

VLR 12/7/5
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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

historic name Merchants Square and Resort Historic District

other names/site number File No. 137-5027

2. Location

street & number Boundary Street, Duke of Gloucester Street, S. England Street, not for publication
Francis Street, Henry Street, Prince George Street

city or town Williamsburg vicinity

state Virginia code VA county Williamsburg code 830 Zip 23185

3. State/Federal Agency Certification

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

[Signature] Signature of certifying official Date 3/24/06

Virginia Department of Historic Resources
State or Federal agency and bureau

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other (explain): _____

Signature of Keeper _____

Date of Action _____

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Continuation Sheet

Merchant's Square and Resort Historic District
City of Williamsburg, Virginia

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Summary Description

The Merchants Square and Resort Historic District is a significant development of commercial properties, most of which were built between 1928 and 1956 in fulfillment of a unique vision of a restored colonial town, John D. Rockefeller, Jr.'s Colonial Williamsburg. Propelled by Rockefeller's passion and financial muscle, Rev. W. A. R. Goodwin's determination to preserve the Historic Area, and the now-fabled talents of their planners, architects, and landscape architects, first a shopping area (beginning in 1928) and later a hospitality-focused area (beginning in 1936) took shape in two areas at the west and south edges of the designated Historic Area. The Colonial Revival style architecture of these two areas is similar. The principal original architects in both were Perry, Shaw and Hepburn and the Department of Architecture for the Colonial Williamsburg Foundation. The same primary materials and forms persist in both areas—painted and unpainted brick, painted wood, hipped, gambrel, and gable roofs with slate, clay tile, or cement shingles, and masonry paving—resulting in a picturesque assemblage of structures designed to support the visitor's experience in the Historic Area.

Within the historic district there are 21 contributing and 6 non-contributing buildings, 3 contributing and 1 non-contributing sites.

Detailed Description

Merchants Square

Placement of the commercial area that would serve Williamsburg's residents and guests was a difficult decision for Rockefeller and his planners. By 1929 they had decided to place private businesses on a block at the west end of Duke of Gloucester Street where most businesses were already located. The Merchants Square area was developed by a team of Perry, Shaw and Hepburn architects with help from their resident "draftsmen" as a series of seven groups, each composed of multiple apparent buildings. These seven buildings employed period details and craftsmanship equal to that being used in the Historic Area, but the commercial building designs were eclectic in origin and fanciful in combination. Here the architects used primarily post-Revolutionary buildings for inspiration, and varied setbacks further distinguished the new commercial buildings from Historic Area buildings. Most inspiration came from Virginia and Mid-Atlantic States, but England was the source of most shop fronts, and the College Shop seems drawn from Jamaican store-house combinations. Construction of Merchants Square was completed in 1932. The south block of Duke of Gloucester Street followed the north block of the street.

The designers combined whimsy and knowledge of early building grammar in the conception of the large retail and commercial groupings. The variety of setbacks, massing, roof forms, and materials helped to break up the scale of the new buildings so that they would not overwhelm the nearby historic structures being restored in the Historic Area. In 1932 a grocery, drugstore, restaurant, and theater moved into the new buildings on Duke of Gloucester Street.

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The Goodwin Building, the H-shaped administrative center of the Colonial Williamsburg Foundation, was built in 1940 but continued the design themes found in Merchants Square, with details freely borrowed from post-Revolutionary American buildings. A wrought iron screen enclosed a formal courtyard and garden.

The Inn

Rockefeller waited until 1936 to build a hotel in Williamsburg, and Perry, Shaw and Hepburn were again brought in to design it. A site immediately south of the Historic Area was chosen, focused on the very modest Colonial Street, rather than more dominant locations that were suggested, like the south end of Palace Green. The firm drew inspiration from early 19th-century Virginia spas, though (as at the Craft House in Merchants Square) some influence from Jefferson's Pavilion VII at the University of Virginia can be detected in the central portico raised on an arcade. The arcade and most of the interior have a neoclassical quality more pervasive here than at Merchants Square. Here, too, the architects were concerned with containing sizable modern functions in an edifice that would not appear out of scale with Historic Area buildings; the arcade and multiple setbacks were a means of visually diminishing the effect of a long elevation with three stories on the front. At the rear (south), the three floors were directly expressed and emphasized with a neoclassical curved bow.

The Inn provided a refined but not lavish accommodation for relatively wealthy travelers. It had (and retains) a series of relatively small public spaces, all finished with carefully designed Neoclassical details, but no grand lobby or ballroom. Guests were accommodated in rooms on the first two floors, and there were modest but respectable third-floor rooms for servants traveling with the paying guests.

An east wing was added in the same style in 1950, and the Regency Dining Room in 1972. The latter is a successful work of modernized Neoclassicism, with a flat roof hidden behind a stone-molded parapet, a Regency bow extended to more than a dozen bays, and interior columns based on those in the kitchen of the Prince Regent's Palace in Brighton. Guestrooms were enlarged, the north side of the lobby was sympathetically rearranged, and a new sales shop and bar were added in 1997, designed by Boston architects Jung Brannen in consultation with the Department of Architectural Research.

The Craft House

The original Craft House west of the Inn was planned by Perry, Shaw and Hepburn and the Colonial Williamsburg Architect's Office. A remarkable number of talented designers worked on the plans, including William G. Perry, Arthur A. Shurcliff, George Campbell, Washington Reed, and Singleton P Moorehead. Moorehead was the most talented Foundation architect working in Williamsburg from the 1920s until his 1960 retirement. He came to town as part of the Perry, Shaw and Hepburn team in 1929. Moorehead and others cast the Craft House as a c.1800-20 Virginia or Mid-Atlantic house, with a north wing resembling a converted stable of the period. This continued the theme of the Inn, with the addition of a bicycle shop (later garden shop) that Moorehead designed in respect to the Chesapeake's earlier decorative framing tradition, with exposed wall posts, tilted false plates, and shaped rafter ends: details that he had recorded in the

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Virginia countryside. The former Craft House plays an important landscape role, visually separating parking lots for

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the Inn and Lodge, and it illustrates the Williamsburg Foundation staff's ability to work well in the Perry, Shaw and Hepburn idiom from the 1930s into the '50s.

The Williamsburg Lodge and the South Wing

The Williamsburg Lodge followed in 1937-38 as a less formal hotel for middle-class travelers. Indeed, its original construction and the 1947 addition of a fully detached South Wing reflect Rockefeller's and Colonial Williamsburg's attention to development of family vacations for Americans just before and after World War II. The initial decision was to follow the recommendation of the National Park Service's Horace Albright in hiring Gilbert Stanley Underwood, well known for his picturesque park hotels built of rustic wood and stone, including Zion Park Lodge (1923-25), Bryce Canyon Lodge (1925), Ahwahnee Lodge at Yosemite (1926-27), and Grand Canyon Lodge (1927-28). Williamsburg presented a stylistic challenge for Underwood, and his first designs were deemed too literal an interpretation of public buildings in the Historic Area. Therefore, Perry, Shaw and Hepburn stepped in to collaborate on the designs. The result is a successful effort to create a building that is more frankly contemporary than the Williamsburg Inn, Craft House, and Merchants Square, but that employs enough regional details to make it compatible with both the Historic Area and the other resort buildings.

The full length of the Lodge's façade was exposed toward the north, without the setbacks and vertical divisions of the Inn. Corners were finished with quoins, and a central pavilion was given a round upper window bay, but windows were paired to better light guestrooms and to offer the subtle visual cue that this was not an 18th-century building. The Lodge was then intended as a residential hotel, not for meetings, so its lobby and restaurant were very modest, and again there were no meeting spaces or ballroom. The most distinctive interior feature, designed by Underwood, is the stair rising from the lobby to the second floor. This combines Art Deco and Neoclassical elements in a sophisticated manner not seen in his earlier hotels, and that is reminiscent of how the two idioms are combined in light fixtures at the Goodwin Building.

This play of traditional and contemporary design is also evident on the upper floor, where cypress-sheathed residential corridors meet with Deco rounded corners rendered in smooth vertical sheathing, below skylights that can be read as Neoclassical or Deco in detail. Louvered doors were used for guestrooms here and at the Inn, as seen in other resort hotels of the era, and these contribute to the intact character of the upper floor. The San Francisco firm of Spencer and Lee planned the interior of the much enlarged lobby and an adjoining bar in the 1960s, with vertical cypress sheathing on the walls.

Colonial Williamsburg Architect's Office staff designed the freestanding South Wing in the Underwood-Perry, Shaw and Hepburn style in 1947, again indicating the staff's ability to continue designing in the established idioms. The composition was varied, with pairs of pavilions on both north and south walls, but brickwork, cornices, and fenestration were made to blend with those of the main block. Virtually the same interior finish was used, though rounded edges of the corridors were tighter, and the two stairways were designed as entirely Neoclassical essays, with no hybrid details.

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The Abby Aldrich Rockefeller Folk Art Museum

The former Abby Aldrich Rockefeller Folk Art Museum (AARFAM) was built nearby by John D. Rockefeller, Jr., to house the folk art collection assembled by his first wife. She was recognized as among the country's first substantial collectors of folk art (as well as contemporary art), and she donated much of it to Williamsburg in 1939. The 1955 building continues the use of refined post-Revolutionary style for public-use buildings just beyond the restored center of Williamsburg. Here the Colonial Williamsburg architect Ernest Frank used the details in a restrained, relatively severe manner, without the folksiness of some elements at the Craft House and Merchants Square. The nature of the building allowed it to be smaller and more expensively finished, with carved stone, wrought iron, and bronze principal doors. Entrance spaces have certain features like paving and lighting that reflect sympathy for Modern design. Outwardly, Kevin Roche's 1988-91 addition represents a relatively literal use of earlier Virginia Georgian detail by one of the country's most prominent late 20th-century Modernists. Roche's interior is entirely Modernist and plain, contrasting with understated traditional and stylized contemporary finish in Frank's building.

The expansive AARFAM gardens by Alden Hopkins form part of the setting for the Inn and Lodge as well as the former museum itself, and they are equal to Historic Area gardens in care of design and execution. The oval lawn at AARFAM's east entry is a striking contrast to the sunken flower garden at the

The Bath House, Pools, and Golden Horseshoe Golf Clubhouse

The degree of attention to design of buildings and landscapes in the resort area is further illustrated by the fact that the earliest designs for the Inn's oval swimming pool and its setting were produced by Arthur A. Shurcliff, the same indefatigable designer who worked on Boston's park system and set the pattern for Williamsburg gardens that has tremendously affected landscape planning for American historic sites and private houses over much of the past sixty years. The Architect's Office designed the associated Bath House in 1939-40 and its 1963-64 expansion, still in a relatively literal Colonial Revival idiom. A non-contributing rectangular pool west of the Bath House was designed and built in 1964 by a pool contractor to accommodate family recreational needs.

The most literal Colonial Revival idiom used in the resort district in the 1960s is that employed by the Richmond firm of Ballou and Justice for the Golden Horseshoe Clubhouse. Ballou and Justice were classically trained but best known for large Modernist buildings in the capital city. Left essentially intact, the Clubhouse is a reasonably sophisticated effort at golfers' Neoclassicism, especially the Chinoiserie rear dining porch that looks over open landscape to the east. The Clubhouse is non-contributing because it was built after the period of significance; however it should be reevaluated when it becomes fifty years old.

Anomalies

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Because of the properties' important locations along edges of the existing Historic Area, the historic district includes a rare c. 1760-70 house, owned by William Byrd III and an early 20th century stable, both of which now contain offices, a c.1924 former Methodist rectory designed by Charles M. Robinson, and the Bruton

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Parish House. Extremely intact, the Byrd House is the most important unrestored 18th-century building in Williamsburg. The Byrd House was purchased by W. A. R. Goodwin in 1928 and has been used by the Foundation since its purchase first for housing and later for offices. The Methodist rectory plays a modest but useful role, illustrating the nature of Colonial Revival design in Williamsburg before the arrival of Rockefeller and his architects. The former Methodist rectory, now a commercial building, was designed in a Colonial Revival style and, though not as whimsical in its massing or articulation as Merchants Square's other shops, is very compatible with the surrounding contributing buildings in the district. Similarly, the Bruton Parish House, is a handsome building designed in the Colonial Revival style with a non-commercial purpose. The Parish House, located between the Historic Area and a former department store, is almost indistinguishable from its commercial neighbors in scale, materials, and character. It was designed by staff architects from the Colonial Williamsburg Foundation and now contains a retail shop as well as offices.

At front-stage in most tourists' experience, Merchants Square appears remarkably unchanged. The coherence of its architectural elements argued for recent additions on the corner of Duke of Gloucester and North Boundary Streets, opposite William and Mary's Wren Yard, to be handled with sympathetic design and materials. Colonial Williamsburg hired the Dedham, England architect Quinlan Terry in 2000, based on his well-regarded retail and office development at Richmond, west of London, and other work. Terry designed the four-part ensemble in a manner intended to complement original Merchants Square but not copy it. Collaboration with the Colonial Williamsburg staff led to use of Virginia as well as Terry's usual English and continental prototypes. The College Corner building is his only public commission in the United States and is cited as a principal basis for the international Richard H. Driehaus Award received in 2005. This project, along with the East Guest Houses, the most recently constructed buildings in the Historic District, clearly evidence the Foundation's current goal to preserve and perpetuate the original vision for the Merchant's Square and Resort Historic District.

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Resource Inventory

RESOURCE NAME: Methodist Rectory
LOCATION INFORMATION: 105 N. Boundary Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic: Religion: church-related residence; Current: Commerce/Trade: specialty shop
ESTIMATED DATE: 1924
ARCHITECT: Charles M. Robinson

DESCRIPTION:

This two-story brick house has a stylized classical porch on the west elevation, a gable roof with weatherboarded gables, and a partially exterior north chimney. The building is the rectory of the c.1924 Methodist Church, also designed by Charles Robinson, which was demolished c.1980. It, like the nearby Brown Dormitory, represents a stylized Colonial Revival idiom popularized by Robinson and others before Perry, Shaw, and Hepburn began the Williamsburg restoration in 1927.

DHR ID#: 137-5027-0001

1 CONTRIBUTING BUILDING

RESOURCE NAME: Berret's Restaurant
LOCATION INFORMATION: 199 S. Boundary Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic: Transportation: road-related (vehicular); Current: Commerce/Trade: restaurant
ESTIMATED DATE: 1950, 1983
ARCHITECT: Original unknown; 1983 renovations by Carlton Abbott

DESCRIPTION:

This single-story brick building has wooden shop fronts and additions to north and east. It was built as a service station for Merchants Square and downtown Williamsburg. Carlton Abbot, the Williamsburg architect who designed the 1983 renovation, also designed fittings for the Trellis Restaurant.

DHR ID#: 137-5027-0002

1 CONTRIBUTING BUILDING

RESOURCE NAME: Bruton Parish House
LOCATION INFORMATION: 311 W. Duke of Gloucester Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current: Religion: religious facility

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ESTIMATED DATE: 1937-38, 1960, 1979
ARCHITECT: Colonial Williamsburg Architects, including Washington Reed, Singleton P. Moorehead, Milton Grigg, and G. Alan Morledge

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DESCRIPTION:

This five-bay, story-and-a-half brick, gambrel-roof building has an octagonal chapel, with rusticated wood sheathing and a weathercock at the roof. There are numerous one-and-a-half-story additions to the north, all brick.

DHR ID#: 137-5027-0003

1 CONTRIBUTING BUILDING

RESOURCE NAME: Historic Name: Casey's;
Current Name: Barnes & Noble Bookstore
LOCATION INFORMATION: 345 W. Duke of Gloucester Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current Use: Commerce/Trade: specialty store
ESTIMATED DATE: 1929-31, 1965
ARCHITECT: Perry, Shaw and Hepburn

DESCRIPTION:

This is the only original (1929-32) element of Merchants Square built east of Henry Street. The building was constructed for Casey's clothing store, which remained the tenant until it was replaced by Barnes & Noble Bookstore in 2000.

The story-and-a-half building faces W. Duke of Gloucester Street. It has a gable roof broken by pedimented and hipped dormers. The two easternmost bays of the building, which comprise the slightly lower east wing, are the oldest section of the building. Walls are laid-up in Flemish-bond brickwork painted white. The gambrel-roofed hyphen to the north connects a full two-story block with a hipped roof, which is also original. Two gambrel and hipped roof sections were added to the north in 1938-39, and two further northern blocks were added in 1965. All additions are orange brick laid in Flemish bond, selectively painted white.

DHR ID#: 137-5027-0004

1 CONTRIBUTING BUILDING

RESOURCE NAME: Historic Name: A&P Grocery;
Current Name: Craft House, Fat Canary, Cheese Shop
LOCATION INFORMATION: 400 W. Duke of Gloucester Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic: Commerce/Trade: department store;
Current: Commerce/Trade: specialty store
ESTIMATED DATE: 1931-32, 2003

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ARCHITECT: Perry, Shaw and Hepburn

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DESCRIPTION:

The western group of commercial tenant spaces on the south side of Duke of Gloucester Street is anchored on the street corner by the Craft House, first occupied by an A & P Grocery in the early 1930s. It is a two-story brick building with a hipped roof behind a large wooden projection reminiscent of Thomas Jefferson's Pavilion VII at the University of Virginia. It also recalls western Virginia spas of the 1820s-40s. It has a pedimented upper porch with thin Doric columns and a Chinese railing above a first-floor enclosed with wooden rusticated piers, and sheathing pierced by segmental-headed windows. A chimney centered behind the pediment reinforces the stylized references to Jefferson's UVA temple fronts. There is a projecting shop window on the east masonry wall. The original single-bay hyphen and three-bay south wing remain, both with a gambrel roof and pedimented dormers.

A five-bay wooden central northern element with a gambrel roof and pedimented dormers connects the corner mass with a brick shop to the west, which turns its gambrel end to the street. The recessed wooden façade provides a doorway leading to second-floor offices, a handsome shop front with curved show windows, an undulating frieze, and a curved west bay now occupied, along with the western section, by the Cheese Shop. The Fat Canary restaurant is the tenant behind the English-inspired shop front. It has an expressive Modernist interior designed by Randall J. Kipp of Irvington, Virginia in 2003. A missing original doorway near the center of the shop front was restored in 2003.

DHR ID#: 137-5027-0005

1 CONTRIBUTING BUILDING

RESOURCE NAME: Historic Name: Peninsula Bank;
Current Name: Suntrust Bank of Williamsburg, and Suntrust Bank, West Addition

LOCATION INFORMATION: 401 and 401-B W. Duke of Gloucester Street

RESOURCE TYPE: Building

ARCHITECTURAL STYLE: Colonial Revival

FUNCTION: Historic: Commerce/Trade: financial institution;
Current: Commerce/Trade: financial institution

ESTIMATED DATE: 1929-31

ARCHITECT: Perry, Shaw and Hepburn

DESCRIPTION:

On the corner stands a tall single-story square main block built with salmon brick and a steep pyramidal roof topped by an unconventional cupola. The cupola consists of a glazed rectangular core sheltered by a wider roof with an entablature carried by four thin columns standing on a paneled dado. Three visible sides of the building have oversized 16-over-16 sash windows with segmental heads and an oversized south door surrounded by a Rosewell-like rubbed-and-gauged brick architrave.

The bank is (with the Kimball Theatre) one of two 1929-32 Merchants Square buildings with a significant interior. The south door opens into a banking hall where the roof shape and cupola are exposed. Original wrought ironwork defends the teller stations on the east side and a vault at the rear. This vault and offices

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occupy an original story-and-a-half brick north wing, with pedimented dormers and a roof hipped at the north end. A single-bay hyphen on Henry Street connects this to a two-story, three-bay brick north wing

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with a corbelled brick cornice, gable parapets, fanlight, and unlined brickwork evoking an early 19th-century side-passage urban house.

DHR ID#: 137-5027-0006

1 CONTRIBUTING BUILDING

RESOURCE NAME: Historic Name: Arcade Building, Pender's Grocery Store, Frazier-Callis Co.;
Current Name: Trellis Restaurant, Christmas Shop, Nancy Thomas Gallery, D.M. Williams, Porcelain Collector, The Toymaker of Williamsburg, Shirley Pewter Shop, The Precious Gem, Bella Lingerie, and R. Bryant Ltd.

LOCATION INFORMATION: 403, 405, 407, 409, 411, 415, 417, 423, 427, and 429 W. Duke of Gloucester Street

RESOURCE TYPE: Building

ARCHITECTURAL STYLE: Colonial Revival

FUNCTION: Historic: Commerce/Trade: department store, specialty store;
Current: Commerce/Trade: department store, specialty store

ESTIMATED DATE: 1929-31, ca. 1980

ARCHITECT: Perry, Shaw and Hepburn; Carlton Abbott

DESCRIPTION:

Among the most imaginative architectural forms in Merchants Square are the linked commercial spaces at the east end of Merchants Square's principal north block.

A low wooden hyphen on the west visually connects the Trellis Restaurant to the former Peninsula Bank. The building starts on the east as a single-story, hip-roofed brick building with paneled soffits over clipped front corners, framing two shop windows. This was previously a Rexall Drugstore. Another low hyphen, one-bay wide, permits the Trellis to extend into the eastern half of the large, two-story, three-bay, pediment-fronted brick building that housed the first post office in Merchants Square. The brickwork is light reddish-brown with worn whitewash. Called the Arcade Building, its name based on what was once an open round-headed front doorway (now enclosed with a door leaf) flanked by a pair of round-headed shop fronts. The Christmas Shop occupies the southwest corner. Four smaller shops and offices occupy the rear of the two-story building, which terminates with an arcaded brick chimneystack inside the gable, and a single-story north extension. The south pergola and the Trellis Restaurant interior were designed by Carlton Abbott.

The rest of this Merchants Square ensemble on the north side of Duke of Gloucester Street is connected to the Arcade Building by an open-air passage covered by a pitched roof carried on Doric rubbed-and-gauged brick piers.

The Toy Shop (originally Pender's Grocery Store) consists of two, story-and-a-half brick blocks, that with a hipped roof on the northeast connected to a gable-roof southwest projection by a curved three-bay shop window, with a paneled frieze and classical dado. Two oversized windows in Neoclassical frames also light the front of the shop. The eastern block extends back beyond the passage to form a gable end with T-shaped interior chimneystack that has a mouse-tooth corbelled cap.

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A lower story-and-a-half wood and stucco hyphen with a half-round shop window contains Shirley Pewter Shop, and separate access to offices upstairs.

It also visually connects with the Precious Gem, the dominant two-and-a-half story brick building resembling a Georgian house with three shop fronts and five upper bays. The building's status is enhanced with classical entablatures on the shop fronts, a modillion cornice, and pedimented dormers. The dark red Flemish-bond brickwork has rubbed corners, a rubbed-and-gauged strap course and flat arches.

A single arched brick hyphen to the west gives access to Bella Lingerie upstairs and connects the west element, a handsome four-bay by three-bay shop with engaged Roman Doric columns supporting a pedimented roof with a stuccoed gable on the west. This houses R. Bryant Ltd., a clothing store which extends into an original northwest wing with shop windows on the west and north. This tenant descends from Frazier-Callis Co., the clothing store that took up residence in the building in 1934. Between this rear projection and the back of the Toy Shop is a long shed-roofed range with matching brickwork, including rubbed-and-gauged flat arches.

DHR ID# 137-5027-0007

1 CONTRIBUTING BUILDING

RESOURCE NAME:	Historic Name: Williamsburg Theatre; Current Name: Wythe Candy and Gourmet Shop, Silver Vault, Carousel, Chico's, Kimball Theatre, Scotland House Ltd., and College Shop
LOCATION INFORMATION:	414-434 W. Duke of Gloucester Street
RESOURCE TYPE:	Building
ARCHITECTURAL STYLE:	Colonial Revival
FUNCTION:	Historic: Recreation and Culture: theater; Current: Recreation and Culture: theater Commerce/Trade: specialty stores
ESTIMATED DATE:	1931-32, 2000
ARCHITECT:	Perry, Shaw and Hepburn, theater renovations by Glavé & Holmes

DESCRIPTION:

The long south central ensemble begins on the east with a symmetrical three-bay, gambrel-roofed shop, which has large square shop windows flanking a plain doorway. There are two additional large shop windows on the east side facing the walk, and pedimented dormers and an interior chimney on the west. The mansard-roofed rear ell, added c.1960s, repeats these shop windows facing south. The east doorway to offices on the second-floor is sheltered by a shed roof.

The front (north) of a recessed, low, gable-roofed hyphen to the west is completely filled with a bowed Georgian shop window beside a doorway. The latter is now filled with paneling matching that below the window and imaginatively used on the soffit.

This connects with a longer gambrel-roofed brick building containing three shops, each with one or two show windows above a raised panel. The east shop, Silver Vault, has an entry door at the east side. These shop fronts are c.1960s modifications, though there was an effort to move transoms back to their early form in the late 1980s.

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On the west is a single-bay hyphen, a variation on its sibling to the east. Here the front consists entirely of an original bowed shop window above paneled wainscot. A shaped modillion cornice tops the entablature.

The central feature of the ensemble is a two-story, three-bay façade of the Kimball Theatre (previously Williamsburg Theatre). A gable roof sits atop the theater's modillion cornice. The building has Flemish-bond brickwork with rubbed corners and rubbed-and-gauged flat arches over three double doors and three upper windows. The left (east) door opens into a stairwell leading to the second-floor offices and screening room. The other two open into an outer lobby with high raised-panel wainscoting, a heavy modillion cornice, and an elegant bow-fronted ticket booth. The auditorium is surprisingly large by comparison, about 75 feet deep, with a high Greek key frieze below the cornice and on the segmental proscenium. A pair of Ionic pedimented doorways gives public access to parking at the rear. In 2000 sympathetic adjustments and a rear addition were made by the Richmond firm of Glavé & Holmes for stage productions. Renovations involved extending the large rectangular block, with orange rubbed-and-gauged brick dressings, and adding a pedimented wing, facing west, for stage equipment.

The Scotland Shop occupies a story-and-a-half brick mass with two north doors alternating with three segmental-plan show windows. There is a single interior chimney. The shop sign, which is based on some 18th-century English tavern signs, hangs from two widely-spaced posts. Here, the posts are braced with wooden Chinese grilles that serve as backs for two benches.

Beyond is the College Shop, with a frame second floor carried on four Doric columns beyond the north end of the brick first floor. This may be most directly related to house/stores in Jamaican towns like Falmouth and Kingston, though colonnaded shops are found in England and elsewhere. The first-floor face is sheathed to give the porch a semi-interior quality. The projecting show windows with paneling and cornices above, on north and west, and a southwest door give access to offices upstairs. The building's hipped roof with two interior cruciform chimneys add further drama to the building.

DHR ID#: 137-5027-0008

1 CONTRIBUTING BUILDING

RESOURCE NAME: Binns Fashion Shop
LOCATION INFORMATION: 435 W. Duke of Gloucester Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current Use: Commerce/Trade: specialty store
ESTIMATED DATE: 1930-31, ca. 1965
ARCHITECT: Perry, Shaw and Hepburn, later north addition by Glavé & Holmes.

DESCRIPTION:

Binns primarily occupies a large four-bay building that modestly resembles an English market hall, with a glazed arcade at the ground floor and a shorter upper story with conventional windows. This bold form is restrained by a very soft palette of pink brick with matching rubbed-and-gauged brickwork on the window arches. Plain chimneystacks cut through the side slopes of the pyramidal roof. Binns' space extends into an early story-and-a-half, gambrel-roofed rear wing, a later west wing of similar shape, and a small shed-roofed rear space. The small two-story, L-shaped, gable roofed northwest wing, with an upper east loading

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door, is contemporary with College Corner buildings. The building has orange brick walls laid in Flemish-bond with stuccoed flat arches.

DHR ID# 137-5027-0009

1 CONTRIBUTING BUILDING

RESOURCE NAME: College Corner Buildings (Talbot's, Williamsburg at Home, Legg Mason)
LOCATION INFORMATION: 437, 439, and 445 W. Duke of Gloucester Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Commerce/Trade: specialty stores
ESTIMATED DATE: 2002-03
ARCHITECT: Quinlan Terry, Glavé & Holmes collaborating

DESCRIPTION:

The College Corner complex of buildings comprises four connected, two-story brick, stone, and weatherboard-faced stores designed by Quinlan Terry. The south building resembles a c.1760s market hall with rusticated stone on the corners and lower face of the south and west pavilions, inspired by Mount Airy and Gibbsean English buildings. The St. Bee's dark red sandstone harmonizes with reddish-purple North Carolina brick and contrasts with the orange rubbed-and-gauged brick from Sussex, England over the windows. A balustraded deck with an octagonal cupola rest above a hipped roof broken by the two pavilions.

The two-story, five-bay frame vernacular house faces west. Its faceted show windows flank a pedimented door. A single round-pedimented dormer and interior chimneys break through the gable roof.

West and north faces of an early 18th-century brick house/store are exposed. Dark reddish-orange North Carolina brick walls extend up to a Portland stone parapet cap, punctuated by the light orange rubbed brick made in wood-fired Colonial Williamsburg clamps used for the edges of the two-story corner pilasters and upper window jambs. The building also has Rosewell-grade rubbed-and-gauged dark red Sussex brick used for pilaster caps, entablature blocks, a dentil cornice facing west, and a west-facing niche in an Ionic frontispiece. Terry drew the classical brick details from East Anglican buildings like Sherman's Hall and the Grammar School in Dedham. Certain details from both the large and small brick pilasters are repeated in the central, round-pedimented wooden Doric door surrounds and shop windows. The shop fronts are three bays long on the west, and two bays wide on the (secondary) north side. The large interior chimneys with stuccoed bands below corbelled caps, are based on 18th-century Virginia chimneys.

The fourth block is a seven- by five-bay, two-story house/store built with brownish tan brick, with stuccoed flat arches and recessed door and window frames. These details all suggest a Neoclassical or Regency house/store. This theme carries to the low-pitched hipped roof above deep eaves with extended consoles, reminiscent of Benjamin Henry Latrobe's design for Richmond, Virginia houses. The Greek Revival three-bay shop front has moldings from Stuart and Revett's drawings of the Erechtheion.

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