 1947 (Marcellus Wright, architect) for retail use, Modern, three-story

101 Hotel John Marshall (127-0857-0069), 1927, Classical Revival and Art Deco, fourteen-story, Marcellus Wright, architect

200 Block

206 Parking Lot. *The 1938 Commercial Building (127-0857-0086) designed by Carl Linder was demolished in 2004 as part of the Broad Street Redevelopment project.*

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 7 **Page** 16

6th Street (North)

100 Block

101-107 Richmond Garage (127-0857-0068), 1927, Art Deco, four-story, Lee, Smith & Van der Voort, architects

7th Street (North)

100 Block

100-102 Wallerstein and Moore (127-0857-0067), 1909, Classical Revival, two-story, Carl Ruehrmund, architect

104 – 106 Commercial Building (127-0857-0088), ca. 1909, two-story, *was built as part of the adjacent row 100-102 North 7th Street but the façade was altered in the 1950s* **NC.**

108 Commercial Building (127-0857-0084), 1917, Classical Revival, two-story, E. L. Bass, builder

112 Parking Lot (127-0857-0089) *the 1909, two-story, commercial building, designed by D. Wiley Anderson was demolished in 2003.*

114 - 116 Parking Lot (127-0857-0085) *the 1895, two-story, commercial building, designed by Carl Ruehrmund, was demolished in 2003.*

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 17

Narrative Statement of Significance

Note: The following discussions are intended to supplement Section 8 of the original Grace Street Commercial Historic District, especially in understanding the connection between developments on Broad, Grace, and Franklin streets and how this development relates to the expanded period of significance.

Summary Statement

The significance of the Grace Street Commercial Historic District is based on the evolution of the Grace and Franklin Street corridors from one of Richmond’s most desirable residential neighborhoods to the city’s premier retail center. This transition was influenced by development on Broad Street and the migration of residential development to the west. During the late nineteenth century, Broad Street became the retail and entertainment core of the city, and in the early twentieth century with Broad Street almost completely developed, retail establishments began to move south to Grace and Franklin streets. The construction of “Theater Row,” a collection of six theaters, built between 1899 and 1924, in the 600 to 800 blocks of East Broad Street helped bridge the racial and social divide that Broad Street represented. Commercial and retail development was interrupted by the Depression and World War II and the downtown core was slow to recover. In the 1950s, 1960s and early 1970s, with a few exceptions, development was carried out by state and local government. Because of the scarcity of private development in downtown, buildings built between 1945 and 1959, take on greater meaning especially those that display the Modern and International styles of architecture. These buildings also represented the work of some of Richmond’s finest architects, whose careers spanned the twentieth century.

Criteria Statement

The expanded and amended Grace Street Commercial Historic District is eligible for listing on the National Register of Historic Places under Criteria A and C in the areas of Commerce and Architecture, respectively. The district illustrates the transition of the Grace and Franklin Street corridors from a residential neighborhood to a commercial district as Broad Street and Richmond became a regional retail and entertainment center. The district contains mid- to late-nineteenth century residential architecture as well as early- to mid-twentieth century commercial architecture including a large collection of buildings of modern design. The period of significance for the district, when listed in 1998, was 1820 to

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 18

=====

1946. This amendment extends the period of significance to 1956 to incorporate a prime example of International Style architecture in downtown Richmond.

Historic Background

Broad Street Development

Mayo's 1737 plan for Richmond included Broad Street from 17th to 25th streets and the 1769 annexation extended Broad Street to Adams Street on the west. With the construction of the Capitol in 1785, taverns and churches began to spring up around the corner of Broad and 12th streets. By 1816, the population west of 17th Street had increased to such a degree that a market was established at Broad and 6th streets. By 1836, the Richmond, Fredericksburg, and Potomac Railroad had extended tracks from the west down the center of Broad to its station on the northwest corner of 8th and Broad. Broad Street's fate as a commercial corridor was cemented by the evacuation fire of 1865, when many of the burned out businesses from Main Street found accommodation on Broad. Broad Street's importance was further reinforced by the construction of horse car tracks and later electric street car lines down the middle of the thoroughfare. In the late-nineteenth and early-twentieth centuries, Broad Street was the retail and entertainment center for the region. Many would also argue that the street was the divide between white commercial enterprise to the south and African-American establishments to the north and northwest.

The social class, gender and racial divisions of Richmond were evident in Broad Street's shopping district. The south side of the street was home to the department stores, fine shops, jewelers and restaurants that drew in the middle class and elite white women, who were otherwise not welcome in the hustling male world of business. The city's largest dry goods merchants, Miller & Rhodes and Thalhimers, were evolving into elegant department stores...The north side of the street, however, was home to saloons and barbershops, which were still places patronized exclusively by men. Shops serving the African-American community in Jackson Ward were also on that side. The opening on Broad Street's north side of increasingly elaborate theaters, which sought to attract the white middle class family trade, plus the traditional male amusement seekers and black families, represented a new bridge of Broad Street's social divide. These new theaters intermingled the previously separated spheres of male and female, rich and poor, black and white.⁴

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 19

Downtown Richmond has seen two significant periods of commercial activity. The first period of commercial expansion lasted from 1919 until the early 1930s, when the Great Depression and World War II all but halted downtown development. The rapid transition of Grace and Franklin streets from a residential neighborhood to a retail core took place during this time period. Beyond the hardship of the Great Depression and World War II, another reason for the lack of downtown development was the difficulty of acquiring property in downtown because much of it was held in private hands. In a 1956 appraisal report prepared by Elam and Funsten, it was alluded to that a large purchase would not have been possible except when an estate was being liquidated. The report went on to tout the importance of a location on Broad near 6th Street. "Broad Street at this location is considered one of the most important, being across the street from some of the oldest and largest retail and department stores and only one block from others."⁵

From the 1950s and early 1960s comparatively little building was done in downtown Richmond. "It was in the late 1960s when large scale construction finally resumed and continued into the 1970s to early 1980s, with some of the largest developments in the history of the city."⁶ Much of this development on Broad Street and to the north was carried out by local and State governments. City sponsored projects included the Health, Safety, and Welfare building (1962), City Hall (1971), Coliseum (1972), and Project One office building (1982). A number of buildings were constructed on the Medical College of Virginia campus on the north side of Broad Street at the eastern end of downtown in the 1950s, 1960s and 1970s as well as a number of large scale state office buildings south of Broad.

Architectural Analysis

The buildings added to the district are in the same styles and executed by many of the same architects as those discussed in the 1998 nomination. The Stewart-Lee House on Franklin Street adds to the understanding of the large, free standing, Greek Revival houses that once lined Grace and Franklin Streets. Ragland Row, 13-17 East Grace Street, built in 1858 at the west end of the district, shares a similar three-story, three-bay form with the Stewart-Lee House but the row incorporates Italianate elements such as applied door surrounds, window hoods and a bracketed cornice. The Ragland Row carriage house is a good example of the simple, antebellum, utilitarian dependencies, of which few survive city wide, that were often associated with "town" houses. The Mayo House is the only Romanesque Revival house in the district that was not altered by the addition of a storefront in the 1920s. The addition of the early-twentieth century commercial buildings in the 00 and 100 blocks of 8th Street gives a full spectrum of the evolution of commercial

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 20

architecture in the district from the Classical Revival to the modern movement. The YMCA building, Second Baptist Church and the National Theater are excellent examples of the Classical and Renaissance Revival styles that were popular from the 1920s to the 1940s. The YMCA building is a rare example of Georgian Revival in downtown Richmond, a style that was more readily suited for the grand houses on Monument Avenue. While the scale and grandness of the YMCA were greater than anything that would have been built in colonial Virginia, the details are executed with precision.⁷ As discussed earlier, the former Second Baptist Church building is a text book example of Roman inspired classical architecture. The National, like the Loew's Theater (on Grace Street), is of the theater genre that offered the patron an elaborately designed experience in both its interior and exterior architecture. "This type of spectacular movie palace best typifies the architecture of the vibrant 1920s."⁸ Prior to this new generation of monumental theaters, theaters had been hidden away or part of a larger building.

The expansion of the period of significance calls for a more thorough examination of the Modernist buildings in the district. In 1954, Franklin Federal Savings and Loan Association announced plans to construct a new headquarters building of modern design on the corner of Broad and 7th streets. The new building would be faced with granite, limestone and brick, and would incorporate reinforced concrete and structural steel. The new building was to be designed by Edward F. Sinnott.⁹ The Franklin Federal building is part of the stylistic evolution of downtown Richmond from the late-nineteenth and early-twentieth century revivalist buildings to the International style of the mid-twentieth century. It also illustrates Edward Sinnott's evolution as an architect from a traditionalist to a modernist.

Modernism in architecture had its beginnings in the early-twentieth century. Early modernism, now recognized as Art Deco, was a simplification of the previous Neo-classical movement. Decorative elements were based on more exotic motifs and design elements were reduced to their basic geometric forms. Art Deco not only found expression in architecture but was articulated in all manner of decorative and graphic arts. An international movement, Art Deco had its roots in Paris in 1900 with the formation of La Société des Artistes Décorateurs. Eliel Saarinen's 1904 train station in Helsinki, Finland is seen by many as the first expression of Art Deco decorative ideas in architecture. Eliel Saarinen's 1922 submission for the Chicago Tribune building competition influenced American architecture as seen in the 1923 Barclay-Vesey building in lower Manhattan. Art Deco was opulent, luxurious, elegant and dramatic and was incorporated into all manner of buildings from small shops and cinemas, to banks and corporate buildings. Art Deco influences are seen in many of the buildings, from the small shops to the Central Fidelity Bank, in the Grace Street Commercial Historic District

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 21

=====

A consequence of the Great Depression, Moderne architecture arose as a reflection of the austere times and a reaction to the opulence of Art Deco. Unnecessary decoration was gone, corners were rounded, and exotic materials were replaced with concrete and glass. Like Art Deco the ideals of Moderne were incorporated into all forms of commercial design and not just architecture. Despite their influence and use, Henry-Russell Hitchcock and Philip Johnson would argue that Art Deco and Moderne, like the preceding revivalist architecture, were not styles of architecture because they failed to combine modern structure and design.

The nineteenth century failed to create a style of architecture because it was unable to achieve a general discipline of structure and of design in the terms of the day. The revived 'styles' were but a decorative garment to architecture, not the interior principles according to which it lived and grew... Thus the chaos of eclecticism served to give the very idea of style a bad name in the estimation of the first modern architects of the end of the nineteenth and the beginning of the twentieth century.¹⁰

The International style, a name coined by Hitchcock and Johnson in 1932, had its beginnings in post World War I Germany with the Bauhaus. Begun in 1919, in Weimar, Germany the Bauhaus was principally an art school where craft and traditional mediums were used in new and innovative ways. But under the guidance of the first director, Walter Gropius, a department of architecture was established. Under Gropius and two subsequent directors of the architecture department, Hannes Meyer and Ludwig Mies van der Rohe, the Bauhaus would develop a style that would have a profound effect on art, architecture, graphic, interior and industrial design, and typography for several decades. The Bauhaus moved to Dessau in 1925 and to Berlin in 1932 before being closed by the Nazi regime in 1933. Many of the leaders in the Bauhaus immigrated to the United States and became the heads of many prestigious design schools. At the heart of the International style was the tenant that "form follows function" and three aesthetic principles:

emphasis upon volume – space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and lastly, dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament.¹¹

By rejecting the trappings of the past, Modernism as a style of architecture was tied to power

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 22

and the United States' new found imperialism of the post World War II era and, as such, by the 1950s it was the prescribed style for all buildings.¹² "The tendency was to strip older styles of the ornamental and decorative features which were believed to cover or hide their true essence. From this emerged the architecture of modern Richmond."¹³ Many of the retail and commercial buildings in the Grace Street Commercial Historic District are in the early Modern styles of Art Deco and Moderne. The Central National Bank, built in 1929 and designed by John Ebersson, is Richmond's monument to the Art Deco with its smooth skin, geometric form and decoration, and its opulent banking lobby. Miller and Rhoads and portions of the Thalhimers Department store, the C&P Telephone Company building, and the News Leader are all excellent examples of Art Deco architecture in the City of Richmond and located in the district. Another fine example of Art Deco design in downtown Richmond is the first building Edward Sinnott designed for Franklin Federal in the 600 block of East Franklin Street. The first Franklin Federal building, completed in 1940, is a restrained post-depression example of Art Deco design except for the two stylized eagles which "are among the city's last efforts at large-scale architectural ornamentation."¹⁴ Sinnott is known to have produced two other Art Deco buildings, the 1937 Robinson Theater in Church Hill and the 1940 Henrico Theater. Both of which are subdued examples and departures from the revivalist buildings he designed while in partnership with Luther P. Hartsook.

There are few examples of Streamlined or Moderne architecture in downtown Richmond. The W. T. Grant Store, 321-323 West Broad Street, built in 1939, was designed by Baskervill and Sons Architects. The Grant Store is two stories in height with a store front on the first story. The second story is clad with limestone and punctuated by windows with projecting frames. An interesting feature of the building is the curved glass block wall on the northeast corner. The 1949 Bank of Virginia, also by Baskervill and Sons, has a curved corner entrance, smooth limestone skin and square framed windows on the second story. Another interesting example is 212 East Franklin Street, a small commercial building built of brick in the 1940s. It has a pair of recessed entrances with curved vestibules and the second story is defined by horizontal bands of corbelled bricks that curve out over the wall plane of the first story.

The 1939 addition to Thalhimers, designed by Carneal and Johnson, and located on the northwest corner of Grace and 7th streets, is an example of the unadorned architecture that began to appear in downtown Richmond in the late-1930s and 1940s. This four story building has an open store front on the first story and the upper three floors are clad with a limestone skin with strong horizontal bands of windows contained within projecting frames. The only decorations on the building are red granite panels on the south elevation. The Woolworth's building, also designed by Carneal and Johnson, was constructed in 1954. The

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 23

building featured an open store front on the first story and limestone cladding on the upper three floors. The upper three floors had strong horizontal bands of windows unified by projecting frames. The northwest corner of the building was accented by a vertical, blade sign and red granite panels that wrapped the corner. The Woolworth's building was demolished in 2004 as part of the redevelopment plan for the former Miller & Rhodes building. Richmond's ultimate example of the International style was the 1950s printing plant for the Richmond Times-Dispatch. The five story limestone and glass building was demolished in the 1990s. Edward Sinnott contributed to this genre of buildings in 1952 with the design of a two-story office building in the 300 block of West Main Street. Here the use of pre-cast concrete distinguishes this building from the others. Sinnott's other contribution to the International-style buildings in downtown is his second Franklin Federal building at 626 East Broad Street.

The form of the Franklin Federal building is directly tied to the belief that form follows function. The basic box was driven by the open lobby on the first floor and the flexible, utilitarian offices on the upper floors. The mechanical functions of the building were further isolated and defined by two boxes on the roof – the elevator penthouse and the fifth story on the north side of the building. The structure of the building, reinforced concrete and steel, was not overtly expressed but was implied in the corners that extended to the ground and in the horizontal bands of windows. While the Franklin Federal building has a smooth white or gray wall surface as required rather than incorporating a concrete surface, the building uses limestone panels. The use of red granite accents appears to be derived from the nearby Thalhimers and Woolworth buildings. Sinnott used this dark material in such a way as to create the sense of voids and further emphasize the structure of the building.

In 1955, as the Franklin Federal building was being constructed, the late-nineteenth century facades of the Thalhimers Department store, directly across Broad Street, were unified by covering them with an aluminum skin. In the 1960s, the high-rise American National Bank building, at 10th and Main streets, was clad with aluminum. The first story was heavily altered and the projecting cornice was removed. In 1971, the Richmond Coliseum, an aluminum-clad domed building, located one block north of Franklin Federal, was built. In 1974, the exterior of the Franklin Federal building was clad in anodized and bronze aluminum as part of an architectural trend in downtown Richmond and as an attempt to present a modern image to the public. In 2008, the aluminum cladding was removed and much of the building's 1956, International style appearance was intact and the missing elements have been restored.

Architects

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 24

C. G. Craigwell and Claude K. Howell, architects for buildings in the expanded boundaries, were not discussed in the 1998 nomination, and the inclusion of the 1956 Franklin Federal building provided additional information about Edward F. Sinnott, the architect for two other buildings in the district. The work of Hans Gassman will also be discussed because of the significance of the mural in the 1956 Franklin Federal building. In his book, Architecture in Downtown Richmond, Robert P. Winthrop identified C. G. Craigwell as the architect for the storefronts in the 100 block of North 8th Street. Unfortunately, no additional information regarding Mr. Craigwell or his career has been discovered. Claude K. Howell, the architect for the National Theater, perhaps best known for his theater designs in Virginia, North Carolina and Georgia, was also responsible for ten dwellings on Monument Avenue. Little is known about the early life and training of Claude K. Howell, except that he was born in Ohio around 1877 and had an active architectural practice from 1904 to 1940.¹⁵ Between 1906 and 1912, Howell designed ten dwellings on Monument Avenue that “reflected both late Victorian boldness and new academic sophistication.”¹⁶ After 1911, his career seems to have been given over to theater design. In a 1916 notice he was described as the “architect for the Keith Circuit” with theaters designed by him “identified in Richmond, Lynchburg, and Danville, Virginia; in Greensboro, North Carolina; in Savannah, Thomasville, Americus, Atlanta, Augusta, and Athens, Georgia; and in Charleston and Fort Moultrie, South Carolina.”¹⁷ The three-part Italian Renaissance composition of the façade at the National Theater is seen in a smaller scale at the Lucas Theater designed by Howell and built in Savannah, Georgia in 1921. The National Theater and the Loew’s Theater on Grace Street are the remaining examples of grand theaters in downtown Richmond built in the 1920s when the design for movie theaters was “taken as serious architecture.”¹⁸

Edward Francis Sinnott, Sr. (1890-1975)

Edward Francis Sinnott’s career spanned over a half century from the 1910s to the 1960s. While his practice has been described as specializing in “school and institutional design and in restoration work”¹⁹ his body of work is far more diverse. The evolution of his modern design work is illustrated by his design of two buildings for Franklin Federal Savings and Loan that are located in the Grace Street Commercial Historic District. The first building he designed for Franklin Federal is located at 616 East Franklin Street. It was dedicated on April 5, 1941 and represented Franklin Federal’s arrival in downtown Richmond from Sandston in Henrico County. This 1941 building has been described as “arguably one of the most significant surviving Art Deco commercial buildings in Richmond today.”²⁰ The second Franklin Federal Savings and Loan building at 626 West Broad Street was dedicated on February 1, 1956 and represents Sinnott’s architectural versatility to adapt his

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 25

designs to the current taste. Sinnott served on Franklin Federal Savings and Loan Association's Board of Directors from February 1939 until his death on December 10, 1974.

Edward Francis Sinnott was born June 27, 1890 in Philadelphia, Pennsylvania to Patrick and Alice (McGuiness) Sinnott, Irish immigrants. The family had moved to Richmond by 1900. Sinnott began his career as an architectural draftsman in 1912 after graduating from high school.²¹ In 1917, on his Military Service Record, Sinnott listed his occupation as an architectural draftsman and his employer as the firm of Noland and Baskervill. On this same document he also stated that he had not attended college. Sinnott served in the Supply Company of the 1st Virginia Field Artillery from May 1917 until October 1919 where he rose from the rank of private to Second Lieutenant. Upon discharge from the Army he returned to his career as an architectural draftsman and Associate Architect.²² For a brief period, approximately 1919 to 1921, Sinnott was associated with W. Duncan Lee, a master of Colonial Revival style who specialized in country estates and restoration.²³ The 1921 drawings for Cattle Building A at the State Fair Grounds lists the architects as L. P. Hartsook and Edward Sinnott, likely one of their first collaborations. Hartsook was also a former draftsman in the office of W. Duncan Lee and like his teacher specialized in large residences and restoration projects. Sinnott became a registered architect in 1925.²⁴ On the 1930 construction documents for the Southern Aid Society building, the former Mechanics Bank, located at Third and Clay streets in Richmond, Sinnott was listed as the architect with no mention of Hartsook. During their collaboration, Hartsook and Sinnott, designed residences, churches, apartment buildings, banks, post offices, stores, and renovated several historic houses including Bewdley, King and Queen County.²⁵

In 1934, Sinnott established a self-named independent practice, which produced a diverse array of buildings.²⁶ Between 1934 and 1956, Sinnott "specialized in school and institutional design and restoration work."²⁷ Renovation projects from this period were the Daniel Call and Crozet houses in Richmond, and the Elsing Green House in King William County. Sinnott also worked with the WPA documenting historic houses in and around Richmond.²⁸ Sinnott designed three Art Deco style buildings, the Bill "Bojangles" Robinson Theater on Q Street in North Church Hill, 1937, the Franklin Federal Savings and Loan Company Building, 616 E. Franklin Street, Richmond, and the Henrico Theater, Highland Springs, both in 1940. His practice involved a diversity of project types including warehouses, like the one for the Strietmann Biscuit Company in Scott's Addition, and residences, like 4512 Monument Avenue, for Mr. and Mrs. Abe Rosenbaum. Among his later projects are two International style office buildings, 317-327 West Main Street, Richmond (1952); and the second Franklin Federal Savings and Loan building at 626 East Broad Street, Richmond (1954). In 1956, having completed his Masters degree in

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 26

architecture, Edward F. Sinnott, Jr. joined his father as a partner. Together they designed a number of medical centers and housing developments including the Ashley Terrace and Three Chopt West apartments and a large apartment community in Roanoke. They partnered with Ballou & Justice on St. Mary's Hospital and Carneal & Johnson on the Atlantic Life Building (1959) in downtown Richmond. In the 1960s the firm was closely associated with Paul Gordon, an ambitious developer, for whom they designed the Hampshire Place and Lexington Tower apartments (1965) on Franklin Street in downtown Richmond.²⁹

Hans E. Gassman and the Franklin Federal Savings and Loan Association Mural

Hans-Erich Gassman (Gassmann) was born on April 18, 1907 in Berlin, Germany. He studied at the Academy of Fine Arts in Berlin and the Prado in Madrid,³⁰ as well as the Arts Academy in Cologne, where he was secretary of students in 1932.³¹ Gassman was receiving his training while the Bauhaus was dominating German theories in art and architecture and many of these ideas are reflected in his later work. He received the Berlin City Prize for artists in 1935 and the Prussian Prix de Rome in 1940, which provided him a scholarship at the Villa Massimo, a German art academy in Rome.³² He received an additional art prize in Paris around 1980, and late in life he served as a professor at the European Academy of Fine Arts in Trier, Germany.³³ Hans Gassman and his wife, May, arrived in New York City on March 11, 1947. They sailed from Naples, Italy aboard the "Saturnia".³⁴ It was Gassman's reputation as a conservator of paintings that brought him to New York in 1947 and to the Virginia Museum of Fine Arts in 1948. Gassman conducted conservation work for the Virginia Museum, Virginia Historical Society and Colonial Williamsburg. In 1949, the Virginia Historical Society entrusted Gassman with the restoration and conservation of the "Four Seasons of the Confederacy," murals by Charles Hoffbauer, a noted French muralist.³⁵ Those prominent murals were begun in 1914 but not completed until 1921. Between 1949 and 1965, Gassman had numerous paintings and sculptures in European and American exhibitions. He was awarded First Prize in 1952 from the Valentine Museum for his oil painting "Tobacco Row."³⁶ As part of a Biennial exhibition at the Virginia Museum the following description was given of Hans Gassman and his work:

Hans Gassman, who in recent years has been experimenting with abstraction in both two and three dimensional mediums, is here showing six very traditional pictures. All six are untitled landscapes done in brown monochrome wash.... Gassman, whose full-time profession is restoring and conserving works of art, is known locally for his murals in the Franklin Federal Savings

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 27

and Loan building on Broad Street and in the visitors' centers at Jamestown and Yorktown. Among the prizes he has won are the Prix de Rome and the Prix de Berlin.³⁷

Gassman returned to Germany in 1987 and never returned to the United States. He died in Europe on February 13, 2002. The architect, Edward Sinnott, brought Hans Gassman in as part of the design team for the Franklin Federal Savings and Loan Association building for the purpose of creating a mural for the banking lobby. The mural was designed to not only have a thematic connection to the building but also to be a physical part of the building. The artist, Hans Gassman (1907-2002), wrote that he was:

anxious to coordinate [his] efforts in designing and creating the mural with the architectural elements of the Franklin Federal building. The composition has been arranged in such a way that the vertical lines of the columns carrying the upper floors of the building do not disturb its continuity. The wall itself remains a two-dimensional structure not destroyed by painted three-dimensional illusions. Colors are in harmony with other building materials. The technique used, called sgraffito, which means carving into multi-colored layers of plaster, make it part of the building and the artist a member of the building team. In this way, it is possible to achieve a harmonious integration of the mural into the architecture.³⁸

The sgraffito mural, approximately thirty-seven feet long, covers the west wall of the Loan Department and "dramatically portrays the story of savings and loans and its beneficent effect on the economy of Richmond and Virginia."³⁹ The twelve subjects of the mural in black and white and shades of brown and green depict the circulation of money – "where it is made and how it is spent."⁴⁰ The panels on the ends extend further down the wall and frame the narrower center vignettes. The artist wrote the following description:

Beginning in the left corner of the composition, the subject is Home Building and Family. The builder and home owner study the blueprint, the foreman is looking on, the mason continues building, while a young mother and her children are waiting to move in. Pigeons, flying along the skyline of Richmond, bring grace and peace to the scene. Nearby, two Cardinals play joyfully between branches of a blooming Dogwood, representing the symbols of Virginia. An abstract Ornament leads to the steps of the Jeffersonian Capitol. The two Ladies on the front lawn remind one of Colonial charm as well as present day elegance. Now, let our minds wander with the Two Figures in the

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 28

center, to ancient far countries and times, when money was rare in a barter economy. Coming back to tour Industrial Virginia, we see along the road, beside factories and shipyards, the richness of agricultural production, tobacco and Corn, Pigs and Chickens. The symbols of Good Luck stand for the multitude of good wishes, which the artist and Franklin Federal Savings and Loan Association want to extend to all onlookers, pouring over them out of the Horn of Plenty. But a Penny reminds us of the rewards of saving. The story comes now to a happy end: Children, our greatest asset in the future, dancing to the music of the Italian Organ Grinder, who was seen in the streets of old Richmond.⁴¹

As a result of the Franklin Federal mural, Gassman was commissioned by the U.S. Department of the Interior to design and execute murals for the Jamestown and Yorktown Visitor Centers. The Jamestown mural was executed in mosaic and the Yorktown was a sgraffito mural like that at Franklin Federal.⁴² The visitor centers were constructed by the National Park Service as part of the 350th anniversary celebration of the founding of Jamestown. The two murals were pictorial maps of the Festival area "with its rivers, highways, woods, wildlife, Indians and symbolic ship and shelter."⁴³ The murals were destroyed during the renovation of the visitor centers in the 1970s. The guidebook for the 350th celebration stated: "The work of Mr. Hans Gassman, of Richmond, in decorating the lobbies of the two visitor centers - decorations that amount to exhibits in themselves - was also a notable contribution."⁴⁴

Gassman completed a fourth Virginia mural in 1961 for the Home Federal Savings and Loan building in Norfolk. Also a sgraffito mural, it contains four vignettes depicting sailing ships and figure heads; navigation tools, iron clad vessels, and what appears to be the CSS HL Hunley, submarine; a Wright brothers-like biplane; and a modern ship and space travel. The Home Federal building is currently used as a law office, and the mural is still intact but it has been painted over. Research also revealed that Gassman may have executed other murals in Capri, Munich, and Dusseldorf. The existence, method, and condition of these European murals have not been confirmed, but of his four Virginia murals, the Franklin Federal mural is one of two that survives and the only one in its original condition. Gassman believed that use of sgraffito in commercial buildings was the "harbinger of a new harmony between artist and architect," and that "such a work of art is not added to a building, its part of the building."⁴⁵ "It (sgraffito) is an architectural device which can not be separated from its surroundings without loss of meaning. By the character of its technique it becomes actually and optically a part of the wall to which it is applied, and to ignore this, its dominant feature, would be to rob it of one of its main reasons for existence."⁴⁶

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 29

Sgraffito is a relatively simple decorative technique that involves applying layers of plaster of contrasting colors and then incising and cutting away the layers to create patterns and designs. The technique was used as early as the 13th century but grew in popularity during the Renaissance in Italy and was imported to Germany in the 16th century. In the late-nineteenth and early-twentieth centuries sgraffito reemerged as part of the Art Nouveau tradition as seen in the work of Heywood Sumner, a British muralist and decorator.⁴⁷ Alfred Lys Baldry in his 1902 book, Modern Mural Decoration, gives the following description of sgraffito:

The best effects are obtained by the juxtaposition of flat tints and by the use of well-defined and firmly drawn lines. Much can be done with flowing scroll patterns and arabesques which are not too small in detail; and a strong blocking out of well marked forms is always agreeable if it is managed with intelligence and a proper sense of proportion. When figure subjects are selected they must be handled with a sense of style which hits the right mean between bareness and elaboration of details. Largeness and simplicity are the qualities fittest to seek for, because they come naturally from the most direct use of the medium. The whole treatment is an affair of definite planes, and the more sincerely this fact is recognized the truer will be the relation between the matter and the manner of the art.⁴⁸

At the time that the Franklin Federal mural was being produced it was stated that as far as the artist knew the sgraffito technique had never been used before in the United States.⁴⁹ Unknown to the artist, during the 1920s and 1930s, sgraffito was used in a very limited manner on the West Coast of the United States. The west coast examples are primarily exterior applications and executed in a traditional manner – two color and fine incised lines. The 1926 Astor Column in Astoria Oregon and the 1930 Berkeley Public Library are listed on the National Register of Historic Places. It might be better stated that Gassman's adaptation of sgraffito "is not only unique in this country, but represents an adaptation to modern design, functions and materials which give new vigor to an old technique."⁵⁰ The technique was new enough in the United States that Gassman had to make his own tools to cut through five layers of various colors of plaster to achieve the desired effect. It would take eight months to a year to prepare the creative drawings for the murals and to coordinate the locations of the blocks and layers of colored plaster and less than two days to transpose the images before the plaster dried. Traditional sgraffito used only two colors of plaster and was generally confined to smaller, narrower areas. Gassman's use of multiple colors and his application of the method to large areas were innovative and unique adaptations of a

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 30

=====

traditional architectonic art form. Gassman's work for Franklin Federal was so unique that it generated two articles in the Richmond Times-Dispatch and one in the Richmond News Leader while it was being produced.

The incorporation of a mural in a modernist building was also unusual. Murals in the Beaux Arts tradition were a large part of the prolific period in American art that followed the Civil War, and during the 1930s and 1940s with government sponsored WPA murals, and in more recent years with socially inspired exterior murals.

But the ideals that powered their art – beauty, architectural integration, decorative harmony, classicism adapted to the demands of contemporary relevance – were going out of fashion even as the muralists were painting. A new generation of painters and architects would find those ideals tiresome or pedantic or old-fashioned. Furthermore, a reinvigorated cultural nationalism that emerged soon after 1900 demanded that art in the United States somehow reflect the energies of American society – as bold, modern, and progressive, not clothed in allegory and symbol. After the hiatus of the 1920s – a decade in which few mural projects were commissioned – the WPA projects, the nation's second mural movement – embodied that new sensibility. Equally figurative, but also encompassing many of the stylistic devices of European modernism – disjointed perspective, flat color, hard outlines – the murals of the 1930s depicted U.S. realities such as farmers, mechanics, and factory workers in recognizable spaces and contexts....The 1930s generation, too, would be eclipsed. Even though many of its members got their professional start on WPA projects, the abstract expressionists of the 1940s became critical of the style those projects fostered.⁵¹

The murals of the 1920s and 1930s demonstrated that having a specific subject matter, free of controversial overtones, was essential to the successful popular mural and many of these murals incorporated cubist overtones and iconography that was contemporary and modern.⁵² But, as a whole the modernist produced few murals and the use of murals did not revive for nearly three decades until Chicano artist on the West Coast painted predominantly exterior, temporary murals that addressed immediate community concerns.⁵³ Gassman considered himself a contemporary artist but not a modernist; however it is here in the Franklin Federal mural that the influence of the Bauhaus is evident. Gassman incorporated cubist themes in the borders and general decoration, and he conveys his stories with bold figures of common people, workers, housewives, and children in ordinary settings. Perhaps even more telling is his adaptation of an ancient technique, sgraffito, to a bold and modern

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 8 **Page** 31

=====

application. At the heart of the early Bauhaus movement was the embracing of craft and traditional methods and bringing them into modern application. The Gassman mural was the perfect complement to a Modernist building and a traditional institution.

Conclusion:

The amendment and expansion of the Grace Street Commercial Historic District has provided an excellent opportunity to begin a discussion of modern architecture in downtown Richmond and to see the full spectrum of architectural development. Also by including the north side of Broad Street the full context of retail and commercial development in the downtown core between 8th and Adams Street from 1860 to the late 1950s could be expanded. The buildings incorporated into this expanded nomination either further illustrate context discussed in the original nomination or in the case of the National Theater and the Franklin Federal Savings and Loan building they supplement the context.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 9 **Page** 32

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 9 **Page** 33

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 9 Page 34

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 10 Page 35

GEOGRAPHICAL DATA

UTM References, continued

Zone	Easting	Northing	Zone	Easting	Northing
5 <u>18</u>	<u>284189</u>	<u>4157948</u>	6 <u>18</u>	<u>284006</u>	<u>4158030</u>
7 <u>18</u>	<u>284118</u>	<u>4158167</u>	8 <u>18</u>	<u>284494</u>	<u>4158017</u>

Verbal Boundary Description

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

The following parcels, as identified by the City of Richmond, Assessor of Real Estate, were added to the district boundaries as described in the 1998 nomination:

W0000104003	13-17 W GRACE ST	Parking Lot
W0000104023	20 W FRANKLIN ST	Parking Lot
W0000104022	18 W FRANKLIN ST	
W0000104021	16 W FRANKLIN ST	
W0000104012	2-8 W FRANKLIN ST	
W0000103001	13 W FRANKLIN ST	
N0000005019	626 E BROAD ST	
N0000002026	305-307 N 7TH ST	
N0000002026B	700 – 710 E BROAD ST	
W0000003007	118 N 8 TH ST	
W0000003010	112 N 8 TH ST	
W0000003012	110 N 8 TH ST	
W0000003013	108 N 8 TH ST	
W0000003014	106 N 8 TH ST	
W0000003015	104 N 8 TH ST	
W0000003016	102 N 8 TH ST	
W0000003017	100 N 8 TH ST	
W0000006008	715 E FRANKLIN ST	
W0000006006	709 E FRANKLIN ST	Parking Lot

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 10 **Page** 36

W0000006004	707 E FRANKLIN ST	
W0000006009	28 N 8 TH ST	
W0000006010	26 N 8 TH ST	
W0000006011	24 N 8 TH ST	
W0000006012	20 N 8 TH ST	
W0000006014	18 N 8 TH ST	
W0000006015	16 N 8 TH ST	
W0000006016	14 N 8 TH ST	
W0000006017	12 N 8 TH ST	
W0000024017	400 E FRANKLIN ST	Parking Lot
W0000035006	107-119 N 3 RD ST 100-110 N 4 TH ST 300-324 E FRANKLIN ST 301-333 E GRACE ST	This block has been consolidated into a single parcel since the 1998 nomination. The portion identified as 300-324 E Franklin Street was added to the district

A portion of the parcel W0000004001 (201-217 N. 7th Street, 210-212 N. 8th Street, 701-719 E. Broad Street, 700-720 E. Grace Street) formerly known as 700 E. Grace Street was removed from the district. This block has been consolidated into a single parcel since the 1998 nomination. Please refer to the attached list of owners with tax parcel ID numbers and the annotated parcel maps.

Boundary Justification

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

Since the Grace Street Commercial Historic District was listed in 1998, a number of buildings at the edges and within the district have been demolished. There have also been new buildings constructed within the district. In addition to the demolitions and new construction, three historic districts – Monroe Ward (2000), Main Street Banking (2005), and 5th and Main Street Downtown (2006) – have been listed at the perimeter of the Grace Street Commercial Historic District. The boundaries were amended by examining the areas between the adjacent districts and the new construction and determining if the excluded buildings were related to the context and architectural character of the Grace Street Commercial Historic District. Through this process three areas were added – portions of

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section 10 **Page** 37

the 600 and 700 block of East Broad Street, the 00 and 100 blocks of North 8th Street and the part of the 700 block of East Franklin Street, and the 00 block of West Grace Street. The boundary was also expanded on the north side of Franklin Street in the 300 and 400 blocks because a new building has been constructed that occupies the entire block bound by Grace, 4th, Franklin, and 3rd streets. The boundary was reduced in the 700 block of East Grace Street, because the contributing building in the block was demolished and a new Federal Courthouse built that occupies the entire block bound by Broad, 8th, Grace, and 7th streets.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section Additional Documentation **Page** 38

PHOTOGRAPHIC INDEX

The following information is the same for all photographs:

Property: Grace Street Commercial Historic District Amendment and
Expansion (127-0857)
Location: Richmond, VA
Photographer: Kimberly Chen, Johannas Design Group
Date: May 2009
Photograph File: Virginia Department of Historic Resources
2801 Kensington Avenue
Richmond, Virginia

Photograph Number:

0001 600-700 blocks East Broad Street, Looking Northwest
0002 100 block North 8th Street, Looking Northwest
000300 block North 8th Street, Looking Southwest
000400 - 100 block North 8th Street, Looking Southwest
0005707 East Franklin Street, Stewart-Lee House, Looking South
0006North side 00 Block West Franklin Street, Looking Northwest
000700 Block West Franklin Street, Looking Northeast
000813 West Franklin Street, Looking Southwest

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section Endnotes

Page 39

ENDNOTES

Special thanks must be extended to Judy Mejia, Amy Howard, and Douglas Hicks of the Bonner Center for Civic Engagement, University of Richmond, for their exhaustive research on the life and career of Hans E. Gassman and their unfailing support for this nomination.

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- ⁸ Winthrop, pg. 60.
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- ¹⁶ Sarah Shields Driggs, Richard Guy Wilson, and Robert P. Winthrop. Richmond's Monument Avenue, (The Historic Monument Avenue and Fan District Foundation, 2001) pg. 175
- ¹⁷ Wells and Dalton, pg. 207.
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- ¹⁹ John E. Wells and Robert E. Dalton, The Virginia Architects 1835-1955: A Biographical Dictionary. (Richmond, 1997),pg. 412.
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- ²¹ Franklin Federal Savings and Loan Board Citation following Sinnott's death December 1974.
- ²² War History Commission, State of Virginia, Military Service Record, Sinnott, Edward Francis.
- ²³ Green and Reed, Section 8, pg. 3.
- ²⁴ Wells and Dalton, pg. 412.
- ²⁵ Information on projects associated with Edward F. Sinnott was derived from several sources including Wells and Dalton, Winthrop, and Richmond City Building Permits.

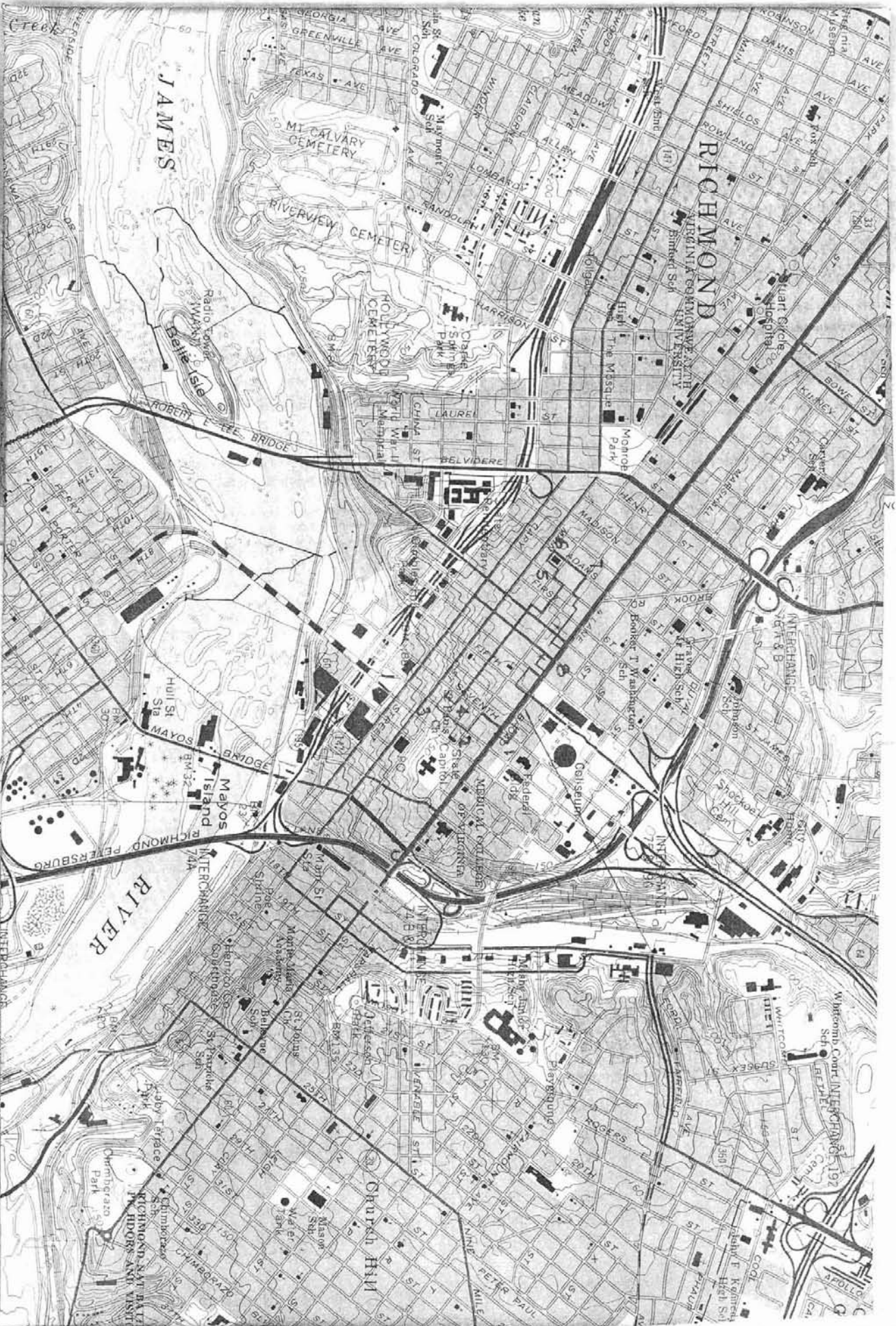
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National Park Service**

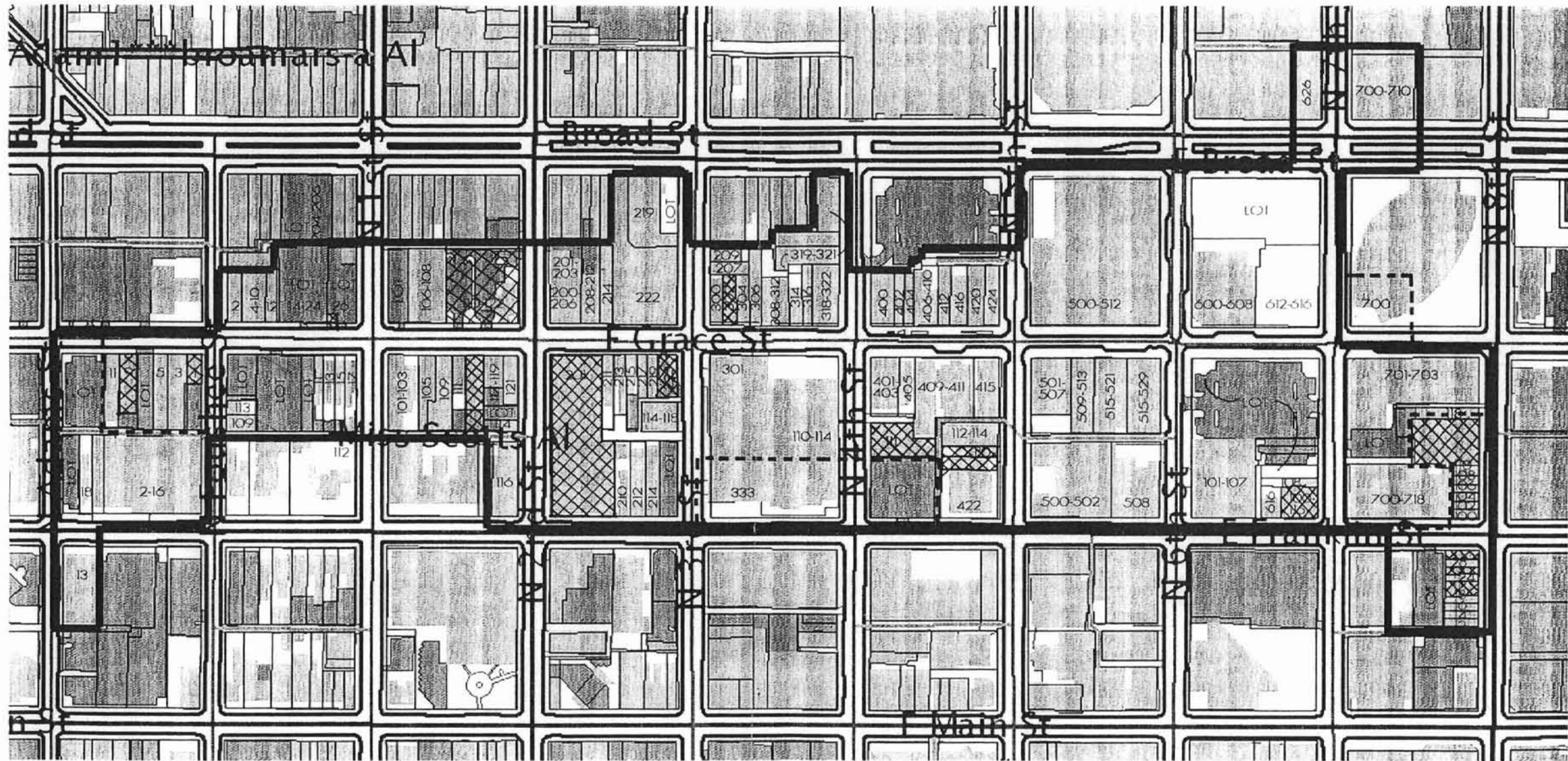
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Name of Property Grace Street Commercial Historic District
Amendment and Expansion (127-0857)
County and State Richmond, Virginia

Section Endnotes **Page** 40

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- ²⁶ Richmond Times Dispatch, "Spans Half Century", 1963.
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- ⁵¹ Bailey Van Hook, The Virgin and the Dynamo: Public Murals in American Architecture 1893-1917, (Ohio University Press: 2003), xviii.
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Grace Street Commercial Historic District Amendment and Expansion (127-0857)
 proposed district boundaries

