

Monumental Church  
1224 E. Broad Street  
Richmond (Independent City)  
Virginia

HABS No. VA-1241

HABS  
VA,  
44-RICH,  
24-

PHOTOGRAPHS

REDUCED COPIES OF MEASURED DRAWINGS

Historic American Building Survey  
National Park Service  
Department of the Interior  
Washington, DC 20013-7127

Addendum To:

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WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
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HISTORIC AMERICAN BUILDINGS SURVEY  
ADDENDUM TO:  
MONUMENTAL CHURCH  
(Monumental Episcopal Church)

HABS  
VA,  
44-RICH  
24-

HABS No. VA-1241

Location: 1224 E. Broad St., Richmond, Virginia.

Present Owner: Historic Richmond Foundation.

Present Use: Vacant.

Significance: Monumental Church (1812-14) was designed by architect Robert Mills to commemorate the deaths of seventy-two persons, including Virginia Governor George William Smith, who perished in an 1811 fire that destroyed a theater on the site. Conceived as both an active church and commemorative monument, its dual role is expressed by a stone memorial portico and adjoining octagonal church. As an early example of Greek Revival styling, Monumental Church is derived from the work and ideas of numerous renowned designers, especially Benjamin H. Latrobe. Mills, however, an American-trained architect who explored progressive concepts such as fireproof-construction techniques, is credited with synthesizing contemporary architectural trends into buildings that have become identified with the Federal era. Although Monumental Church was altered and enlarged during the late nineteenth century, subsequent rehabilitations have restored its original appearance.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Dates of erection: 1812-14; a stone above the funerary porch door is dated 1814.
2. Architect: Robert Mills (1781-1855). Born in Charleston, South Carolina, Mills was the first true American-born and -educated professional architect. After graduating from Charleston College in 1800, he moved to Washington, D.C., where he worked with James Hoban on the construction of the White House, and met Thomas Jefferson, for whom he worked as a draftsman at Monticello from 1802 to 1804. Through Jefferson's influence Mills served as an assistant to Benjamin Latrobe, then architect of the capitol, from 1804 to 1809.<sup>1</sup> Mills's work on Latrobe's Baltimore Cathedral (1804) undoubtedly influenced the younger man's design for Monumental Church eight years later.

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<sup>1</sup> Robert L. Alexander, "Mills, Robert," Macmillan Encyclopedia of Architects (New York: Macmillan Publishing Co., 1982), 3: 201.

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President Andrew Jackson appointed Mills to the post of Federal architect and engineer in 1836, and thus he is noted for several public buildings and monuments in the nation's capital: the U.S. Patent Office (begun 1836), Treasury Building (1836-42), and the General Post Office (1839-42), as well as the privately funded Washington Monument (1833-55). Other contributions include Mills's advocacy of fireproof and fire-resistant construction methods for public buildings.<sup>2</sup>

3. Original and subsequent owners: The Episcopal Parish of Richmond until 1965, when it voted to transfer the building to the Medical College of Virginia. Since 1983 the church has been owned by the Historic Richmond Foundation.
4. Builder: Isaac Sturtevant of Boston.
5. Original plans and construction: Early plans are no longer extant; however, two preliminary designs exist in engravings by W. Goodacre and William Strickland (1812). A mid nineteenth-century drawing by B. Danforth is the earliest known record of the original plan.<sup>3</sup>

The Goodacre and Strickland views indicate that a few features of Mills's original design were never realized. A tall steeple atop the sacristy block was planned. An allegorical sculpture group surmounting the funerary porch was also never built, and there are some slight variations in the ornamental detailing between the design and the completed structure.

6. Alterations and additions: About 1840 a two-story wing was added to the east facade. In 1845, architect Richard Upjohn supervised the removal of the main cross aisle and pulpit, and the installation of a chancel in the auditorium and apse.

In the 1870s, a Sunday-school building was added to the east corner, the balcony was reworked, and the dome was painted in fresco. On the first and second floors, existing tripartite double-hung sash with clear glazing were replaced by stained-glass. Later in the nineteenth century the interior was altered: the domed ceiling was painted in fresco, the apse and chancel were remodeled, and four wood tablets that hung above the altar were removed. Also, an organ located in the rear choir gallery was moved, while a new organ case was placed to the right of the pulpit, which necessitated dismantling the adjacent balcony.

In 1899 new frescoes depicting the four evangelists were painted in the apse, which transformed the once pale white interior into a darker, more somber

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<sup>2</sup> Alexander, 200-207.

<sup>3</sup> The Goodacre engraving is reproduced in Rhodri Windsor Liscombe, *The Church Architecture of Robert Mills* (Easley, SC: Southern Historical Press, 1985), while the latter two are in Margaret Pearson Mickler, "The Monumental Church" (M.A. thesis, University of Virginia, 1980).

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Victorian setting. Subsequently, nearly 200 combination gas and electric light fixtures were installed.

The exterior, however, has remained virtually unchanged. During the twentieth century, several rehabilitations returned the interior to its original condition and the exterior was repaired and restored. In 1964-65, the exterior stonework was replaced where needed. The original form of the balcony was determined and rebuilt. From 1976 to 1981 the church underwent a major restoration: the Sunday school was demolished (during excavation for this work burned bricks from the Richmond Theater fire were discovered) and the east sacristy tower entrance was restored.<sup>4</sup> Most of the later nineteenth-century alterations to the interior were removed and original furnishings and color schemes restored. In 1983 the Historic Richmond Foundation added a new standing-seam copper roof to the dome, which originally was covered with wood shingles; during the following two years new roofs were put on the octagon, lantern, and tower.

B. Historical Context:

Monumental Church was constructed as a memorial to the victims of a fire that destroyed the Richmond Theater on Academy Square at East Broad Street on December 26, 1811. The theater was among Richmond's important early cultural institutions. The fire started during the second act of the pantomime Agnes and Raymond, or the Bleeding Nun, and quickly burned the building to the ground. The tragedy claimed the lives of seventy-two persons, including the governor of Virginia, George William Smith, and Abraham B. Venable, president of the Virginia Bank.<sup>5</sup> George Hunt, a slave trained as a blacksmith, saved a countless number of people during the blaze (and he is honored by a bronze plaque on the porch wall).

Citizens of Richmond and Virginia were so shocked by the tragedy that after two days of mourning they resolved to erect a church to commemorate the loss. A common council decided to leave the victims' remains that could not be identified on the site in a mass burial, an area that remains undisturbed today beneath the church rotunda.<sup>6</sup> Even a group from Philadelphia, where Robert Mills was engaged on Latrobe projects, sent a commemorative tablet.<sup>7</sup>

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<sup>4</sup> Betty Pettinger, "Church Restoration Yields History," Richmond Times Dispatch (21 October 1976).

<sup>5</sup> "Monumental Church at Richmond," American Pioneer (November 1842), 371-73; Helen Mar Pierce Gallagher, Robert Mills: Architect of the Washington Monument, 1781-1855 (New York: Columbia University Press, 1935), 14, 78.

<sup>6</sup> Gallagher, 14, 78.

<sup>7</sup> Liscombe, 2, 25.

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A competition for the church's design was won by Mills, then a young architect working in the Philadelphia office of Latrobe, over submissions by H. Hiort and Latrobe himself. A misunderstanding between Latrobe and Mills occurred owing to the former's belief that Mills plagiarized his design scheme; this caused a temporary rift in their professional relationship that was eventually resolved. One circumstance likely in Mills's favor was Gen. John Smith, a former Virginia governor and Mills's father-in-law, who may have served as a connection to the building committee that awarded the commission. The design was selected in March 1812 and exhibited with an engraving of the church by Goodacre at the Society of Artists of the United States in Philadelphia.<sup>8</sup>

Mills adapted the form of a traditional, centralized rotunda, probably inspired by engravings of the Roman Pantheon in Isaac Ware's edition of Palladio's Four Books of Architecture (1738) and James Gibbs's design for a circular church published in A Book of Architecture (1728).<sup>9</sup>

Monumental Church remains the real and symbolic final vestige of a series of central-plan churches -- all others have been demolished -- that Mills designed for Charleston, South Carolina (1804-06); Philadelphia, Pennsylvania (1811-12 and 1812-13); and Baltimore, Maryland (1816-18).<sup>10</sup> Based upon the so-called "auditorium plan," they reflect an important shift in early nineteenth-century Protestant liturgical practices that affected the church design. A contemporary movement known as the Ecclesiological or Evangelical Preaching Movement required inspirational sermons as a focus for church liturgy and, consequently, innovative designs for acoustics and seating arrangements were necessary.<sup>11</sup> Increased numbers of parishioners who flocked to such sermons were also a contributing factor, since traditional Anglican churches, based on nave plans by Christopher Wren and James Gibbs, could not sufficiently serve the needs of larger congregations.<sup>12</sup>

This rotunda plan, improved acoustical design, and innovative curved balcony seating (which was used for the first time in American church building) improved the auditory and visual disadvantages associated with contemporary ecclesiastic architecture by emphasizing the centralized pulpit/altar plan.<sup>13</sup> For the roof, Mills employed the French seventeenth-century architect Philibert de l'Orme's ingenious dome construction (derived from a

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<sup>8</sup> Liscombe, 2, 11, 25.

<sup>9</sup> Liscombe, 5, 10.

<sup>10</sup> Mickler, 26.

<sup>11</sup> Liscombe, 1.

<sup>12</sup> Talbot Hamlin, Greek Revival Architecture in America (New Jersey: Dover Publications, 1964), 51.

<sup>13</sup> William Pierson, American Buildings and Their Architects: Colonial and Neoclassical Styles (New York: Oxford University Press, 1970), 1: 384.

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system of small wood sections joined by pegs, and similar to that used by Jefferson at Monticello), which successfully covered an octagonal rotunda with a shallow circular dome and fenestrated cupola.<sup>14</sup>

Stylistically, Monumental Church owes its Neoclassical and Greek Revival characteristics -- for example, its octagonal rotunda plan and hidden skylight in the apse above the pulpit -- to Roman Palladianism and contemporary French architecture.<sup>15</sup> From Charles Bulfinch Mills derived a delicate linear applied decoration, recessed panels, and blind arches that frame windows and doors.<sup>16</sup> Similarly, Benjamin Latrobe's influence is evidenced in strong geometric volumes enhanced by shallow arched and rectangular recesses, narrow stringcourses, and blank architraves treated without moldings that resemble those of the Baltimore Cathedral.<sup>17</sup> Neoclassical features reminiscent of Sir John Soane were acquired via Latrobe: bold and simple reduced designs, planar surfaces ornamented only by thin incised lines or recessed panels, a visual articulation of supporting piers using niches and columns, textured vaulted ceilings, light-filled interiors with domes surmounted by lanterns, and Doric columns with fluting confined to the base and capital areas.<sup>18</sup> The influence of visionary French architect Claude-Nicolas Ledoux - - again via Latrobe -- is reflected in strong geometric volumes and emphasis on form, light, and shade, as well as free adaptations from the Hotel Guimard (1772) in its screen of columns flanked by piers.<sup>19</sup> Mills, however, exemplifies a distinctly American application of the classical vocabulary rather than a strict archaeological interpretation of "antique" architectural detailing, as in the porch's pediment and lachrymatory frieze.

## PART II. ARCHITECTURAL INFORMATION

### A. General Statement:

1. Architectural character: A fine example of American Greek Revival architecture, Monumental Church is significant for its centralized plan and octagonal rotunda form. There is considerable refinement in the detailing that indicates not only typical early nineteenth-century classical styling, but also Mills's sensitivity to the aesthetic as well as functional aspects of this kind of structure. The rotunda

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<sup>14</sup> Liscombe, 12; Mickler, 37.

<sup>15</sup> Mickler, 26, 34; John M. Bryan, Robert Mills: Architect, 1781-1855 (Columbus, S.C.: Columbia Museum of Art, 1976), 11.

<sup>16</sup> Bryan, 12.

<sup>17</sup> Pierson, 374.

<sup>18</sup> Pierson, 337ff.

<sup>19</sup> Rich Bornemann, "Some Ledoux-Inspired Buildings in America," Journal of the Society of Architectural Historians 13 (March 1954): 15.

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interior, for instance, features an impressive pulpit/apse configuration, concealed skylight, and superb acoustics, which attest to Mills's control of materials, form, and space. Local Aquia Creek sandstone used for the funerary porch complements the stucco-covered brick rotunda, yet serves to define the two structural units and emphasizes the twofold purpose of the building.

2. Condition of Fabric: Good.

B. Description of Exterior:

1. Overall dimensions: The two-story church rotunda is an octagonal plan measuring about 35' on a side (see HABS drawings, sheet 5). It is flanked on the northwest and southeast by two-story projecting rectangular entrance blocks. Facing southwest to Broad Street is a one-story, square funerary porch with a gable roof. To the northeast is a three-story sacristy tower.
2. Foundations: Brick, 2' wide.
3. Walls: The rotunda is built of load-bearing brick walls covered with stucco, scored and painted to simulate ashlar masonry, with a stone watertable. Stringcourses demark the first and second levels. The sacristy tower reflects similar treatment, with stringcourses delineating the first, third, and fourth stories. The portico features dressed Aquia sandstone of a gray-brown color.
4. Structural system and framing: Brick loadbearing walls, for the most part. The dome is supported by a system of more than 190 vertical ribs made of laminated wood sections, joined by machine-cut nails with hand-wrought heads. The five-section ribs are stabilized at each junction by four horizontal purlins that reinforce the ribs at pegged intersections. A tension ring at the cupola's base secures the wooden dome. The dome springs from the rotunda at a shelf made with three nailing plates (HABS drawings, sheet 14).
5. Porches: The entrance porches on the northwest and southeast facades each feature a portico with two wood Doric columns painted white, fluted at base and capital, supporting a plain architrave and flat roof. Access is gained by two stone steps (HABS photos VA 1241-28, 29, 31, and 32).

The funerary porch facing Broad Street on the southwest facade is composed of four large corner piers with Doric columns in antis, on three sides. The columns are fluted at the base, and have capitals constructed of gray-green Aquia Creek sandstone (HABS photos VA-1241-2 to 12). Notable details include the pediment acroteria and frieze with lachrymatory (ancient Roman tear phial) reliefs (HABS photos VA-1241-21 and 22). At the center of the porch, a carved marble monument and symbolic cinerary urn are enclosed by an iron fence (HABS photos VA-1241-13 to 15 and HABS drawings, sheet 21).

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6. Openings:

- a. Doorways and doors: Between the funerary porch on the southwest facade and the rotunda are double wood doors with three panels each and a wood transom with four panels (HABS photos VA-1241-16 and 17).

The porches on the northwest and southeast facades feature tall double doors of wood, each with eight panels and a stationary wood transom of four panels (HABS photos VA-1241-29 and 31 and HABS drawings, sheets 8 and 10).

- b. Windows and shutters (HABS drawings, sheet 13): The east facade of the rotunda, on the first floor, features a vertical double-hung window in a tripartite arrangement: the larger central opening contains twenty-over-twenty-light sash, flanked by narrower vertical openings of eight-over-eight lights each. On the north, south, and west facades, the sash contains stained glass. The vertical framing members are flat rectangular strips incised with linear scoring and topped by simple blocks with circles. Similar ornamental blocks serve as brackets to the stone lintel, which consists of a simplified pedimental silhouette with acroteria that echo the funerary porch form.

The balcony level features tripartite window openings similar to those below, though somewhat shorter: the larger central opening contains ten-over-ten-light double-hung sash, flanked by narrower vertical openings of four-over-four lights each. Again, only the east facade has clear glass; the others have stained glass. On the north and east facades of the rotunda, the second-story windows do not have the pedimental stone lintel. The second-story window on the east facade is shorter than those on the other rotunda facades.

The northeast facade of the sacristy tower features seven double-hung sash windows disposed symmetrically. One lunette window atop the central recessed panel contains decorative glazing: radiating fan-like mullions terminate in seven circular forms. On the fourth level of all three facades of the sacristy tower, the openings -- rectangular ones flanking a central circular one -- are louvered (HABS photo VA-1241-30 and HABS drawings, sheet 9). Fenestration on the northwest and southeast sides of the tower, below the belfry, is simply a lunette at the third-floor level.

On the northwest and southeast facades, above the two-columned porch of each entrance, is a large lunette window like the one in the sacristy tower. On the northwest block, the window has grid-like mullions (HABS drawings, sheet 8).

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At the fourth-floor level of the sacristy tower, at the base of the dome, is a broad lunette window (currently encased in a protective plastic dome) through which the apse interior is illuminated. It consists of thirty-five overlapping panes of glass secured in place by fifteen vertical metal mullions (HABS drawings, sheet 14).

8. Roof:

- a. Shape, covering: The dome is a standing-seam copper roof over wood sheathing and a laminated wood-rib system. The rotunda area below the dome is covered with flat-seam copper sheeting. The funerary porch has a pedimental stone parapet, behind which is a gable roof covered with slate shingles. The two entrance porches have flat roofs and the sacristy-tower roof is gabled; all are covered with standing-seam copper.
- b. Cornice, eaves: The cornice consists of a plain architrave formed by two horizontal stringcourses on the upper wall of the rotunda and funerary porch (HABS photos VA-1241-19, 23, and 25).
- c. Cupola: A short cupola rises from the center of the shallow dome. Its ten-facet facade consists of continuous fenestration: ten windows with sixteen fixed lights each, and separated by engaged Doric columns (like others on the church, fluted at the base and capital only). Its low-pitched conical roof has a standing-seam copper covering.

C. Description of Interior:

1. Floor plans:

- a. Basement (HABS drawings, sheet 4): Beneath the octagonal rotunda are ten massive wooden posts or columns arranged in a circular pattern directly beneath each Doric colonnette on the first floor which, in turn, support the balcony above. There are eight additional wooden posts, four on the northwest and four on the southeast. Two brick masonry arcades extend from the foundation walls of the sacristy tower (on the northeast side) to the funerary porch (on the southwest). Areas beneath the two side entrance blocks are shallow and unfinished. A large mechanical pit with a five-step stairway is located in the basement center near the sacristy stairway. The victims' mass burial tomb of brick masonry is located beneath the rotunda near the funerary porch foundation (HABS photo VA-1241-54).
- b. First floor (HABS drawings, sheet 5): On the northwest and southeast of the rotunda are located two major entrances to the church. Paired columns set up adjacent short flights of steps provide access to entrance

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foyers with long narrow dimensions and curved, doubled staircases. Double swinging doors open into the rotunda proper.

On the northeast, the sacristy is entered through a single exterior door, and to the right, beyond the wall safe and fireplace, is a short, narrow door to the rotunda. To the left is a door to a staircase to the second floor. Nearby is another door giving access to the basement.

The rotunda is octagonal in plan with eight separate groups of pew boxes arranged in a regular grid pattern. Those two groups at the front directly facing the pulpit are rectangular while those behind are truncated at the south and west corners, as are those smaller ones located adjacent to the side entrances. Eight Doric colonnettes support the balcony. An apse which extends into the sacristy tower block has a pulpit screened by two monumental Ionic columns and flanked by a pair of curving stairs.

- c. Balcony (HABS drawings, sheet 6): The balcony extends around seven walls. A series of pews are arranged in four tiers.
  - d. Sacristy tower (HABS drawings, sheet 13): The sacristy tower has an additional three floors of similar plans. The second floor is below the balcony level, while the others are above.
2. Stairways: The two entrance blocks each have cantilevered curving double staircases in the foyers (HABS photos VA-1241-47 and 48). A staircase in the sacristy tower provides access to all five levels of the building, from the first floor to the rotunda roof. There is a basement stairway adjacent the sacristy stairhall and in the rotunda a pair of curving stairways flank the pulpit-platform.
  3. Flooring: Wood floors in the nave, balcony, and sacristy.
  4. Wall and ceiling finish: The rotunda has white plaster walls above a white-painted, wood-paneled wainscoting. A thin molding separates the faceted, octagonal interior walls from the circular, domed ceiling (HABS photo VA-1241-41). The first floor of the sacristy has painted wood paneling with a picture molding. The entrance-block stairwells have white, plaster walls. The second floor of the sacristy has tall wooden paneling with short panels below taller ones above. The third and fourth floors of the sacristy and basement have unfinished, rough brick masonry. The funerary porch has Aquia sandstone walls with an Adamesque plaster medallion in the ceiling (HABS photo VA-1241-51 and HABS drawings, sheet 15).
  5. Openings:
    - a. Doorways and doors: Two main entrance doors on the northwest and southeast are tall, wood-paneled, and double-swinging. The doors are

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surmounted by a pair of paneled transoms that open independently of the lower doors (HABS photo VA-1241-46 and HABS drawings, sheet 16). The door from the rotunda to the funerary porch is identical to the others; however, it is not double-swinging. The doors are repainted with a trompe-l'oeil wood grain (the original is thought to have resembled a bird's-eye maple design). Simple white trim of a single flute and square blocks with incised circles enframe the doors and support a blank architrave and cornice molding with pediment and elaborate carved acroteria with stylized palmettes in relief. On the gallery level the two sets of doors are similar to those on the first floor but lack carved trim and decorative entablature, pediment, and acroteria.

- b. Windows: The windows on southwest, northwest, northeast, and southeast of the first floor of the rotunda include wooden window seats with paneled back rest (HABS photos VA-1241-42, 43, and 44 and HABS drawings, sheet 19). On the balcony level the similar tripartite window has simpler, less ornamented mullions (HABS photos VA-1241-45 and HABS drawings, sheet 18). In the first floor of the sacristy, two deep-set windows with paneled frames flank the doorway (HABS photo VA-1241-52). A small, deep, narrow window is located in the passageway connecting the first-floor sacristy to the rotunda proper.

- 6. Decorative features and trim: Paired Ionic columns and two engaged pilasters supporting a wooden architrave screen the recessed apse. Within the apse, located between the columns, is a tall, wooden pulpit-platform with two flanking curved stairs, partially restored in 1976 (HABS photos VA-1241-35 through 38 and HABS drawings, sheet 17). On the fluted, green, trompe-l'oeil marbleized columns and pilasters, classically inspired Ionic capitals are distinctively Millsian in their freely designed, if unconventional, American motifs and detailing (HABS photos VA-1241-39 and 40).

An upper balcony with balustrade, supported by Doric colonettes, extends around the rotunda (HABS photos VA-1241-41 through 44 and HABS drawings, sheet 11) converging on the wall adjacent the apse. The colonettes have a modified Doric capital like the pediment/acroteria design from the church's exterior funerary porch gable and rotunda window lintels, while the shafts share an identical, abbreviated fluting treatment comparable to those located on the building's exterior (HABS photos VA-1241-42 through 44 and HABS drawings, sheet 17).

On the balustrade, severe, decorative Greek Revival details of incised circles, a short triglyph, and carved relief palmettes within the acroteria repeat those found on the first-floor doorway cornice and trim (HABS photos VA-1241-43 and 44 and HABS drawings, sheet 17). The first floor of the sacristy has a fireplace with carved pilasters and heavy cornice with Greek Revival ornament recalling that found throughout the church (HABS drawings, sheet 16).

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7. Hardware: Large wall-safe in sacristy is inscribed "The Monumental Church," bearing a hand-painted landscape scene and the information that it was manufactured by Diebold Safe and Lock Company, Canton, Ohio, and sold by R. L. Barnes Safe and Lock Co., Dealers, Richmond and Norfolk, Virginia (HABS photo VA-1241-52).
8. Heating, air conditioning, ventilation: Five ornamental iron grills are set into the rotunda floor (HABS drawings, sheet 5).

D. Site:

1. General setting: Monumental Church is located on a rectangular lot 94'-1" x 135'-2", adjacent to Broad Street. Built on what was originally known as Academy Square, the structure is located three blocks southeast of the Virginia State Capitol (1785-88) and adjacent to the Egyptian Building (1845). Former residential neighborhoods that once surrounded the church have now been largely replaced by structures serving the Medical College of Virginia campus. Among those remaining in the same city block as Monumental Church are attractive Greek Revival town houses and churches such as the William Beers House (1839), First African Baptist Church (begun in 1802, demolished 1837, and rebuilt in 1876), and the First Baptist Church designed by Thomas U. Walter (begun 1839). Other notable houses from this era located in the vicinity included the White House of the Confederacy (1818) and the Wickham-Valentine House by Alexander Parris (completed 1812).
2. Historic landscape design: Not known. Two views made in 1812 do not depict existing conditions. The engraving by W. Goodacre depicts the church located on a hill with few distinguishing features either natural or man-made in the immediate vicinity except a two-story wooden house with sash windows and a lunette in the gable and two large trees, one southeast of the funerary porch and another behind the sacristy tower. The print by William Strickland includes no structures, yet there are two trees placed in the same position, but of an entirely different species than those shown in the other print.
3. Outbuildings: No outbuildings exist today; however, later additions such as a two-story wing added to the east side (1840) and a Sunday-school building at the eastern corner (1870s) have been removed to reveal the nineteenth-century structure.

PART III. SOURCES OF INFORMATION:

- A. Architectural Drawings: No extant original drawings exist today. An 1868 drawing by J. B. Danforth of the first-floor plan showing an unmeasured but rather detailed view with configurations of pew-boxes, pulpit, apse, and sacristy on the first floor is now in the Virginia Historical Society (reproduced in Mickler, "Monumental Church"). Original

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sketches for the commemorative urn are found in "Papers of Robert Mills, Diary of 1816" in the Library of Congress.

B. Early Views:

Engravings of the preliminary designs done in 1812 by W. Goodacre (illustrated in Liscombe, Church Architecture) and W. Strickland (illustrated in Mickler, "Monumental Church").

Photographs: Exterior view of Monumental Church, ca. 1912. Collection of the Library of Congress, Washington, DC (illustrated in Liscombe, Church Architecture, fig. 63).

An early twentieth-century view of the interior showing the nineteenth-century alterations is found in Gallagher, Robert Mills.

C. Interviews:

Pearsall, Tricia, Historic Richmond Foundation. Interview by the author, 12 April 1989, Richmond, VA.

D. Bibliography:

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PART IV. PROJECT INFORMATION:

This project was undertaken by the Historic American Buildings Survey in 1986 under the direction of Robert J. Kapsch, Chief, (HABS) and Kenneth Anderson, Principal Architect, in cooperation with the Historic Richmond Foundation, John G. Zehmer, Director. Photographs were taken by HABS photographer Jack Boucher in July 1987. The written documentation was produced by Kevin Kandt in conjunction with the Historic American Buildings Survey and The American University - Department of Art, Graduate Internship Program (Washington, DC) under the direction of Dr. Theodore Turak, Graduate Advisor, and Paul Dolinsky, HABS Architect, in 1989.

ADDENDUM TO:  
MONUMENTAL CHURCH  
1224 East Broad Street  
Richmond  
Independent City  
Virginia

HABS VA-1241  
*VA, 44-RICH, 24-*

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