

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Boundary Street, Duke of Gloucester Street, S. England Street, Francis Street, Henry Street, Prince George Street not for publication

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 3/24/06 Date

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 _____

U. S. Department of the Interior
National Park Service

Name of Property: Merchant's Square and Resort Historic District
Location: City of Williamsburg, Virginia

5. Classification

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Non-contributing	
21	6	buildings
3	1	sites
0	0	structures
0	0	objects
24	7	Total

Number of contributing resources previously listed in the National Register 1

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u> <u>DOMESTIC</u> <u>COMMERCE/TRADE</u> <u>COMMERCE/TRADE</u> <u>COMMERCE/TRADE</u> <u>SOCIAL</u> <u>GOVERNMENT</u> <u>RECREATION AND CULTURE</u> <u>RELIGION</u>	Sub: <u>hotel</u> <u>single dwelling</u> <u>specialty store</u> <u>department store</u> <u>restaurant</u> <u>clubhouse</u> <u>post office</u> <u>theater</u> <u>religious facility</u>
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Current Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u> <u>COMMERCE/TRADE</u> <u>COMMERCE/TRADE</u> <u>COMMERCE/TRADE</u> <u>COMMERCE/TRADE</u> <u>SOCIAL</u> <u>RECREATION AND CULTURE</u> <u>RELIGION</u>	Sub: <u>hotel</u> <u>business</u> <u>specialty store</u> <u>department store</u> <u>restaurant</u> <u>clubhouse</u> <u>theater</u> <u>religious facility</u>
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U. S. Department of the Interior
National Park Service

Name of Property: Merchant's Square and Resort Historic District
Location: City of Williamsburg, Virginia

7. Description

Architectural Classification (Enter categories from instructions)

COLONIAL, COLONIAL REVIVAL

Materials (Enter categories from instructions)

foundation STONE (granite), CONCRETE, BRICK

roof STONE (slate), CLAY (tile), CEMENT (tile)

walls BRICK, WOOD (weatherboard),

other METAL (bronze, cast iron), STUCCO

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

8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

ENTERTAINMENT/RECREATION

SOCIAL HISTORY

Period of Significance 1927-1956

U. S. Department of the Interior
National Park Service

Name of Property: **Merchant's Square and Resort Historic District**
Location: **City of Williamsburg, Virginia**

Significant Dates 1927 John D. Rockefeller, Jr. and the Rev. W. A. R. Godwin began their restoration of Colonial Williamsburg and began to plan development of Merchants Square.

Significant Person (Complete if Criterion B is marked above)
Rockefeller, John D. Jr.

Cultural Affiliation N/A

Architect/Builder Perry, Shaw and Hepburn; Gilbert Stanley Underwood; Arthur A. Shurcliff; Alden Hopkins; Charles M. Robinson; Singleton P. Moorehead; Washington Reed; Spencer and Lee; Carlton Abbott; Kevin Roche John Dinkeloo and Associates; Quinlan Terry (Erith and Terry); Glavé & Holmes; Colonial Williamsburg Foundation staff architects

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- Part 1 tax credit applications submitted to NPS
- previously listed in the National Register (Williamsburg Inn)
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

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

Name of repository: The Colonial Williamsburg Foundation

10. Geographical Data

Acreege of Property 49 acres

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>18</u>	<u>349641</u>	<u>4126144</u>	3	<u>18</u>	<u>349449</u>	<u>4125966</u>
2	<u>18</u>	<u>349622</u>	<u>4126027</u>	4	<u>18</u>	<u>349479</u>	<u>4125890</u>
	<input checked="" type="checkbox"/>	See continuation sheet.					

U. S. Department of the Interior
National Park Service

Name of Property: **Merchant's Square and Resort Historic District**
Location: **City of Williamsburg, Virginia**

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

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

11. Form Prepared By

name/title: Edward Chappell, Mary Harding Sadler, and Llewellyn Jewell Hensley
Organization The Colonial Williamsburg Foundation; Sadler & Whitehead Architects, PLC date: 02/28/2006
street & number PO Box 1776 telephone 757-220-1000
city or town: Williamsburg state: VA zip code: 23187

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

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

name (see continuation sheet)
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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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.

National Register of Historic Places
Continuation Sheet

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

Section 7 Page 2

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

**National Register of Historic Places
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**Merchant's Square and Resort Historic District
City of Williamsburg, Virginia**

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.

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

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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

**National Register of Historic Places
Continuation Sheet**

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

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

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

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

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

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 Building

RESOURCE TYPE:

ARCHITECTURAL STYLE:

FUNCTION:

Colonial Revival
Historic: Commerce/Trade: department store, specialty store;
Current: Commerce/Trade: department store, specialty store

ESTIMATED DATE:

ARCHITECT:

DESCRIPTION:

1929-31, ca. 1980
Perry, Shaw and Hepburn; Carlton Abbott

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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DHR ID#: 137-5027-0010
1 NON-CONTRIBUTING BUILDING (built after the period of significance)

RESOURCE NAME: Historic Name: Corner Greeks, Williamsburg Drugstore;
Current Name: Williams-Sonoma and Gallery on Merchant's Square

LOCATION INFORMATION: 440 and 440-A Duke of Gloucester Street

RESOURCE TYPE: Building

ARCHITECTURAL STYLE: Colonial Revival

FUNCTION: Historic: Commerce/Trade: restaurant, specialty store;
Current: Recreation and Culture: museum, Commerce/trade: specialty store

ESTIMATED DATE: 1931-32, 1969

ARCHITECT: Perry, Shaw and Hepburn, Architect's Office, Colonial Williamsburg Foundation

DESCRIPTION:

440 and 440-A Duke of Gloucester Street, were designed in 1931-32 by Perry, Shaw and Hepburn. For years the building housed a restaurant known locally as "Corner Greeks." Afterwards, it was leased for decades to Williamsburg Drugstore. In 1969, minor modifications to first-floor fenestration were made by the Architect's Office of The Colonial Williamsburg Foundation.

A large five-bay brick edifice with the appearance of a double-pile house, with a hipped roof and two interior chimneys over a modillion cornice, forms a strong termination at the west end of Duke of Gloucester Street and is visible on axis from Jamestown Road to the southwest. Unlike other early Merchants Square buildings, the building is entirely freestanding at the front. The walls are built of orange brick with rubbed corners and a plain belt course. The two front show windows unified with a north doorway, were reworked in 1969. An original pedimented shop window is flanked by three-sided, flat-headed shop windows on the east. The outer windows are repeated on the west side flanking a doorway, which is now blocked.

The original L-shaped, gambrel-roofed south wing includes 1969 shop windows and an east entrance to an art gallery on the upper floor. The building terminates with an end wall turned to face west, with an original pilastered shop front. The wall is now sheathed with beaded boards, like the wooden arcaded gallery (originally with three show windows) recessed between the front and rear blocks.

DHR ID#: 137-5027-0011
1 CONTRIBUTING BUILDING

RESOURCE NAME: Craft House

LOCATION INFORMATION: 305 S. England Street, between Williamsburg Inn and Lodge parking lots

RESOURCE TYPE: Building

ARCHITECTURAL STYLE: Colonial Revival

FUNCTION: Historic: Commerce/Trade: specialty stores; Current: vacant

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ESTIMATED DATE: 1937, 1941-42
ARCHITECT: Perry, Shaw and Hepburn; Architect's Office, Colonial Williamsburg Foundation,
Arthur A. Shurcliff, Alden Hopkins

DESCRIPTION:

305 S. England Street, between the Williamsburg Inn and Lodge parking lots, was designed in 1937, by Perry, Shaw and Hepburn, the Architect's Office of The Colonial Williamsburg Foundation, and Arthur A. Shurcliff. The south addition, built in 1941-42, was also designed by architects from The Colonial Williamsburg Foundation, including Alden Hopkins.

The two-story brick main block sits upon a high base with a single-story brick north wing resembling a stable on the east. There is a show window at a porch on the west, south of an arched opening in the extended end wall. A single-story L-shaped hyphen connects with a two-story southeast block, also on a high base. There is a frame addition to the north. All roofs are gable. Walls are made of whitewashed Flemish bond.

The Craft House was originally built and successfully expanded to reflect the idiom of the Williamsburg Inn, as a simple but sophisticated Chesapeake or Mid-Atlantic Neoclassical building. The main block resembles side-passage houses of c.1800, and the north wing was designed to suggest a converted seven-bay stable. Singleton P. Moorehead designed the north garden room as an exposed early Virginia frame, with tilted false plates and decorated rafter ends, fitted with large sliding sash. Alden Hopkins (architect for University of Virginia and Colonial Williamsburg gardens) designed the east entrance. The Craft House is reminiscent of Merchants Square in its whimsical combination of literal historic details but is different in its smaller scale and partially wooded setting.

Contributing interiors include a Neoclassical stair and central "dining room" with classical Toddsbury and Tazewell Hall-inspired arches and pilasters flanking a chimneypiece which, like the window bays, breaks forward with full entablatures..

Beyond its own architectural significance, this is an important building in its location, because it separates parking areas for the Inn and Lodge, keeping the scale more consistent with these buildings and the Historic Area immediately to the north.

DHR ID#: 137-5027-0012

1 CONTRIBUTING BUILDING

RESOURCE NAME: Abby Aldrich Rockefeller Folk Art Museum and Gardens
LOCATION INFORMATION: 307 S. England Street
RESOURCE TYPE: 1 Building, 2 Sites
ARCHITECTURAL STYLE: Colonial Revival
CLASSIFICATION: 1 building (AARFAM), 2 sites (east and west gardens)
FUNCTION: Historic: Recreation and Culture: museum;
Current: Health Care: resort
Historic and Current: Landscape: garden

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ESTIMATED DATE: 1955, 1988-91

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ARCHITECT: Architect's Office, Colonial Williamsburg Foundation; Alden Hopkins; Kevin Roche, John Dinkeloo and Associates

DESCRIPTION:

AARFAM is a two-story brick building with a hipped roof, deep three-bay pedimented pavilion on the east and shallow single-bay one on the west, where there are three-part lower flanking windows. The exterior stone and woodwork is Neoclassical. There are wrought-iron gates at the east door and entrance to the gardens. Bronze Neoclassical east doors announce a vaulted entry with Escher-like terrazzo paving. In the west central well is an open neoclassical stair. There is simple wainscoting in most first and second-floor rooms. The oval garden at the east entry and the sunken garden at the west were both designed by Alden Hopkins. The 1988-91 addition, designed by Kevin Roche, is an L-shaped, story-and-a-half brick wing with hipped roofs, masonry and trim in the c.1750-75 idiom, including rubbed-and-gauged flat arches.

DHR ID#: 137-5027-0013 - 137-5027-0015

1 CONTRIBUTING BUILDING (AARFAM)

2 CONTRIBUTING SITES (Gardens)

RESOURCE NAME: Williamsburg Inn Bath House and Pools
LOCATION INFORMATION: 309 S. England Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
CLASSIFICATION: 1 building (Bath House), 2 sites (oval pool and rectangular pool)
FUNCTION: Historic and Current: Recreation and Culture: sports facility
ESTIMATED DATE: ca. 1940, 1963-64
ARCHITECT: Architect's Office, Colonial Williamsburg Foundation, Arthur A. Shurcliff

DESCRIPTION:

The single-story, white-painted brick bath house has an open central bay that gives access to women's and men's baths and locker rooms on the north and south. Brick quoins enhance the corners and doorway. The wood-sheathed extension to the west was also designed by the Architect's Office. Round louvered windows, and a hipped roof complete the original building, which separates the Arthur A. Shurcliff-designed adults' pool nearest the Williamsburg Inn to the east and the children's pool on the lower west side, nearest the Lodge.

The east (oval) pool is original and is shaped – with curved sides and straight ends – as shown in Arthur A. Shurcliff designs as early as 1939. The oval pool is set in a simple gridded concrete deck. The rectangular west pool was added in 1963-64 in response to growing size of the Williamsburg Lodge and the Inn. Designed and installed by an Arlington County pool contractor, this pool has no distinctive characteristics.

DHR ID#: 137-5027-0016 - 137-5027-0018

1 CONTRIBUTING BUILDING (Bath House)

1 CONTRIBUTING SITE (Oval Pool)

1 NON-CONTRIBUTING SITE (Rectangular Pool; built after the period of significance)

RESOURCE NAME: Williamsburg Lodge, Original Building

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LOCATION INFORMATION: 310 S. England Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current: Domestic: hotel
ESTIMATED DATE: 1937-38, 1960s
ARCHITECT: Gilbert Stanley Underwood, with Perry, Shaw and Hepburn, Spencer and Lee

DESCRIPTION:

The original Lodge is a two-story, T-shaped brick hotel facing the Historic Area to the north and S. England Street to the east. It has a central pavilion with round wooden upper bay at the original doorway to the lobby. The building has brick rustication at the corners. Paired upper windows light the guestrooms. Non-contributing additions (1960s) covering much of the lower north elevation were recently demolished. The Colonial Williamsburg Foundation plans to reestablish sympathetic fenestration and a full-length single-story wooden porch removed in 1961-63 to restore the historic appearance of the facade. The east end is developed with a pedimented wooden pavilion, iron balcony, and oversized windows lighting a 1961-63 bar by Spencer and Lee of San Francisco. This elevation is on axis with the former AARFAM and its west garden and decorative pool across South England Street.

The modest 1937-38 lobby was remodeled in 1961-63 and subsequently. The most interesting feature of the first floor is Underwood's public stairway, which combines Neoclassical bronze rails and newel posts with Art Deco balusters and terrazzo steps. This descends to a cellar and rises to the residential floor inside a rounded well sheathed with double-beaded vertical cypress boards, fitted with glazed Neoclassical cupboards and Arts-and-Crafts jalousie-glass lamps. It opens through an original Neoclassical-dressed metal fire wall near the junction of double-loaded corridors. Elements of Art Deco and woodsy Neoclassical finish combine successfully in the passages, where the corners are rounded and cased with smooth vertical cypress boards, and terminating horizontal beaded boards sheath the passages. Original louvered doors open into guestrooms and service spaces. Most rooms retain original paired windows.

DHR ID#: 137-5027-0019

1 CONTRIBUTING BUILDING

RESOURCE NAME: East Guesthouses
LOCATION INFORMATION: 310 S. England Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Current: Domestic: hotel
ESTIMATED DATE: 2005
ARCHITECT: Glavé & Holmes

DESCRIPTION:

This building presents identical three-story brick blocks linked with a narrow hyphen to form a U around the central courtyard. Its slate gable roofs, brick walls with quoins, and multi-light double-hung sash echo those of the nearby Lodge and South Wing. The windows and doors are metal frame.

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1 NON-CONTRIBUTING BUILDING (built after the period of significance)

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National Park Service

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**Merchant's Square and Resort Historic District
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RESOURCE NAME: Williamsburg Lodge, South Wing
LOCATION INFORMATION: 310 S. England Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current: Domestic: hotel
ESTIMATED DATE: 1947
ARCHITECT: Architect's Office, Colonial Williamsburg Foundation

DESCRIPTION:

The first addition to the Lodge is a freestanding rectangular brick building to the south, two stories above a cellar and ten bays long. Its exterior follows the style of the older building, with a hipped roof that breaks forward to form pediments over shallow central pavilions on the east and west ends and two pavilions on both north and south sides. Historic features include Flemish-bond brickwork, paired windows, and simple classical cornices. Pavilions and corner quoins are painted a cream color; otherwise brickwork is unpainted. The South Wing has remained entirely residential, with public space confined to stair halls at the east and west ends leading to double loaded corridors. The ground slopes down to the cellar, where rooms have door-window combinations opening on the east and west sides. The cast iron and hardwood stairs are neoclassical, much like those in the 1941 Goodwin Building, but more conservative than Underwood's stair in the original Lodge. Again there are curved corners with vertical cypress sheathing at the corners of the corridors, and the spaces have horizontal cypress sheathing with single beads. Here the guestrooms retain sheathing as well, on two to four walls.

DHR ID#: 137-5027-0021

1 CONTRIBUTING BUILDING

RESOURCE NAME: Tazewell Wing
LOCATION INFORMATION: 310 S. England Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current: Domestic: hotel
ESTIMATED DATE: 1985-86
ARCHITECT: Juster Pope Frazier

DESCRIPTION:

This three story brick building surrounds a paved central courtyard. Its hipped roofs are broken by brick gables. The windows and doors are metal frame. The interior has double-loaded corridors, with some guestrooms opening onto porches treated as recesses behind beaded rails and brick walls.

DHR ID#: 137-5027-0022

1 NON-CONTRIBUTING BUILDING (built after the period of significance)

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RESOURCE NAME: Golden Horseshoe Golf Club (Williamsburg Inn Clubhouse)
LOCATION INFORMATION: 315 S. England Street

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National Park Service

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RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Social: clubhouse
ESTIMATED DATE: 1966
ARCHITECT: Ballou and Justice

DESCRIPTION:

This two-story, five-bay, white-painted brick building has a hipped roof and pedimented west porch sheltering access to central doors opening on a stair landing, with sales shop, offices, and lounge below and dining room and kitchen above. It has single-story north and south wings. The second-floor dining room opens onto a segmental-shaped dining porch with views of and steps down to a carp pond and the Golden Horseshoe Golf Course. The west elevation has oversized six-over-six windows that give the building a single-story and relatively historicist appearance from South England Street. The ground slopes down to the east, where the building appears as two full stories and features a modernized neoclassical porch with curving steps and Chinese/Regency inspired cast ironwork.

DHR ID#: 137-5027-0023

1 NON-CONTRIBUTING BUILDING (built after the period of significance)

RESOURCE NAME: Williamsburg Inn
LOCATION INFORMATION: 300 E. Francis Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current: Domestic: hotel
ESTIMATED DATE: 1937

DESCRIPTION:

The Inn is listed individually as a building on the Virginia Landmarks Register and the National Register of Historic Places (DHR# 137-079). The Williamsburg Inn is a large resort hotel, situated on the southern edge of the historic district. Bounded on the north by historic properties along Francis Street and on the south by the Golden Horse Shoe Golf Course, this rambling complex stands in the midst of a vast lawn, shaded by mature trees, and dotted with shrubs and planting beds. Built of brick with a slate roof, the Williamsburg Inn incorporated three major periods of construction, all evoking architectural styles of the early nineteenth century. The central building was completed in 1937 and designed by Perry, Shaw and Hepburn. The building's front elevation is dominated by a two-story portico which stands atop a ground-floor arcade. The rear or garden front features a three-story bow overlooking the courtyard and golf course. The East Wing addition, also by Perry, Shaw and Hepburn, consists of multiple wings of guest rooms set at right angles to one another. This phase of construction was completed by 1950 in a style closely resembling that of the original building. A third phase at the southwest extremity of the complex, embracing the Regency dining room and its adjoining courtyard, was completed in 1972. The outward form of this flat-roofed wing is more up-to-date, though the architectural detailing remains traditional.

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DHR ID#: 137-5027-0024

1 CONTRIBUTING BUILDING

United States Department of the Interior
National Park Service

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RESOURCE NAME: William Byrd III House and Stable
LOCATION INFORMATION: 410 W. Frances Street
RESOURCE TYPE: 2 Buildings
ARCHITECTURAL STYLE: Colonial
FUNCTION: Historic: Domestic: single dwelling and secondary structure
Current: Commerce/Trade: business
ESTIMATED DATE: c. 1760-70, stable ca. 1901

DESCRIPTION:

This story-and-a-half house with a gable roof is two rooms deep on first floor, with a central passage on both floors. The building is five bays long with original Flemish bond in salmon brick above the water table, English bond below, and dark rubbed-and-gauged brick arches. The original main cornice and door frames, as well as a wrought-nailed north porch with c.1901 posts and ornaments remain. Most interior woodwork is original, including a fine open-string stair, arched cupboard in the northwest room, cornices, doors, and the most elaborate arch-headed doorway (at southwest corner of the passage) in Williamsburg. There are original English red sandstone mantels downstairs, and an original second-floor mantel with carved guilloche frieze. The house was extensively revamped c.1901, and the most notable changes date from this period, including green patinated copper roof and dormer covering, windows, porch columns and brackets, some parquet flooring, and a colored glass window at southwest side. The king-post truss roof is intact.

A story-and-a-half brick stable carriage house with louvered ventilation tower to the south, sits near center of the block, c.1901. The stable is made of American bond brickwork with a mouse-tooth brick cornice. It retains original steel I-beams with floral rosettes spanning the wide principal doorway in the east and west walls. Windows, dormers, and the tower retain their original woodwork. Now used as part of Merchants Square office space, the Byrd House is among the most intact 18th-century gentry houses in Williamsburg. The 1782 Frenchman's Map shows it is located at the block's Francis Street frontage. This was the town house of William Byrd III of Westover, and the large scale of the woodwork reflects his character as a wealthy and free-spending Virginian. Fortunately, the house remains unrestored, with its high quality c.1901 additions substantially intact. These --including the patinated copper roof covering, Art Nouveau front door hardware, and parquet floor -- are contributing elements. The stable/carriage house is the only such early 20th-century building now standing in downtown Williamsburg, and it is relatively unaltered on the exterior. It is a contributing secondary building.

The property was purchased in 1928 by W. A. R. Goodwin and deeded to the Williamsburg Holding Company. In 1930 the Colonial Williamsburg Foundation provided a life tenancy in the house to Dr. Susan A. Price, who lived in the house or in the carriage house until her death in 1951. In 1953 the house was refurbished and converted to house the Curators' Department. Since then the property has been used to provide offices for the Foundation or its lessees.

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DHR ID#: 137-5027-0025 - 137-5027-0026
2 CONTRIBUTING BUILDINGS

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National Park Service

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

RESOURCE NAME: Historic Name: Williamsburg Post Office;
Current Name: Everything Williamsburg
LOCATION INFORMATION: 110 N. Henry Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic: Government: post office;
Current: Commerce/Trade: specialty shop
ESTIMATED DATE: 1939-40
ARCHITECT: Architect's Office, Colonial Williamsburg Foundation

DESCRIPTION:

This single-story building has recessed Tuscan porches above the stone steps flanking the central space with four large segmental-headed windows. The walls are red brick with rubbed-and-gauged arches.

The Architect's Office designed this as the Williamsburg's Post Office, to replace one housed in the Arcade Building facing Duke of Gloucester Street. Some of the Perry, Shaw and Hepburn designers joined the permanent Colonial Williamsburg staff and designed this in the same idiom, with very precise details drawn from classical and 18th-century Chesapeake buildings.

DHR ID#: 137-5027-0027

1 CONTRIBUTING BUILDING

RESOURCE NAME: Goodwin Building
LOCATION INFORMATION: 124 N. Henry Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic and Current Use: Commerce/Trade: business: office building
ESTIMATED DATE: 1940
ARCHITECT: Architect's Office, Colonial Williamsburg Foundation
DESCRIPTION:

The Goodwin Building, headquarters for the Colonial Williamsburg Foundation, is a two-and-a-half story brick building with an H-shaped plan and double loaded corridors on both floors. It was designed to resemble nine urban houses or shops, with Flemish and American bond brickwork, varied shop fronts, varied Neoclassical cornices and trim. The building is covered with a slate roof. There are interior chimneys, some brick parapets, and corbelled brick cornices. Selected windows are paired, as they are at the Williamsburg Lodge.

Here the Colonial Williamsburg architects designed an imaginative office building intended as a sympathetic neighbor for Merchants Square and the Historic Area. Its unified form, with a courtyard screened by a decorative wrought-iron fence contrasts with the intentionally varied, asymmetrical

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placement of residential-scaled elements that keep the building in scale with important adjoining neighborhoods.

Significant original interiors include two pairs of bronze entry doors, a lobby with fluted pilasters,

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Neoclassical entablature, and a polychrome terrazzo floor. Corridors are lighted by Neoclassical-Art Deco ceiling fixtures; two cast iron Neoclassical stairs lead to the second floor, which has a fully paneled boardroom, and to the cellar. The restrooms also retain original fittings.

DHR ID#: 137-5027-0028

1 CONTRIBUTING BUILDING

RESOURCE NAME: Information Center, Bus Stop and Restrooms
LOCATION INFORMATION: 101 S. Henry Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Transportation: road-related (vehicular)
ESTIMATED DATE: 1975-76
ARCHITECT: Architect's Office, Colonial Williamsburg Foundation

DESCRIPTION:

This three-bay, single-story, gable roofed building with sales window and restroom doorways faces South Henry Street. It is made of poor quality Flemish-bond brickwork. Archaeological remains of an 18th-century house survive to the east.

DHR ID# 137-5027-0029

1 NON-CONTRIBUTING BUILDING (built after the period of significance)

RESOURCE NAME: Historic Name: Post Office
Current Name: Henry Street Shops
LOCATION INFORMATION: 110 S. Henry Street
RESOURCE TYPE: Building
ARCHITECTURAL STYLE: Colonial Revival
FUNCTION: Historic: Government: post office; Current: Commerce/Trade: specialty stores
ESTIMATED DATE: 1961-62, 1992-93
ARCHITECT: Architect's Office, Colonial Williamsburg Foundation; Caro, Monroe, & Liang, PC and Architectural Department, Colonial Williamsburg Foundation

DESCRIPTION:

This single-story brick, gable-roofed building has brick and wood pedimented pavilions near the ends of the façade, which faces South Henry Street. The Classical central entrance and rear portico are additions from 1993, detailed by James F. Waite, when the building was converted to shops. Variety was created originally by painting the body of the building white and leaving the red brick on the pavilions unpainted. The lower, hipped-roofed south wing, also original, is of unpainted brick, and connects with a story-and-a-half, five-bay wooden building facing Francis Street. The west and northwest sections are of the latter era.

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This was built as the third post office in Merchants Square, for the expanding population of Kennedy-era Williamsburg. The Henry Street composition is less tied to historic prototypes than the composition of most earlier Merchants Square buildings, but original details are equally literal. Built after the period of significance, this Post Office building is non-contributing.

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DHR ID#: 137-5027-0030

1 NON-CONTRIBUTING BUILDING (built after the period of significance)

RESOURCE NAME: Historic Name: Ayers' Dodge/DeSoto, Ayers' Garage;
Current Name: Peanut Shop, Baskin Robbins, Blue Talon Bistro

LOCATION INFORMATION: 414, 416, and 420 Prince George Street

RESOURCE TYPE: Building

ARCHITECTURAL STYLE: Colonial Revival

FUNCTION: Historic and Current: Commerce/Trade: specialty store

ESTIMATED DATE: 1931

ARCHITECT: Perry, Shaw and Hepburn, and subsequent architects

DESCRIPTION:

This single-story brick building has low gable roofs and two interior chimneys. There have been numerous wooden and brick additions in an idiom less literal than elsewhere in Merchants Square. Original metal windows remain in west walls. The plain pale brick sections of the assemblage were actually designed by Perry, Shaw, and Hepburn as an auto dealership, Ayers' Dodge/DeSoto on the east, and Ayers' Garage to serve the cars of tourists and townspeople on the west. Garage doors were discreetly located at the rear. Since the 1930s, it has evolved into offices, and now, all shops and a restaurant. The most recent rehabilitation and extension was designed by Williamsburg architect Thomas Tingle in 2004.

DHR ID#: 137-5027-0031

1 CONTRIBUTING BUILDING

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Statement of Significance

The Merchants Square and Resort Historic District was built to support Colonial Williamsburg's visitors with retail and hospitality-related buildings designed in a traditional style. The historic district's period of significance spans from 1927 when Rockefeller and his architects at Perry Shaw and Hepburn began their work on Merchants Square to 1956, fifty years ago, and four years prior to the death of John D. Rockefeller, Jr.'s death.

The district meets National Register Criterion A because of the regional and national impact of its planning principals. It meets Criterion B because of its association with John D. Rockefeller, Jr., who envisioned and financed the development of Colonial Williamsburg. Among Rockefeller's many notable projects, he remained longest involved here. The Merchants Square and the Resort Area meets Criterion C because many its buildings, exemplars of the Colonial Revival style, were designed by traditionalist architects of local and national renown. The district's architecture is remarkably consistent, though it has evolved. Rockefeller's principle of seeking the highest quality of traditional design has been perpetuated by the Colonial Williamsburg Foundation in its restoration efforts and its newer support buildings. The integrity of Rockefeller's original vision for Merchants Square and the nearby resort area, as executed in Colonial Revival style buildings constructed between 1927 and 1956 is exceptional.

Historical Background

Planning (Criterion A)

John D. Rockefeller, Jr., with Reverend W. A. R. Goodwin, and a team of architects began their unprecedented restoration of Colonial Williamsburg in 1927. By the following year, planning was also under way to create Merchants Square. Development of the Inn and other resort-related projects began in the 1930s, after the initial restoration efforts attracted thousands of visitors. The Boston architects Perry, Shaw and Hepburn and landscape architect Arthur A. Shurcliff led planning for Merchants Square as well as the earliest restoration and reconstruction in the historic area. Once the decision was made to relocate most of the downtown stores and offices at the west end of Duke of Gloucester Street, outside of, but adjacent to the Historic Area, the architects and Shurcliff struggled with how to provide substantial space for modern use without conflicting with or copying the relatively small buildings being restored or re-created to the east in the Historic Area and to the west on William and Mary's front campus. The effort to develop new buildings in historic community contexts has, of course, been one of the great challenges for architects, internationally. Part of the success of Merchants Square was the development of landscaped parking on the inside of the commercial blocks. Shoppers on foot could approach the stores from the street and from brick sidewalks broad enough to hold benches and plantings. Automobile access was kept at the rear, but in parking areas softened by landscaping.

There was some general precedent for thematically unified shopping districts, most notably Country Club Plaza in Kansas City, but Merchants Square probably was the first to be built within an existing, historic community, rather than adjoining new urban or suburban development, and was the first associated with a

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museum. Merchant Square's use of literal Georgian and Neoclassical detail in somewhat whimsical combinations was influential, particularly in Virginia, North Carolina, and Mid-Atlantic States, and it joined the Historic Area in making Perry, Shaw and Hepburn's oeuvre a significant chapter in the country's Colonial Revival. Merchants Square and the Historic Area restorations and reconstructions have strongly influenced architecture in the region, both helping popularize Colonial Revival design in general and promoting a literal use of refined details drawn from 18th-century Chesapeake (Virginia, Maryland, and North Carolina) buildings. Merchants Square has directly inspired retail developments in eastern and central Virginia, most explicitly at Richmond's River Road Shopping Center, built in 1960.

The development of Colonial Williamsburg's commercial areas can also be seen in the context of other U.S. open-air museums, such as Greenfield Village, Sturbridge Village, and Cooperstown. There are design and pedagogical similarities, but the Virginia project is distinctive as centered in an existing community, and relying on restoration in place and reconstruction rather than moving old buildings from other sites. Further, its large scale and the Rockefeller's sense of functional purity led to creation of Merchants Square and the resort area at the periphery, rather than housing all visitors and retail sales in the core buildings.

The resort area has other parallels with 20th-century hotels supporting National Parks, some of them developed with Rockefeller involvement. The identity of Colonial Williamsburg's Inn and Lodge is more closely linked to the local architectural tradition. As historian Mark R. Wenger has observed, the use of small restored houses as guest rooms associated with the Williamsburg Inn also has a relationship with 19th-century Virginia spas, where small cottages were often grouped near a large resort hotel. The antebellum spa imagery was, of course, a principal influence on Perry, Shaw and Hepburn's design for the Inn.

The Role of John D. Rockefeller, Jr. (Criterion B)

John D. Rockefeller, Jr., perhaps the 20th-century's most famous benefactor, supported restoration of buildings from Wyoming trapper's cabins to French cathedrals, as well as newly built travelers' accommodation at scenic and historic sites. He was intimately involved with the development of Colonial Williamsburg, including the development of Merchant's Square and the Resort Area from its earliest planning in 1926 until the years just prior to his death in 1960. He reviewed choices for how to handle businesses displaced by the restoration and how to house new visitor-oriented functions, including retail stores and lodging. He made the final decisions about where to locate Merchants Square as well as the Williamsburg Inn and Lodge after reviewing alternatives proposed by the designers and his advisors, including Foundation President Kenneth Chorley. He understood and supported stylistic distinctions between neoclassical and eclectic idioms that Perry, Shaw and Hepburn developed for the commercial buildings and hotels and the literal Virginia character of 18th-century buildings restored and reconstructed in the Historic Area.

His taste favored history-based design, but the Rockefeller family increasingly embraced Modernism, perhaps reflected in the more relaxed style of the Williamsburg Lodge. Rockefeller's sustained interest in the architecture of the two support areas is illustrated by the subtle quality, restrained scale, and expensive detail of 1947-60 additions to Merchants Square, the Inn, Craft House, and Lodge, and construction of the

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Abby Aldrich Rockefeller Folk Art Museum. As in most of Rockefeller's wide-ranging projects, he relied on the

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advice of well-regarded planners and administrators, but he made his own detailed aesthetic and financial decisions after vigorous review

Architectural Significance (Criterion C)

The Merchants Square and Resort areas adjoining the restored core of eighteenth-century Williamsburg have, since 1928, been the site of unusually sustained and unified architectural design, predominantly in a traditional idiom drawn from the early buildings of the Chesapeake region, the Mid-Atlantic States, and England. In the early years (1928-1932) designs for these areas were developed almost exclusively by the traditionalist Boston firm of Perry, Shaw and Hepburn with landscape design provided by fellow Bostonian Arthur Shurcliff and his successor Alden Hopkins. They were supported by resident "draftsmen" like Thomas T. Waterman, Singleton Peabody Moorehead, J. Everette Fauber, and George Campbell who produced the designs, with participation and oversight from the Colonial Williamsburg Foundation's Resident Architect Walter M. Macomber and partners William J. Perry, Thomas Mott Shaw, and Andrew Hepburn.

Albert Edwin Kendrew, a Quebec native, came to Williamsburg with the Perry Shaw & Hepburn team at the outset of the restoration effort. He and the talented designer Singleton P. Moorehead were retained as Colonial Williamsburg employees when the Boston firm's full-time association with the project ended. Both men were involved with virtually all architectural projects until 1960, when Moorehead retired. Kendrew, who had followed Walter Macomber to become the Resident Architect in 1934, developed a close association with John D. Rockefeller, Jr., and he, along with Foundation President Kenneth Chorley, can be credited with keeping Rockefeller's interest alive. Kendrew, later the Foundation's Senior Vice President, controlled much design from the post-war resumption of construction until his retirement eight years after Rockefeller's death. An era ended when Kendrew retired from Colonial Williamsburg. By 1968 capabilities of the resident designers had already diminished, as later twentieth century additions to the Lodge complex were all planned by out-of-town firms who searched for an appropriate style.

Conclusion

While some buildings and structures built in the late 1960s and in the 1970s departed from the traditional idiom employed in the historic district's contributing buildings, the 1980s and early 2000s saw a return to the traditional styles that had defined the Merchants Square and Resort areas when they were originally constructed. Kevin Roche's 1988-91 addition to the Abbey Aldrich Rockefeller Folk Art Museum and Quinlan Terry's 2002-2003 College Corner building both evidence a return to the Foundation's original design principles. Modernism has been well used at the more distant Visitor Center and Woodlands Hotel.

In summary, the Merchants Square and Resort District contains an unparalleled series of buildings constructed adjacent to the country's largest open-air history museum. These were designed by a spectrum of well-known architects, including Colonial Williamsburg Foundation staff. Most of the buildings date

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between 1927 and 1956, although there are some important later additions, including the Regency Dining Room at the Inn and Quinlan Terry's buildings for Merchants Square. They represent a varied but coherent effort, over the decades, to construct buildings with a distinctive character that respects the variety and delicate scale of

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buildings in the adjoining Historic Area. Their designs have been strongly influenced by 18th and early 19th century vernacular buildings, especially in the Chesapeake region, and they in turn have been very influential, within and beyond the Commonwealth.

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John D. Rockefeller, Jr: <http://archive.rockefeller.edu/bio/jdrjr.php>
Abby Aldrich Rockefeller <http://archive.rockefeller.edu/bio/abby.php>

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Geographical Data (con’t)

UTM References (con’t)

	Zone	Easting	Northing
5	18	349403	4125895
6	18	349428	4125839
7	18	349169	4125829
8	18	349067	4125946
9	18	349138	4126139
10	18	348789	4126432
11	18	348794	4126231
12	18	348758	4126228
13	18	348763	4126010
14	18	348616	4126010
15	18	348598	4126389
16	18	348644	4126389
17	18	348644	4126641

Verbal Boundary Description

The boundaries of the Merchants Square and Resort Historic District define two discontinuous areas. The Merchants Square boundaries are described as follows. Beginning at the northeast corner of the parking area (parcel 466-0A-00-017) on the south side of Prince George Street, the east boundary follows the east property lines of the parking lot (parcel 466-0A-00-017) and the Bruton Parish House (parcel 466-0A-00-022), and crosses Duke of Gloucester Street. The east boundary continues to follow the western boundary of the “Colonial Williamsburg Historic Area” around the Bus Stop parking lot (parcel 466-0A-00-0024) and down the west side of South Henry Street to the intersection of South Henry and Ireland Streets. The south boundary follows the north side of Ireland Street to South Boundary Street. The east boundary follows the east side of South and North Boundary Streets, but excludes the William & Mary College dormitory and parcel 465-0A-00-066. The north boundary is the south side of George Street.

The Resort Area boundaries are described as follows. Beginning at the intersection of Bucktrout Lane and the east-west access road of the Williamsburg Inn property (parcel 497-0A-00-001,2) the boundary follows Bucktrout Lane along the Providence Hall access road until that road intersects a gravel path separating the grounds of the Inn from the Golden Horseshoe Golf Course. The south boundary follows this meandering path around the northern edge of the golf course, around a bowl-like landscape feature, and follows the east and south bank of a manmade pond. The south boundary crosses the Golf Club’s parking lot in alignment with Newport Avenue, whose north side forms much of the south edge of the historic district. The west boundary is the east side of the Colonial Parkway and its access ramp from Newport Avenue. Most of the north boundary follows the south boundary of the Colonial Williamsburg Historic Area. The north boundary includes the portion of Colonial Street that is the access road to the Inn from Francis Street. At its northeast corner, the boundary follows the east-west access road between the Inn and Providence Hall.

The boundary encompasses 49 acres.

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Boundary Justification

The Merchants Square and Resort Historic District boundaries correspond to the perimeters of two discontinuous areas developed primarily by the Colonial Williamsburg Foundation to serve tourists (and the Williamsburg community) visiting the Colonial Williamsburg Historic Area. Buildings in the two areas share architectural style, scale, materials, details, and architects. Merchants Square is adjacent to the west boundary of the Colonial Williamsburg Historic Area. The Resort Area shares much of its north and eastern boundaries with the Colonial Williamsburg Historic Area. The Foundation deliberately set out to maintain the integrity of the Historic Area as distinct and separate from the retail and hospitality functions filled by most buildings in this Historic District. Within the historic district boundaries are the commercial and resort-related properties the Foundation acquired and developed from 1927 through 1968, as well as several properties, like the Suntrust Bank, that were built by private entities. Two properties, the Methodist Rectory and the Bruton Parish House were built by local churches. These were designed in the same style, scale, and materials as the other buildings in the historic district, and like the other buildings serve tourists as well as members of the community. The William Byrd III House, a parcel at the southwest corner of the historic district, is a rare ca. 1760-70 building that houses the offices of Jamestown 2007. It has retained a high level of integrity although it has been used as an office since its acquisition by the Foundation. The south side of the resort area is bordered by the Golden Horseshoe Golf Course, which was not developed into an 18-hole course until 1960s. Since its initial development the golf course has undergone significant change. Therefore it is not included in the historic district boundaries.

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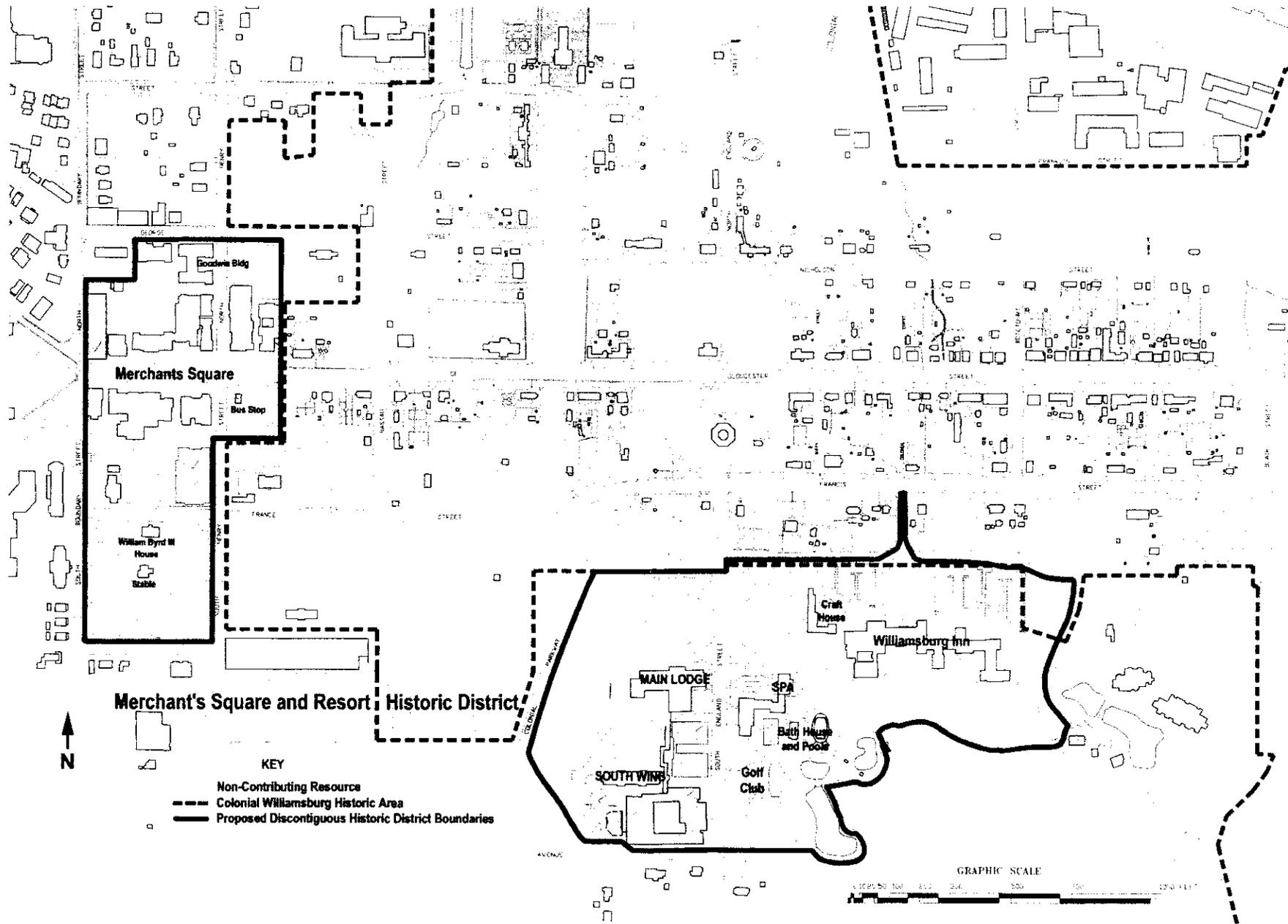
Index to Photographs

Photographer: Edward A. Chappell
The Colonial Williamsburg Foundation
Williamsburg, Virginia

Date: Photographs taken Spring 2005

Negatives: Located at the Virginia Department of Historic Resources

<u>Photo Number</u>	<u>Negative Number</u>		<u>Caption</u>
	<u>Roll</u>	<u>Exposure</u>	
Photo 1	22127	35	West side of Henry Street, view to south
Photo 2	22127	12	Corner of Henry and Duke of Gloucester Streets
Photo 3	22127	8	Duke of Gloucester Street, view to east
Photo 4	22127	36	Duke of Gloucester Street, view to west
Photo 5	22127	4	College Corner Building on Boundary Street
Photo 6	22127	1	Building on southwest corner of Boundary & Duke of Gloucester Streets
Photo 7	22127	22	Inn at left, Craft House at right
Photo 8	22127	25	Craft House, view to southeast
Photo 9	22127	27	Craft House, view to southeast, Inn in background
Photo 10	22127	31	Pool, view south
Photo 11	22127	32	Pool and Pool House, view to southwest



Merchant's Square and Resort Historic District

KEY

- Non-Contributing Resource
- - - Colonial Williamsburg Historic Area
- Proposed Discontiguous Historic District Boundaries



September 2005

