

What's Out There[®]

Richmond



Photo by Meg Eastman, courtesy Virginia Historical Society



The Cultural Landscape Foundation (TCLF)

TCLF provides the tools to see, understand and value landscape architecture and its practitioners in the way many people have learned to do with buildings and their designers. Through its Web site, lectures, outreach and publishing, TCLF broadens the support and understanding for cultural landscapes nationwide to help safeguard our priceless heritage for future generations.

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Dear *What's Out There Richmond* Visitor,

Welcome to *What's Out There Richmond*, organized by The Cultural Landscape Foundation (TCLF) with support from national and local partners. The materials in this guidebook will inform you about the history and design of this modern city at the Falls of the James River, a place referred to as “Non-such” by colonists to express its incomparability. Please keep and enjoy this guidebook for future explorations of Richmond’s diverse landscape heritage.

In 2013, with support from the National Endowment for the Arts, TCLF embarked upon *What's Out There Virginia*, a survey of the Commonwealth’s landscape legacy, conceived to add more than 150 significant sites to the *What's Out There* online database. As the program matured and our research broadened, TCLF developed *What's Out There Weekend Richmond*, the tenth in an ongoing series of city- and regionally-focused tour events that increase the public visibility of designed landscapes, their designers, and patrons. The two-day event held in October 2014 provided residents and tourists free, expert-led tours of the nearly thirty sites included in this guidebook and are the result of exhaustive, collaborative research.

The meandering James River has, through the ages, been the organizing landscape feature of Richmond’s development, providing power to drive industry along with a navigable tidal section and canal network for transportation. The city became the governmental seat for the Confederacy and, following the Civil War and the period of Reconstruction, benefitted from the City Beautiful movement, which promoted symmetry, balance, grandeur, and monumentality. Today, Colonial Revival and Modernist styles are apparent amidst Richmond’s picturesque landscape, providing the design framework for parks, college campuses, civic squares, boulevards, suburbs, and cultural institutions.

What's Out There Richmond dovetails with the Web-based *What's Out There*, the nation’s most comprehensive searchable database of historic designed landscapes. The database currently features more than 1,700 sites, 10,000 images, and 900 designer profiles. In 2013 *What's Out There* was optimized for iPhones and similar handheld devices, and now includes *What's Nearby*, a GPS-enabled function that locates all landscapes in the database within a 25-mile radius of any given location.

On behalf of The Cultural Landscape Foundation, I thank you for your interest in *What's Out There Richmond* and hope you enjoy touring these unique sites.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND FOUNDER, THE CULTURAL LANDSCAPE FOUNDATION

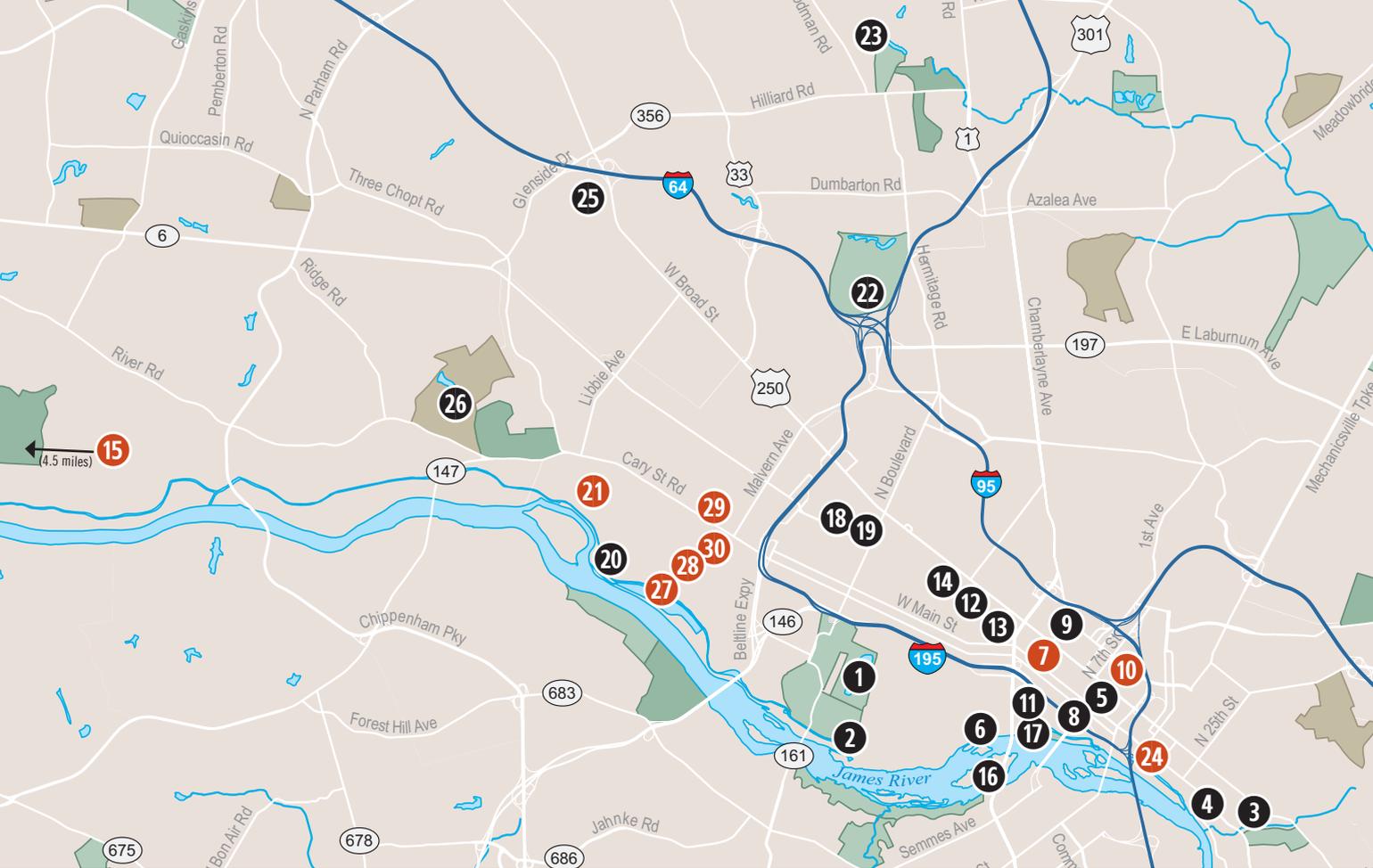


Photo by Roger Foley, courtesy Will Riley and Associates

Focus on Colonial Revival style

Developed in the late 19th and early 20th centuries coincident with the popularization of the landscape architecture and historic preservation professions, this uniquely American design style reflects a nationalistic awareness, appreciation, and pride. Building upon the success of the 1876 Centennial Exhibition in Philadelphia, popular interest in American history flourished. Coupled with industrialization, a nostalgic return to simpler times resulted in the development of the Colonial Revival. Found primarily in the eastern states and replicating idealized and romanticized forms and materials, the style was popularized by landscape architects including Arthur Shurcliff, Ralph Griswold, Alden Hopkins, Ellen Shipman, Charles Gillette, and Morley Jeffers Williams. The Colonial Revival style is found in public parks, institutional grounds, and residential designs.

Often based on Dutch and British examples, compact, well-ordered, symmetrical gardens of perennial plants, herbs, and flowering trees are located in close proximity to homes. Blending formal elements including parterres, allées, and cruciform plans with informal kitchen gardens, the style is both organized and relaxed. Geometric beds often are enclosed by low walls and accessed by axial paths. Highly detailed planting plans create year-round interest and vertical dimensionality by employing low-maintenance ground cover, flowering shrubs, and canopy



Photo courtesy Agcroft Hall

Agcroft Hall

trees, often organized to frame significant views. Pergolas, arbors, fountains, sundials, stone walls, precisely-laid brick walkways, and clipped boxwood hedges are popular elements found in Colonial Revival gardens. Rusticated materials and antique elements provide a sense of permanence and heritage. Among the most popular styles of the 20th century, the historicist appeal of Colonial Revival design endures today.

● Colonial Revival sites

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Byrd Park

Photo by Scott Breakall and Max Myers



Addressing Richmond's growing need for a safe water supply, engineer Wilfred Cutshaw developed the 60-acre New Reservoir Park in 1874 surrounding an elevated lake. To lift water from the James River to the reservoir, Cutshaw designed a granite Gothic Revival pump house centrally located in a park that included lawns, groves, and a waterfall. In 1907 the park was renamed for Richmond's founder William Byrd II and by 1917 the city engineer's office had expanded the park to the north and east and constructed two additional lakes and a small dam. Pathways connected the eastern expansion with the original park through the linear Westover Terrace neighborhood, which bisects the park.

In 1922 a statue of George Washington by Ferruccio Legnaioli was erected and four years later the cornerstone was laid for the 240-foot tall Virginia War Memorial Carillon, designed by architects Cram and Ferguson. Situated in an open lawn and approached via an axial walk lined by hollies and dogwoods, the Georgian-style limestone bell tower was not completed until 1935. Twenty-two years later, the 2,400 seat Dogwood Dell Amphitheater was constructed adjacent to the Carillon on the former site of Cutshaw's dogwood nursery.

Abutting Maymont to the south, Byrd Park has grown to include 287 acres of naturalistic woodlands and open space for both passive and active recreation. Meandering paths connect to tennis courts, the lakes, and the amphitheater and provide hiking opportunities through the woodlands. In 1984 the Carillon was added to the National Register of Historic Places and the pump house was listed in 2002.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park
Neighborhood Park

Designed By:
Wilfred E. Cutshaw



Photo by Phoebe Reid



Photo by Brian Williams



Photo by Phoebe Reid

Maymont

Landscape Style:
Victorian Gardenesque

Landscape Type:
Garden and Estate
Country Place Era Garden

Designed By:
Edgerton Rogers
Noland and Baskervill
Y. Muto and Zuki
Civilian Conservation Corps
Works Progress Administration
Barry Starke
Garden Club of Virginia

Established in 1886 amidst rolling terrain, meandering creeks, and granite outcroppings, this 100-acre property was developed by James and Sallie Dooley as their private estate. Architect Edgerton Rogers designed the Gilded Age home overlooking the James River, completed in 1893. The Dooleys established expansive lawns punctuated with statuary, garden ornaments, and gazebos. Specimen trees were imported from exotic locations and an extensive arboretum was slowly developed. Between 1904 and 1911 local architects Noland and Baskervill designed a Normandy-style carriage house and water tower, a three-story brick and granite barn, a balustraded fountain, and a terraced Italian garden. Accessed via a flower-lined promenade passing under a stone arch, this formal garden is comprised of a Venetian wrought iron-domed gazebo, a pergola supported on rusticated stone columns, a secret garden, and an ornamental cascade lying in counterbalance to a nearby naturalistic (though manmade) 45-foot waterfall. Continuing the Italian theme, a grotto was added to the hillside. In 1912 Japanese garden master Y. Muto and his partner Zuki created a garden with the waterfall as the backdrop, an earthen bridge, stone lanterns, and traditional pavilions.

Maymont opened to the public in 1926 as a park and museum. In the 1930s the Civilian Conservation Corps constructed a workshop and laid granite walls. Over the years, a wildlife exhibit was added to the grounds. The Maymont Foundation, established in 1975, commissioned Barry Starke of Earth Design to develop a master plan. Starke recommended renovation of the Japanese Garden, completed in 1981, and restoration of the Italian Garden, which is ongoing. Maymont was added to the National Register of Historic Places in 1971.



Photo courtesy Maymont Foundation



Photo by Hannah Barefoot



Photo courtesy Maymont Foundation

Photo by Hannah Barefoot



Chimborazo Park

Photo by Chris Johnson



A major center for military activity during the Civil War, Richmond's Chimborazo Hospital opened in October 1861 on Chimborazo Hill as one of the largest military hospitals in the Confederacy. After the Civil War the hospital buildings were reused to create a Freedmen's community or torn down for firewood; no structures from this period remain.

In 1874 city officials purchased 30 acres on the hill to expand the city's park system. Developed by city engineer Wilfred Cutshaw and typical of his design aesthetic in the five parks he laid out for Richmond, the park includes winding carriage roads nestled into the steep topography, punctuated with a series of dramatic reveals. The roads established a connection between the Church Hill neighborhood and the traditionally African-American Fulton neighborhood downhill. With a bandstand and refreshment pavilion, a 180-degree view overlooking the James River and the city, and a streetcar connection to downtown, the park became a popular suburban resort for residents and visitors. Today the park also includes a dog park, playground, and an eight-and-a-half-foot tall replica of the Statue of Liberty erected in the 1950s by the Boy Scouts.

A 1909 masonry building on the site that once held the U.S. Weather Bureau has belonged to the National Park Service since 1957. Today it is home to the Richmond Medical Museum, dedicated to the interpretation of the old hospital. The park was designated a National Historic Landmark as part of the Oakwood Chimborazo Historic District in 2005.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park
Neighborhood Park

Designed By:
Wifred E. Cutshaw



Photo by Ashley Ellis



Photo by Karal Tompkins



Photo by Chris Johnson

Libby Hill Park

With a hilltop vista overlooking the James River that historically resembled that of Richmond-upon-Thames, England, the view from this high point is said to have given Richmond its name. The seven-acre park was one of the first five parks designed by city engineer Wilfred Cutshaw during the 1850s to offer “breathing places” for citizens to take in healthful air. It is situated in the Church Hill neighborhood, where mid-nineteenth century factory owners and merchants built homes in order to survey the city’s natural beauty and commercial prosperity in the wharf district down below. Originally called Marshall Square, the park soon became known as Libby Hill Park, reflecting the prominence of landowner Luther Libby’s house nearby. The naturalistic upper segment of the park is connected by meandering paths to a lower terrace that features stone benches and an ornamental fountain. At the intersection of these two areas, the Soldiers and Sailors Monument sits on a large round paved terrace. The monument, designed by Cutshaw and erected in 1894, is an iconic Confederate soldier-topped column modeled after Pompey’s Pillar in Alexandria, Egypt, that punctuates the skyline in Richmond’s east end. Picturesque carriage roads connect the park and residences on the hilltop to the river and commercial areas below. Today the park continues to function as a space for passive recreation and community gatherings. It was designated a National Historic Landmark as part of the St. John’s Church Historic District in 1969.

Landscape Style:
Picturesque or “Romantic”

Landscape Type:
Public Park
Neighborhood Park

Designed By:
Wilfred E. Cutshaw



Photo by Ashley Allis



Photo by Ashley Allis



Photo by Ashley Allis

Photo by Robert Hunter, courtesy Scenic Virginia



Capitol Square

Photo © Liz Clayton, courtesy Scenic Virginia



When Virginia's government was moved from Williamsburg to Richmond in 1780, Thomas Jefferson chose a gently-sloping knoll atop Shockoe Hill for his classical Capitol building. The street-bound, twelve-acre grounds surrounding the Capitol were dedicated by 1798 and the City of Richmond assumed ownership in 1804. The barren lot was first improved by Maximilian Godefroy between 1816 and 1820; he designed a formal public space with walkways, fountains, terraces, and orthogonal tree plantings, all enclosed with 3000 linear feet of decorative wrought-iron fencing commissioned from Paul Sabbaton. A monument to George Washington by Thomas Crawford was installed in 1850 and a year later the city hired John Notman to redesign the grounds. Completed in 1859, Notman's design incorporated meandering walks, two new fountains, and a planting scheme of native trees. He also increased public access to the space by adding ten additional gates to Sabbaton's perimeter fence.

Over the course of the nineteenth and twentieth-centuries, monuments, memorials, and buildings have been added to the site. A master plan drafted in 1952 envisioned a hemi-arc of white, International-Style high-rise buildings framing the Capitol on the east; only a portion of this Modernist vision was realized due to community backlash and financial constraints. In 2007, an underground extension to the Capitol was added to the southwestern edge of the square. The Capitol was designated a National Historic Landmark in 1960.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park
Greens / Commons / Squares

Designed By:
Thomas Jefferson
Maximilian Godefroy
John Notman



Photo by Jennifer Livingston



Photo by Jennifer Livingston

Hollywood Cemetery

Landscape Style:
Picturesque or “Romantic”

Landscape Type:
Cemetery
Rural Cemetery

Designed By:
John Notman
Van Yahres Studio of BCWH

Laid out along the James River in 1848 by John Notman, designer of Richmond’s Capitol Square and Philadelphia’s Laurel Hill Cemetery, Hollywood Cemetery was inspired by Mount Auburn Cemetery in Cambridge, MA. Known as Harvie’s Woods for the Harvie family that owned the property, local citizens sought to preserve the popular 135-acre site by creating this rural cemetery just outside Richmond. At its inception Hollywood was a part of Sidney, a separate city now incorporated within Richmond. While Notman was able to preserve the steep riverside topography in essence, adjustments were made to accommodate roads and paths to allow for double tiered burial lots and to control the on-site streams.

In 1870 the Hollywood Cemetery Company constructed a folly at the entrance that included an incomplete Gothic ruin tower, a masonry remnant, and a pedestrian gate. Twenty years later a chapel was added to the tower and in 1915 the gate was widened to accommodate automobiles. Though several small lakes included in Notman’s design have been filled, the original 40-acre section of the cemetery retains its historic integrity.

Still an active cemetery, Hollywood is home to more than 75,000 graves, including U.S. Presidents James Monroe and John Tyler, Confederate President Jefferson Davis, and thousands of Confederate soldiers. In 1869 Charles Dimmock designed a 90-foot granite pyramid to serve as a Confederate memorial. Hollywood Cemetery was listed in the National Register of Historic Places in 1969.



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum

Photo by Charles A. Birnbaum



Kent-Valentine House

Landscape Style:

Colonial Revival

Landscape Type:

Garden and Estate

Designed By:

Garden Club of Virginia
 Ralph Griswold
 Rudy J. Favretti
 Rieley & Associates

Enveloped by mature magnolias and other lush plantings, this half-acre property is one of the few in downtown Richmond to remain surrounded by trees. Designed by architect Isaiah Rogers for prominent merchant Horace Kent in 1845, the Italianate structure included an elaborate cast-iron veranda. Purchased in 1904, Granville Gray Valentine commissioned the architectural firm of Noland and Baskervill to add a two-story wing to the west side of the house and replace the veranda with Ionic columns. Few additional alterations were made to the property until 1971 when it was protected by a preservation easement and purchased by the Garden Club of Virginia to house offices and events.

Two years after the acquisition, the Garden Club commissioned landscape architect Ralph Griswold to rejuvenate the site with the redesign of the rear garden and the installation of parking. A wooden fence was constructed along the western edge of the property and hollies planted along its length. In 1996 Rudy Favretti redesigned an area adjacent to the parking lot to include a brick-paved entrance court. In 2009 Rieley & Associates reconstructed a deteriorated brick wall, repaired the iron fence that surrounds the property, and redesigned the front walk flanked by planting beds containing rhododendrons, climbing hydrangeas, and camellias. Encircled by crape myrtles, dogwoods, boxwood, and English ivy, the Kent-Valentine House was listed on the National Register of Historic Places in 1970.



Photo by Roger Foley, courtesy Will Rieley and Associates



Photo by Roger Foley, courtesy Will Rieley and Associates



Photo by Roger Foley, courtesy Will Rieley and Associates

Garden Club of Virginia

The origins of historic garden preservation in America lie in Virginia when, in 1858, the Mount Vernon Ladies' Association lobbied to preserve George Washington's home. Exemplifying the burgeoning importance of heritage preservation, the effort on behalf of Mount Vernon inspired the establishment of the Garden Club of America in 1913. Between 1911 and 1919, eight distinct garden clubs were formed in the Commonwealth and in 1920 these clubs united to form the Garden Club of Virginia.

Though initially established to provide companionship through floriculture, in the first two decades of its existence the Club successfully campaigned for the preservation of a significant grove of trees at the College of William and Mary and financed arborists to work at Thomas Jefferson's Monticello. In 1924 the Garden Club of Virginia offered to assist a group of citizens concerned about the impending demolition of Kenmore, a Fredericksburg plantation that had been surveyed by George Washington in 1752 and served prominently in the Revolutionary and Civil Wars. For the restoration, the Garden Club sought counsel from James Greenleaf, president of the American Society of Landscape Architects, and Richmond landscape architect Charles Gillette. The two developed a restoration plan and, in order to fund the work, the Garden Club decided to provide the public ticketed access to private gardens across the

Commonwealth. Held in the spring, the successful Historic Garden Week in 1929 covered the costs associated with the restoration of Kenmore's grounds, completed in 1932.

This first Historic Garden Week became an annual event, providing funds for the documentation and restoration of Virginia's garden legacy. A guide book produced for the event would be reprinted several times and was revised and republished in 1950 and again in 1962. Beyond a simple tour book, the guide was a pioneering resource that provided thoughtful discussions and detailed drawings, and expanded public awareness of historic gardens and issues of preservation and restoration. When selecting properties for preservation efforts, the Garden Club requires that the property be open to the public. Upon completion of the work, the property is responsible for ongoing maintenance.

In all cases, the Garden Club contracts with professional landscape architects to guide the research and design.

Since the first effort in 1929, the Garden Club of Virginia has restored more than 40 properties including several in this guide such as Wilton House, Capitol Square, Maymont, and the Club's headquarters at the Kent-Valentine House. Today, comprised of more than 3,000 members from 47 different clubs, the Garden Club of Virginia strives to conserve the state's natural resources, inspire a love of gardening, educate the public, and restore historic gardens and landscapes.



Executive Mansion, photo by Matthew Scarnaty

Kanawha Plaza



Photo by Courtney Spearman

Conceived in 1972 to reconnect Richmond's central business district and the James River, the plaza is perched above the Downtown Expressway on a site that was cleared for urban renewal. Surrounded by wide streets and a parking lot, the mid-section of the plaza is supported by a roof deck spanning the expressway.

The three-acre plaza, designed by Robert Zion of Zion & Breen and completed in 1980, is comprised of a sunken pool, open lawn, and bosques of trees. The park accommodates large public events and has shady spaces for small groups. The most prominent feature is the large sunken pool composed of a complex arrangement of geometric concrete walls and terraces. Rising from the pool is a tall, stepped, heptagonal fountain, which sits at the end of Eighth Street and is visible from the interior of the park as well as from the adjacent streets. While the original plan shows a large quincunx of trees and additional small clusters of trees by the pool, only small groves of southern magnolias and honey locusts remain today. A contrasted network of brick paving and colored concrete paths provides pedestrian circulation to access the pool, fountain, and grassy lawns. The walls adjacent to the expressway shield the view of traffic below and provide built-in seating. While the plaza is open at street level, it can also be accessed from One James River Plaza via a sculptural pedestrian bridge that crosses over Canal Street and terminates in a spiral ramp by the fountain.

Landscape Style:
Modernist

Landscape Type:
Public Park
Neighborhood Park
Plaza

Designed By:
Robert Zion
Zion & Breen Associates



Photo by Courtney Spearman



Photo by Courtney Spearman

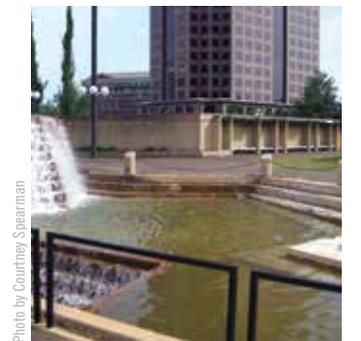


Photo by Courtney Spearman

Jackson Ward

One of the most extant historic neighborhoods in Richmond and significant for its role in African American cultural and economic development, this neighborhood includes 600 residences, several churches, and a number of commercial enterprises. Settlement of Jackson Ward began in 1793 as emancipated slaves constructed cottages on 100-acre lots north of downtown adjacent to townhouses occupied by European immigrants. By the mid-nineteenth century, the sparsely built neighborhood had witnessed substantial infill as the lots were subdivided and Greek Revival row houses were constructed, followed later by Italianate styles. By the 1920s the neighborhood was a cohesive mix of residential and commercial structures featuring some of the city's finest iron work.

The urban grid of Jackson Ward is bisected by the diagonal Brook Road, which traces the route of a former turnpike. Sidewalks are comprised of historic herringbone patterned brick and most streets are dotted with a scattered canopy of trees. A row of elms defines Clay Street, bordering Abner Clay Park, a four-acre neighborhood park with fields and playgrounds at the western edge of the community. The majority of the row houses are located on narrow lots with iron fences enclosing small, well-maintained front yards. Construction of an interstate in the 1950s and of the Richmond Coliseum in the 1970s has resulted in the destruction of the northern and eastern sections of the neighborhood respectively. Nevertheless, Jackson Ward, listed on the National Register of Historic Places in 1976 and designated a National Historic Landmark two years later, retains a high degree of its historic character.



Photo by Jennifer Livingston



Photo by Jennifer Livingston



Photo by Jennifer Livingston

White House of the Confederacy

Serving as the Executive Mansion for Jefferson Davis, President of the Confederacy from 1861 to 1865, this house was designed by architect Robert Mills and constructed in 1818 overlooking Richmond's Shockoe Valley. Situated a few blocks from the Virginia State Capitol, the Classical Revival mansion was built for Dr. John Brockenbrough and was eventually sold to the City of Richmond, which rented it to the Confederate Government. First Lady Davis' memoirs indicate that well-established gardens surrounded the house and that apple, cherry, and pear trees could be found on Shockoe Hill's terraces extending from the property. After the surrender of Richmond in 1865, the house served as a Reconstruction-era military headquarters and became a school in 1870 with its garden used as a playground. In 1890, the Confederate Memorial Literary Society formed to preserve the house and in 1896 opened it to the public as the Confederate Museum.

In the 1950s the Garden Club of Virginia funded the installation of a formal garden. The Club's landscape architect Alden Hopkins designed a Colonial Revival garden featuring parterres, ornamental planting beds, and naturalistic groupings of native plants. In 1976 a distinctly Modernist museum was constructed on contiguous land, designed by Petticord Associates. Built of concrete to match the stucco of the historic mansion, it was constructed to create a courtyard between the two structures. The White House of the Confederacy was designated a National Historic Landmark in 1960 and listed on the National Register of Historic Places in 1966. The property and museum are managed by the American Civil War Museum.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Colonial Garden
Cultural Institution

Designed By:
Alden Hopkins
Garden Club of Virginia



Photo courtesy Museum of the Confederacy



Photo courtesy Museum of the Confederacy



Photo courtesy Museum of the Confederacy

Virginia War Memorial

Dedicated to veterans from Virginia, this memorial occupies a bluff overlooking downtown Richmond and the James River. At its highest point, the memorial features the Shrine of Memory, an open-air structure commissioned in 1950 by the General Assembly of Virginia and designed by Virginian architect S.J. Collins. The narrow, rectilinear shrine, open on the north and south ends, is enclosed by a white marble wall on the western side. The eastern side, comprised of thirteen regularly spaced columns interspersed with glass panels, is etched with the names of more than 11,000 military members killed in war since 1950. Near the south end stands a 23-foot tall white marble statue named Memory. The statue's pedestal also supports the Torch of Liberty, an eternal flame in a shallow metal bowl, and rises from a V-shaped reflecting pool that extends beyond the flat roofline of the structure towards the Flag Court. The adjacent and distant landscapes are visible through the glass wall and from the southern point of prospect. The ground plane is paved with finely dressed ashlar masonry blocks.

Landscape Style:
Modernist

Landscape Type:
Commemorative Landscape

Designed By:
Nelson Byrd Woltz Landscape Architects

Glavé and Holmes Architecture designed the 17,300-square-foot Education Center north of the shrine, completed in 2010. Nelson Byrd Woltz Landscape Architects designed the E. Bruce Heilman Amphitheatre, sited within the L-shaped open space formed by the Shrine of Memory and the Education Center. Stone pathways, stairs, and native grass plantings connect the two structures with the 250-person amphitheater, which is comprised of five nested, descending semi-circles of stone seats set into the grassy slope.



Photo by Eric Piasecki, courtesy Nelson Byrd Woltz



Photo by Jennifer Livingston



Photo by Jennifer Livingston

Photo by Eric Piasecki, courtesy Nelson Byrd Woltz



Alleys and Parks of the Fan

Richmond's Fan District, named for the pattern of tree-lined streets that radiate westward from the downtown urban grid, was developed between 1890 and 1930 and contains a diverse assemblage of Italianate, Queen Anne, and Colonial Revival houses, churches, and apartment buildings. In accordance with City Beautiful principles that were popular at the time, civil engineer Wilfred Cutshaw developed the Fan's radial streets and alleys as well as its triangular parks.

Landscape Style:

Suburb

Landscape Type:

Beaux Arts / Neoclassical
Colonial Revival

Designed By:

Wilfred E. Cutshaw

Running diagonal to the city grid, Park Avenue meanders through the heart of the district. Where it intersects with cross streets, three triangular parks—ranging in size from one-sixth to one-half an acre—provide relief from the densely developed neighborhood. Located on the downtown edge of the Fan and bordered by Virginia Commonwealth University at the intersection of Harrison Street and Park Avenue, a small common provides the setting for the Howitzer Monument dedicated in 1892. Commemorating a Civil War battalion, the stone and bronze monument is encircled by a brick walk and benches with lawn and a grove of flowering trees comprising the perimeter. Further west, Lombardy Park consists of a play area situated amidst ginkgos and surrounded by a four-foot tall brick wall with several wrought-iron gates. Meadow Park, the largest, includes brick sidewalks, curvilinear perennial beds, and a monument to Virginia's first infantry regiment. The 85-block Fan Area Historic District was listed on the National Register of Historic Places in 1985.



Photo by Hannah Barefoot



Photo by Hannah Barefoot



Photo by Hannah Barefoot

Monroe Park

One of four properties purchased by Richmond's Committee on Public Squares in 1851, this 7.5-acre, five-sided parcel west of the Capitol is named for President James Monroe. The site was utilized as fairgrounds and, later, as a Civil War encampment. Anticipating westward suburban expansion, city engineer Charles Dimmock implemented a curvilinear landscape design with informal groupings of mature shade trees, ornamental trees, and shrubs in 1869. Eight years later civil engineer Wilfred Cutshaw redesigned the relatively flat park, employing a radial network of walks converging at a pyramidal, rusticated granite fountain in the center of a central plaza.

The pyramid was replaced in 1903 by an ornamental, four-tiered, cast-iron fountain executed by J.W. Fiske. Between 1891 and 1911 three memorials were added to the landscape, including local sculptor Edward Valentine's Wickham Monument, William Couper's bronze statue of Joseph Bryan, and the granite Fitzhugh Lee Monument (artist unknown). A circa-1890 band shell was replaced in 1939 by the Checkers House, an octagonal Art Deco pavilion. Landscape architect Charles Gillette designed the World War II Memorial in 1948, comprising a brick wall bearing limestone steles and flanked by yews and a pair of benches. Monroe Park and its neighborhood were listed as a historic district in the National Register of Historic Places in 1984.

Landscape Style:

Beaux Arts / Neoclassical

Landscape Type:

Public Park
Neighborhood Park
Plaza
Greens / Commons / Squares

Designed By:

Charles H. Dimmock
Wilfred E. Cutshaw
Charles Freeman Gillette



Photo by Jennifer Livingston



Photo by Jennifer Livingston



Photo by Jennifer Livingston

Monument Avenue

Photo by Sally Hemel



Stretching fourteen blocks west from the heart of the Fan District at Lombardy Street to Roseneath Road, this boulevard includes six memorials to historically significant Virginians. The earliest design, attributed to civil engineer C.P.E. Burgwyn in 1888, proposed the extension of Franklin Street through a meadow west of downtown. Two years later sculptor Jean Mercie's statue of Gen. Robert E. Lee was sited within a 200-foot diameter traffic circle.

From 1890 through 1929, the avenue was gradually extended one block to the east and thirteen blocks to the west as new structures, monuments, and plantings were added. Distinctive asphalt paving blocks distinguish the four-lane road, which is lined with sugar maples and oaks. Grand townhouses, mansions, and churches flank the 140-foot wide avenue which, in some places, includes a median planted with turf grass and an allée of flowering trees. Dwarfing many of the surrounding structures and situated at prominent intersections are memorials to J.E.B. Stuart, Stonewall Jackson, and Matthew Fountaine Maury by sculptors including Edward Virginius Valentine and Fred Moynihan. The 67-foot tall Jefferson Davis monument, designed by architect William Noland, is sited on the former location of Star Fort, Richmond's innermost protection throughout the Civil War.

The avenue remained largely unchanged until 1996 when Paul DiPasquale designed and installed a monument to Arthur Ashe, Richmond-born tennis champion and African American civil rights leader. Monument Avenue was listed in the National Register of Historic Places in 1970 and designated a National Historic Landmark in 1997.

Landscape Style:
Beaux Arts / Neoclassical
Picturesque or "Romantic"

Landscape Type:
Commemorative Landscape
Boulevard

Designed By:
C. P. E. Burgwyn



Photo by Jennifer Livingston



Photo by Jennifer Livingston



Photo by Jennifer Livingston

Tuckahoe Plantation

Located atop a bluff overlooking the James River, this 568-acre working plantation served as the boyhood home of Thomas Jefferson. At its peak, the plantation was a 25,000-acre estate producing tobacco, wheat, and livestock. Planter William Randolph completed the Georgian house in 1740 and several owners have since modified the landscape. In the nineteenth century, slaves' quarters, a kitchen, a smokehouse, stables, storage facilities, and a small schoolhouse were added along linear paths parallel to the central axis.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Colonial Garden
Ornamental Farm

Designed By:
Fletcher Steele
Charles Freeman Gillette

The approach to the residential complex is a 0.8-mile elm and cypress-lined roadway that terminates in a circular forecourt in front of the main residence. Mature oaks, elms, and hackberries shade the expansive lawn. In 1941 Tuckahoe's owners commissioned landscape architect Fletcher Steele to create a restoration master plan. Eight years later, Charles Gillette designed a two-tiered formal memorial garden with adjacent herb, vegetable, and cutting beds. Though a century-old boxwood maze located directly east of the main house was destroyed by blight in the 1970s, a boxwood-lined path called the "ghost walk" was installed to mark its perimeter. The Randolph, Wight, and Baker family graveyards, each belonging to subsequent owners of Tuckahoe, are sited northeast of this path near the memorial garden. Heirloom vegetable and flower beds bordered by shrubs lie north of the "ghost walk." A small parterre herb garden lays just west of the main house adjacent to the original kitchen. Conservation easements established in the 1980s preserve historic views. Tuckahoe was listed in the National Register of Historic Places in 1968 and designated a National Historic Landmark in 1969.

Photo by Hannah Barefoot



Photo by Hannah Barefoot



Photo by Hannah Barefoot



Photo by Hannah Barefoot

James River Park System

Photo by Katherine Cannella



This network of fourteen parks along eight miles of the James River was begun in 1972 when John Keith, Jr. and Charles Schaefer donated the first parcels in order to preserve the river shoreline. Landscape architects Danadjieva and Koenig Associates' 1978 conceptual design envisioned the park system as a unifying element for the city, connecting downtown Richmond with the river and offering pedestrian access along it, highlighting island gardens that vary with the changing seasons and river fluctuations. The park system now encompasses 550 acres stretching from Huguenot Bridge eastward beyond the I-95 bridge.

Many of the parks in the system bear remnants of historic heavy industry, which utilized the rapids to generate hydroelectricity at the river's fall line. An old bridge pier is now a climbing wall; a pipeline beneath an elevated train viaduct supports a steel boardwalk; quarry remnants exist as square rocks in the water; and park paths wind through woodlands, marshes, and on top of a levee on the river's southern bank—all components of Danadjieva's design. Ancarrow's Landing, the eastern-most park, begins the Slave Trail, an interpretive walk that acknowledges slave and immigrant contributions to river industry and the river's role as a slave shipping route.

The Friends of the James River Park System provide ongoing maintenance for the parks, while a conservation easement established in 2009 restricts future development on more than 200 acres of riverfront parkland.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park
Park System

Designed By:
Angela Danadjieva
Danadjieva and Koenig Associates



Photo by Katherine Cannella



Photo by Jennifer Livingston



Photo by Jennifer Livingston

Historic Tredegar

This 22-acre historic site situated on the now-defunct James River and Kanawha Canal is an early example of adaptive reuse in post-industrial Richmond. From 1837 to 1952 the Tredegar Iron Works produced iron and ammunition until all but five buildings were destroyed by fire. In the 1970s, the land's owner Ethyl Corporation preserved and stabilized the remaining historic structures and restored the Civil War-era gun foundry. Around the same time, the James River Park System was created, beginning a new chapter of providing public access to Richmond's riverfront district.

Today, the former foundry building is home to the American Civil War Museum at Historic Tredegar and the National Park Service's Richmond National Battlefield Park Visitor Center. Platforms added to the iron work's 20-foot-tall stabilized brick arches provide viewing promontories along the multi-terraced site. Outlines of former buildings are demarcated with contrasting, light-colored paving at both the entry and within parking courts. Crumbling retaining walls on the site's northern extent trace the route of the canal that was dismantled in 1880. The Iron Works anchors the one-and-one-quarter-mile-long Canal Walk, an interpretive pedestrian promenade, designed by Wallace Roberts Todd in the 1990s. Tredegar Iron Works was listed in the National Register of Historic Places in 1971 and designated a National Historic Landmark in 1977.

Landscape Style:

Postmodernist

Landscape Type:

Public Park
National Park
Commemorative Landscape

Designed By:

Wallace Roberts Todd
Glavé & Holmes Architecture
3north



Photo by Jennifer Livingston



Photo by Katherine Cannella



Photo by Katherine Cannella

Photo by Katherine Cannella



Virginia Historical Society

(Confederate Battle Abbey)

Occupying six acres carved out from the 36-acre R. E. Lee Camp, No. 1 – Confederate Soldiers Home established in 1883, this structure was built to house historic records of the Confederacy. Richmond, as the former capital of the Confederacy, was chosen by the Confederate Memorial Association and a juried design competition resulted in 97 entries. A symmetrical, neoclassical structure designed by Philadelphia architecture firm Bissell and Sinkler was chosen and construction began in 1912 and was completed in 1921. The overall site plan, developed by Warren Manning, was implemented by Manning’s protégé Charles Gillette. Designed as an extension of the building that is set on a slight terrace, Manning’s formal plan included a limited plant palette oriented on axis with the structure’s central entrance. The front, facing North Boulevard, was maintained as an open lawn while the rear was planted with an ornamental garden enclosed by boxwood and a double allée of magnolia.

In 1946 the Confederate Memorial Association merged with the Virginia Historical Society and the Battle Abbey was used as exhibition space. In 1959 Manning’s rear garden was destroyed by the expansion of the structure to accommodate the Society’s growing collection and need for administrative space. The Battle Abbey’s Boulevard front retains Manning’s balustraded terrace and lawn but a building addition and large bronze memorial statue on the south end skew the intended symmetry. The Battle Abbey is a contributing feature to the Boulevard Historic District listed in the National Register of Historic Places in 1986.

Landscape Style:
Beaux Arts / Neoclassical

Landscape Type:
Cultural Institution

Designed By:
Warren H. Manning
Charles Freeman Gillette



Photo by Hannah Barefoot



Photo by Hannah Barefoot

Virginia Museum of Fine Arts

Originally part of an expansive land grant dating to the 1630s, these grounds were part of a 170-acre plantation purchased in the mid nineteenth century by Anthony Robinson, Jr. During the Civil War, Robinson’s widow allowed Union troops to camp there and her heirs sold the Italianate house and surrounding 36-acre property in 1883 to be used as the R. E. Lee Camp, No. 1 – Confederate Soldiers Home. A Carpenter-Gothic chapel designed by Captain Marion Dimmock was constructed in 1887, the Robinson House was modified, and, in the early twentieth century, the property was subdivided among various Commonwealth institutions. Funded by the Federal Works Administration, the 14-acre Virginia Museum of Fine Arts campus was established in 1936 amidst formal Beaux Arts parterre gardens and a heritage oak grove.

Additional classical structures were added in 1954 and 1970 to accommodate the growing collection. In 1976 Lawrence Halprin, working with Angela Danadjieva, designed a sunken sculpture garden that included a geometric water feature inspired by Virginia’s waterfalls. Halprin selected all but one of the sculptures, which he personally sited amidst woodlands and lawns along a serpentine walk meandering across undulating topography. In 2010 Halprin’s sculpture garden was replaced by a museum wing designed by architect Rick Mather and a lawn, waterfall, and canted rooftop sculpture garden designed by Laurie Olin. Dimmock’s Confederate Memorial Chapel was listed on the National Register of Historic Places in 1972 and Robinson House, also known as “The Grove,” was added in 2013.

Landscape Style:
Beaux Arts / Neoclassical
Modernist

Landscape Type:
Cultural Institution

Designed By:
Lawrence Halprin
Lawrence Halprin & Associates
Angela Danadjieva
Laurie Olin
OLIN



Photo by Hannah Barefoot



Photo by Hannah Barefoot



Photo by Hannah Barefoot

Rice House

Separated from the mainland by the James River and Kanawha Canal, manmade Lock Island provides the picturesque setting for Richmond's only International Style residence, which was completed in 1965. Remnants of a Civil War-era shot tower and the graves of three soldiers indicate the historic occupation of this site. Following their 1962 purchase of the 4.5-acre property from the C&O Railroad, Ambassador Walter Rice and his wife commissioned Richard Neutra and Thaddeus Longstreth to design the house on a precipice overlooking the canal's stone locks constructed in 1854.

Landscape Style:
Modernist

Landscape Type:
Garden and Estate
Modern Garden
Cultural Institution

Designed By:
Richard Neutra
Thaddeus Longstreth
Siteworks Studio

The island is accessed via a narrow bridge across the railroad and defunct canal; a cobblestone-lined road that winds around the hill gradually reveals the cantilevered house on the ridge. Asymmetrical geometries, white marble walls alternating with floor-to-ceiling windows, and panoramic views of the river characterize the 6000-square foot house. Though primarily orthogonal in elevation, the structure is rooted to the hill with massive boulders softening the transition to the native exposed rock bed. Neutra's design incorporated private and public balconies that provide access to outdoor spaces comprised of rock and naturalistic vegetation. A cantilevered terrace was built to extend out over a rock-lined swimming pool while Neutra's dramatic lighting accents both the house and the falls below.

The Rice's donated the property to the Science Museum of Virginia in 1996 and the house was listed on the National Register of Historic Places in 1999. In 2011 the house and landscape were rehabilitated and the pool area was re-envisioned as an outdoor gathering space.



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum



Photo courtesy Science Museum of Virginia

Wilton House Museum

Originally constructed circa 1753 for colonists William Randolph III and Anne Harrison Randolph in Henrico County, this Georgian mansion remained in the family until the Civil War and was later relocated to prevent its destruction. The perfectly symmetrical two-story brick house stood at the heart of a 2000-acre tobacco plantation but, as Richmond's industrial area expanded, The National Society of The Colonial Dames of America in the Commonwealth of Virginia acquired the house in 1933. They commissioned architect Herbert Claiborne to dismantle and reconstruct it on a bluff overlooking the James River. The Dames partnered with the Garden Club of Virginia who commissioned Arthur Shurcliff in 1936 to design a sequence of spaces evocative of Wilton's original ambiance while anchoring the house in its new, markedly less expansive landscape. In undertaking this work, Shurcliff referenced Claiborne's documents of the original site to develop his design. Landscape architect Alden Hopkins contributed further planting designs for the Garden Club in 1959.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Cultural Institution

Designed By:
Arthur Asahel Shurcliff
Alden Hopkins
Garden Club of Virginia

Today, the two-acre property is buffered from the street by a row of beech lining a brick retaining wall. Axial alignments of oak, poplar, and hackberry frame the house while a woodland buffer screens the property from its surroundings. Terraces, punctuated with mature oaks and planted with ivy and ornamental grasses, extend beyond the house to the river below. The lowest terrace, also the largest, terminates laterally with two symmetrically placed hemispherical boxwood hedge borders. Wilton was listed in the National Register of Historic Places in 1976.



Photo by Matthew Scarnaty



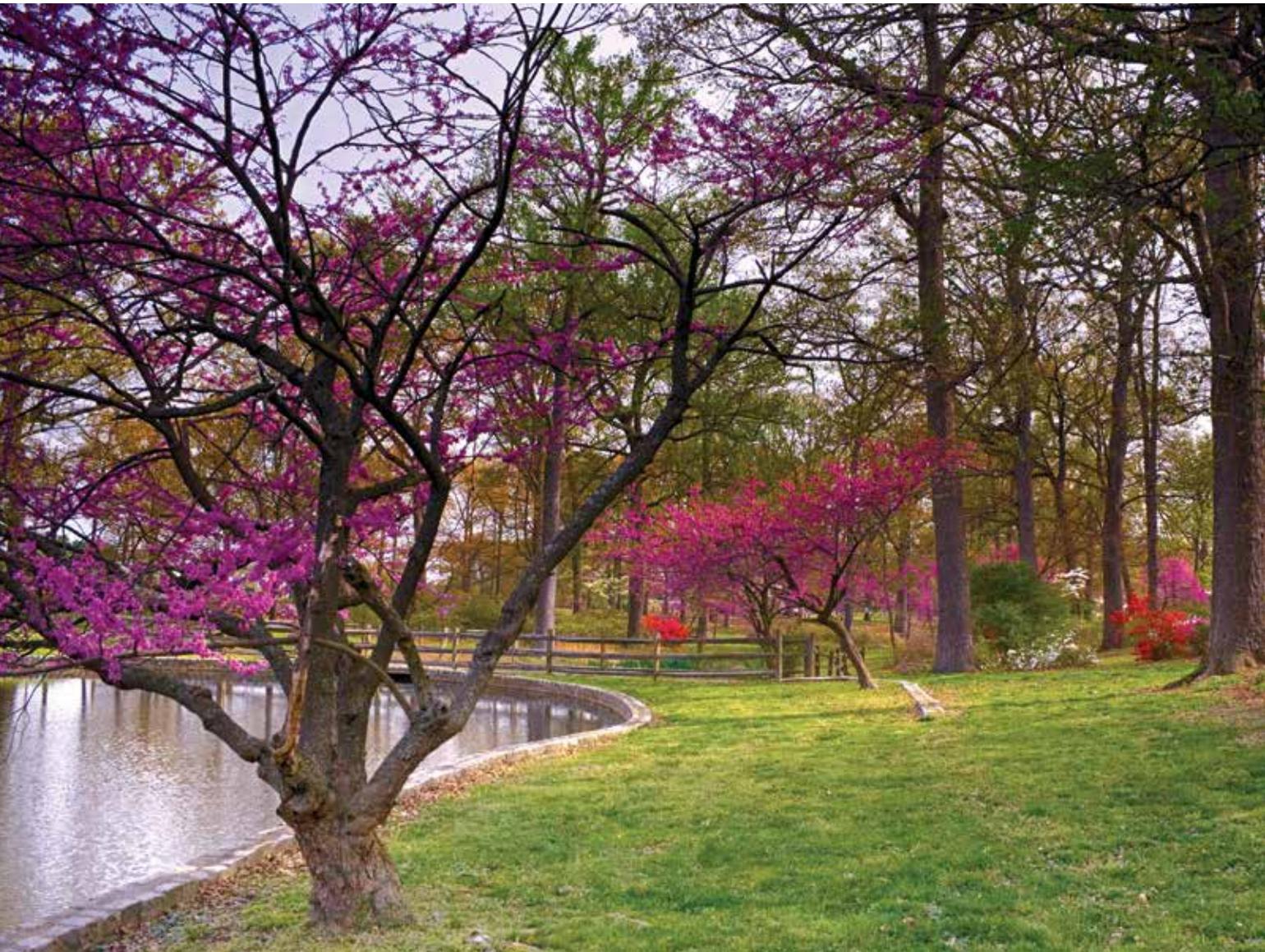
Photo by Matthew Scarnaty



Photo by Matthew Scarnaty

Joseph Bryan Park

Photo by Bruce Schneider



Established in the late eighteenth century as the 558-acre Westbrook Estate, this site served as the gathering place for slaves involved with Gabriel's Conspiracy in 1800. Subdivided among heirs, the 262-acre agricultural parcel known as Rosewood was purchased in 1909 by Belle Stewart Bryan and donated to the City of Richmond in honor of her husband, prominent citizen Joseph Bryan. Embodying the City Beautiful aesthetic, the property was developed to include a naturalistic landscape of ponds, waterfalls, carriage roads, and rustic structures amidst pastoral meadows, meandering streams, and 100 acres of woodland. Throughout the park, two-dozen structures were constructed in the auto-tourism boom of the 1920s and later during the Depression Era by the Works Progress Administration (WPA).

Today, bordered by industrial and residential neighborhoods, the park includes a diversity of features. The wooded western segment includes trails through wetlands and a ravine. At the convergence of three creeks, the northern section includes two ponds marking the site of Young's Mill, the fifteen-foot Upham Brook waterfall, and a concrete spillway built by the WPA. Originally constructed in 1912, the triple-arch Stone Memorial Gateway was relocated from the original entrance of the park in 1952 to its present location in the north of the park, reconstructed as a rectangular frame of course-cut granite. In the 1950s Robert Harvey, Superintendent of Richmond's Parks and Recreation Department, designed the seventeen-acre Azalea Garden oriented around an oval pond with granite walls. The 1960s and 70s saw the development of athletic fields to serve area residents. Joseph Bryan Park was listed in the National Register of Historic Places in 2002.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park
Neighborhood Park

Designed By:
Works Progress Administration
Robert Harvey



Photo by Polly Smith



Photo by Bruce Schneider



Photo by Polly Smith

Lewis Ginter Botanical Garden

Landscape Style:
Multiple

Landscape Type:
Botanical Garden

Designed By:
Lewis Ginter
Grace Arents
Environmental Planning & Design
Marcellus, Wright, Cox & Smith
Rodney Robinson Landscape Architects
Higgins and Associates
Nelson Byrd Woltz Landscape Architects
Garden Club of Virginia

This 80-acre public garden was established in 1984 by a group of botanists, horticulturists, and citizens upholding the will of Grace Arents, niece of Richmond philanthropist Lewis Ginter. Working from the landscape developed by Ginter and Arents, a master plan was produced in 1987 by Environmental Planning & Design and Marcellus, Wright, Cox & Smith. Rodney Robinson Landscape Architects and Higgins and Associates updated the plan in 1995 and an array of designers and horticulturists have contributed to the garden’s phased expansion.

A curvilinear entrance drive circumnavigates an expansive lawn to provide access to the Georgian-style Robins Visitors Center, opened in 1999, which fronts the Central Garden, an unfolding progression of garden rooms bordered by the Education and Library Complex and the 60-foot-high domed Conservatory housing tropical and seasonal plants. The Central Garden’s eastern edge opens to the Asian Valley with delicately-pruned trees and rock gardens leading to a terraced lawn adjacent to Sydnor Lake. A lakeshore path leads visitors through themed gardens and meadow, wetland, and woodland environments. The 140-foot long serpentine Lotus Bridge carries visitors from the expansive Rose Garden to the interactive Children’s Garden. Across the lake lie the 1895 Bloemendaal House and the Grace Arents Garden, restored to its Victorian appearance by the Garden Club of Virginia in 1989. In 2009, Nelson Byrd Woltz produced a hydraulic master plan for the garden that conserves and cleans water while also serving as a demonstration of natural systems.



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum



Photo by Steven Swain

Photo by Steven Swain



Poe Museum's Enchanted Garden

Photo courtesy Edgar Allan Poe Museum



Constructed of rough stones in the mid-eighteenth century, this is the oldest house still standing in the original city limits of Richmond and has served as a local monument to author Edgar Allan Poe since 1922. The colonial-period house, facing demolition, was purchased in 1911 by the Association for the Preservation of Virginia Antiquities and later opened as the Poe Museum. The name of the garden was borrowed from Poe's "To Helen" and the layout, designed by local architecture firm Baskervill & Lambert, was derived from his poem "To One in Paradise."

In constructing the garden, the architects incorporated artifacts from a number of buildings associated with Poe's Richmond childhood: Bricks and granite lintels used in the loggia and walkways were repurposed from the Southern Literary Messenger building where Poe worked, stone benches were brought from the boarding house where he resided, and English Ivy was transplanted from his mother's grave. Two linear brick paths on axis with the Old Stone House's egress, one punctuated by an urn and the other by a fountain, frame and traverse a rectangular lawn edged by a shrub-like border of ivy. A circular brick patio with iron benches encircles the fountain at the rear of the garden. Dogwoods, magnolias, and massive boxwood inscribe the periphery of the garden, enclosed by two twentieth century buildings. In 2008 landscape architect Drew Harrigan was commissioned to restore the property using drawings completed in 1964 by Charles Gillette. In 2014 the Garden Club of Virginia and Will Rieley and Associates continued this restoration work. In 1973, the Old Stone House was listed on the National Register of Historic Places.

Landscape Style:
Colonial Revival
Picturesque or "Romantic"

Landscape Type:
Commemorative Landscape
Garden and Estate
Cultural Institution

Designed By:
Baskervill & Lambert
Charles Freeman Gillette
Drew Harrigan
Garden Club of Virginia
Will Rieley and Associates



Photo by Matthew Scarmaty



Photo courtesy Edgar Allan Poe Museum



Photo by Matthew Scarmaty

Altria Headquarters

(Reynolds Metals Company International Headquarters)

Landscape Style:

Modernist

Landscape Type:

Corporate Office Park

Designed By:

Charles Freeman Gillette
Gordon Bunschraft
Skidmore, Owings & Merrill
Timmons Group

Richard Samuel Reynolds, Sr., founder of Reynolds Metals Company International, located his company's headquarters in a pastoral Richmond suburb in 1958. Landscape architect Charles Gillette and architect Gordon Bunschraft of Skidmore, Owings & Merrill were commissioned to design the Modernist corporate park. Gillette had worked on previous projects for the Reynolds family including gardens and mausoleums.

Situated at the highest point of the 121-acre property, two allées of willow oaks border a 250-foot-long reflecting pool fronting the four-story courtyard building. The pool serves as a reservoir for cooling and irrigation systems. Parking lots, screened by yaupon holly hedges and planted with rows of crape myrtles, flank the allées. The building is fronted by a brick grid apron, which provides the setting for asymmetrical plantings of holly and other shrubs in addition to rectangular pools along a raised terrace. The glass and aluminum curtain walls of the building frame a 10,000-square-foot interior courtyard, into which Gillette transplanted a 40-foot-tall magnolia tree to accompany a fountain and planted squares within the grid. With parking concentrated to the north, the three other sides of the building open to an expansive lawn. Masses of trees, including a specimen beech and live oak, line the perimeter and punctuate the interior of the lawn. In response to additional traffic, Timmons Group reoriented the entry drive to Broad Street and added a parking lot beyond the historic perimeter. Reynolds Metals Company International Headquarters, purchased by the University of Richmond in 2001, was listed on the National Register of Historic Places in 2000.



Photo by Jennifer Livingston



Photo courtesy Timmons Group



Photo by Jennifer Livingston

Photo courtesy Timmons Group



University of Richmond

Photo by Hannah Barefoot



This residential campus seven miles west of downtown Richmond was established in 1910 on a 293-acre parcel amidst wooded, rolling topography. Envisioning a pristine campus with an appearance of permanence and prestige, President Frederic William Boatright contracted the architectural firm Cram, Goodhue & Ferguson to design the Collegiate Gothic buildings. Landscape architect Warren Manning was commissioned to develop a Picturesque campus oriented around the 14-acre Westhampton Lake. Manning sent his protégé Charles Gillette to work in Richmond; Gillette spent the rest of his career designing in Virginia and North Carolina.

Anticipating growth and preserving natural qualities, Manning developed the main roadway to direct traffic around the campus through a series of graceful curves and scenographic views. The interior grounds were secluded from traffic by a forest of oak, maple, pine, dogwood, and redbud. Enclosing courtyards and small gardens within the framework of the roadways, quadrangles provided axial alignment for structures. Beginning in 1911, Gillette and the local firm Carneal and Johnston, laid out additional roadways and path networks, engineered drainage, and sited streetcar connections. Gillette's plans for Lake Westhampton called for diverse, low-maintenance plantings along the edge including azaleas, sumacs, dogwoods, and hollies. In 1929 the outdoor 500-seat Luther H. Jenkins Greek Theater designed by architect Charles M. Robinson was constructed in a wooded glen on the western shore of the lake. Preserving the original design of lush canopy and park-like open spaces, campus planners commissioned Perkins + Will in 1977 and again in 2000 to update the master plan. The University of Richmond was listed in the National Register of Historic Places in 2013.

Landscape Style:
Picturesque or "Romantic"
Beaux Arts / Neoclassical

Landscape Type:
Campus
Quadrangle Plan

Designed By:
Warren Manning
Charles Gillette
Carneal and Johnston
Perkins + Will



Photo by Hannah Barefoot



Photo by Hannah Barefoot



Photo by Hannah Barefoot

Agecroft Hall

In 1925 Thomas Williams purchased, dismantled, and shipped a fifteenth century Lancashire manor to his James River estate on the western outskirts of Richmond. Architect Homer G. Morse incorporated the antique materials into a Tudor Revival-style house within William's new residential development, Windsor Farms. Landscape architect Charles Gillette designed the grounds in the 1930s.

Landscape Style:

Arts & Crafts

Landscape Type:

Garden & Estate
Country Place Era Garden

Designed By:

Charles Freeman Gillette

The 23-acre estate is characterized by gently rolling terrain planted with stands of mature trees; formal, neoclassical gardens lie closer to the house. The eastern, terraced garden is walled with aged brick, capped with bluestone. Its upper terrace contains a fragrance garden surrounded by boxwood hedges, separated from the lower terrace by a masonry balustrade. The lower terrace's sunken parterre garden is composed of crushed stone paths, a small central fountain, and borders filled with seasonal flowers. The garden is enclosed with a boxwood hedge and edged by crape myrtle and little leaf linden allées. On the north side of the house, an ivy-covered slope leads to an Elizabethan knot garden composed of trimmed herbs; a medicinal herb garden; and a garden of exotic and native flora dedicated to Baroque English gardeners John Tradescant the Elder and the Younger.

In 1968, the estate was given to the Agecroft Association, which opened the house as a museum the following year. Since then the gardens have been rejuvenated, including the replacement of the original forecourt planting with a cobblestone paved plaza and outer perennial beds. Agecroft Hall was listed in the National Register of Historic Places in 1978.



Photo courtesy Agecroft Hall

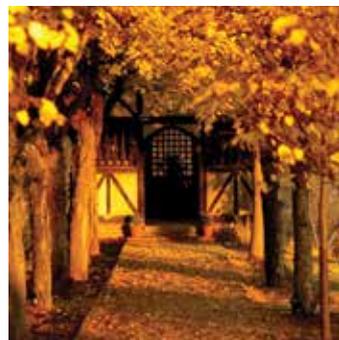


Photo courtesy Agecroft Hall



Photo courtesy Agecroft Hall

Virginia House

Completed in 1928 for diplomat Alexander Weddell and his wife Virginia, this asymmetrical stone mansion is a composite of three distinct historic buildings interwoven by architect Henry Morse. Adding their one-acre, steeply sloped property to the historicist Windsor Farms subdivision, the Weddells imported from England (under great controversy) weathered materials from Warwick Priory, a manor constructed in 1552. Modeling their house on George Washington's ancestral home, the couple offered a portion of the house to serve as a library for the Virginia Historical Society. In 1939 the Weddells added an additional eight acres between their house and the James River. Charles Gillette, commissioned in 1927 to design gardens surrounding the house, continued his work there through the 1940s.

From Sulgrave Road, the property is accessed through stone piers and a gate opening upon a small lawn ornamented with boxwood. Flanked by a loggia, a towering hedge encloses a rectangular pool, flower beds, and four Gothic columns. In 1932 on the terrace below the house, Gillette added two pools connected by a runnel on counter-axis with the upper gardens. One pool features a sculpture of a boy and dolphin while the other is enclosed by a flagstone patio. This central axis is flanked by gardens with tall trees framing views of the river. Brick retaining walls enclose crushed stone walkways punctuated by circular beds of azaleas and roses and edged by a serpentine boxwood border. Upon the Weddells' unexpected death in 1948, the estate became property of the Virginia Historical Society and was listed on the National Register of Historic Places in 1990.

Landscape Style:

Colonial Revival

Landscape Type:

Garden and Estate
Cultural Institution

Designed By:

Charles Freeman Gillette



Photo by Meg Eastman, courtesy Virginia Historical Society



Photo by Meg Eastman, courtesy Virginia Historical Society



Photo by Meg Eastman, courtesy Virginia Historical Society

Reveille House, United Methodist Church and Garth

Among the oldest homes in Richmond, this Federal style brick structure is situated on land first registered in 1750 as part of the 417-acre Southall plantation overlooking the James River. Though the exact date of construction is unknown, the house was built prior to 1806. Known as the “Brick House” the structure was named “Reveille” for the early morning call used by an owner in the 1840s to wake residents. In 1869 the property was purchased by physician Richard Patterson who bequeathed it to his daughter Elizabeth. She developed an ornamental garden that included extensive plantings of boxwood and rhododendron. Though she had hoped her home would become a museum upon her passing, the four-acre property was purchased in 1951 by the United Methodist Church. The congregation commissioned Richmond architects Carneal & Johnston to design a Colonial Revival structure, completed three years later.

The house was transformed to function as administrative quarters and Elizabeth’s gardens, neglected through this period, were renovated by a garden committee established in 1962. A boxwood allée marks the former carriage road, brick walks provide access to garden rooms, and a contemplative Japanese garden includes sculpted trees, statuary, and a collection of moss-covered rocks. In 1988 landscape architect Preston Dalrymple was commissioned by the church to realize its 1951 plans for a cloistered garden known as the Garth. Flagstone and cobblestone walks, a fountain, flowering trees, and open lawn provide meditation space used for the interment of cremated remains. Reveille House was listed on the National Register of Historic Places in 1979.

Landscape Style:
Colonial Revival

Landscape Type:
Garden and Estate
Institutional Grounds
Religious Institution

Designed By:
Carneal & Johnston
Preston Dalrymple



Photo by Jimmy Shephard



Photo by Jimmy Shephard



Photo by Jimmy Shephard

Windsor Farms

Established by tobacconist T. C. Williams in 1926 this residential development on the western edge of the city was one of Richmond’s earliest planned suburbs. Laid out by planner and landscape architect John Nolen on a 444-acre tract west of the Belt Line Railroad, Windsor Farms strove to recreate the quintessential English village, centered on a common green and employing street names such as “Dover” and “Canterbury.” Virginia House, a reconstruction of two Elizabethan English manors, and Williams’ own home, the Tudor-style Agecroft Hall, reinforced the neighborhood’s Anglicized character.

Nolen’s plan for the subdivision provided 557 house lots. An intricate network of eleven miles of curving streets fashioned in circular and diagonal patterns resulted in lots ranging from half of an acre to 23 acres. The larger parcels encouraged the development of country estates and were placed at the southern end of the tract abutting the James River. The smaller lots were clustered to the north along Cary Street and near the open common, which housed shops and services including a town hall, library, bank, school, and church. The common was approached from the north by a tree-lined boulevard called Windsor Way, while a diverse range of deciduous trees shaded each street and brick-paved sidewalk. Nolen provided two parks – Riverview Park in the south and Battery Park in the east – encompassing more than 50 acres, as well as woodland buffers in the southwest. The community was advertised as a combination of country and village living a short distance from the city.

Landscape Style:
Picturesque or “Romantic”
Colonial Revival

Landscape Type:
Suburb
Garden City / Garden Suburb

Designed By:
John Nolen



Photo by Charles A. Birnbaum



Photo by Courtney Spearman



Photo by Courtney Spearman



Photo by Jimmy Shepherd

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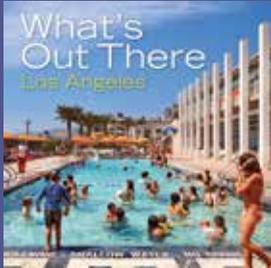
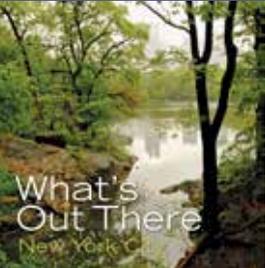
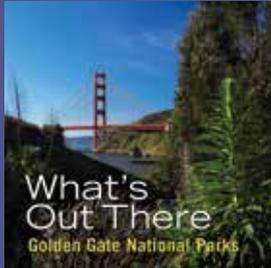
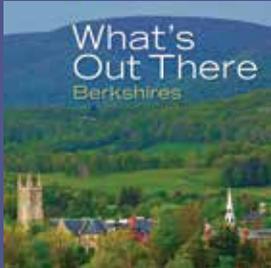
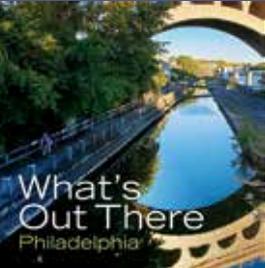
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