

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

LISTED:
VLR: 12/14/2017
NRHP: 6/1/2018

1. Name of Property

Historic name: Kenwyn
Other names/site number: Wynandra; DHR no. 127-7147
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Six Amphill Road
City or town: Richmond State: VA County: Independent City
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local
Applicable National Register Criteria:
 A B X C D

Signature of certifying official/Title: **Date**
Virginia Department of Historic Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

| Contributing | Noncontributing | |
|--------------|-----------------|------------|
| <u>1</u> | <u>0</u> | buildings |
| <u>1</u> | <u>0</u> | sites |
| <u>0</u> | <u>2</u> | structures |
| <u>1</u> | <u>0</u> | objects |
| <u>3</u> | <u>2</u> | Total |

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling

LANDSCAPE: Garden

Current Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling

LANDSCAPE: Garden

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th and 20th CENTURY REVIVALS: Colonial Revival: Georgian Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; STONE: Limestone, Slate; METAL: Copper; TERRA COTTA

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Kenwyn (now known as Wynandra) is a brick Georgian Revival-style dwelling designed in 1929 by Richmond-based architect Carl Max Lindner, Sr., for Edward Victor Williams, a Richmond tobacco executive, and his wife, Kate Burwell Williams. The house is located south of Cary Street Road in the Westhampton-area neighborhood known as Paxton, which is characterized by large, heavily wooded and landscaped lots with rolling topography that extends south to the James River. The house is sited on a relatively flat 1.82-acre parcel that is accessed from the east through a custom-designed wrought iron gate and English bond brick wall. The formal entrance sequence is extended to a circular driveway at the front of the house, which is bordered by large magnolia trees on the north side. The dramatic two-and-a-half-story, seven-bay-wide dwelling is enhanced by intact elements of its Charles F. Gillette-designed landscape. The well-built house exemplifies the craftsmanship of the period, executed in high-quality materials, and is one of Lindner's finest architectural designs. The house retains a high level of physical and historical integrity. Interior alterations, made to suit modern living standards, have been kept to a minimum. In addition to the dwelling, contributing resources include the custom-designed entrance gate (object) and the Gillette landscape design (site). A swimming pool and tennis court, both built in 1980, are non-contributing structures.

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Narrative Description

SETTING

The house known as Kenwyn (now known as Wynandra) is located at Six Ampthill Road in the Westhampton area of the City of Richmond. In 1929, when the house was built, the property was located in the Paxton area of Henrico County—an area that was annexed into the City in 1947. The neighborhood includes Ampthill, Wilton, Paxton, and Kenmore Roads and extends from Cary Street Road on the north to the banks overlooking the James River to the south. The area is notable for the presence of two Colonial-period houses—Wilton (c. 1753) and Ampthill (c. 1735)—both of which were moved to the area in the late 1920s to early 1930s and had a significant influence on the developing character of the surrounding neighborhood. The residential neighborhood is characterized by large, heavily wooded and landscaped lots set on rolling topography.

The 1.82-acre parcel presently associated with Kenwyn is enclosed by a low brick wall laid in an English bond pattern and entered via a wrought iron gate designed by landscape architect Charles F. Gillette, who also provided landscape plans for the property. The wall and gate are a contributing object to the property. A smaller scale, more contemporary service entrance gate is located on the property line further south along Ampthill.

The house stands on a relatively flat lot and faces north. The paved driveway circles around a centrally located, brick-edged planting bed at the front of the house that holds a large decorative urn at its center. A swath of large magnolia trees with an undergrowth of English ivy extends around the northern side of the driveway. The driveway extends to the service court on the west end of the house, which is accessed through an arched wrought-iron gateway flanked by brick piers with cast stone ball finials. The cumulative effect of the wall, gates, and heavily landscaped beds is one of seclusion and privacy around the house.

DWELLING – EXTERIOR (contributing building)

Kenwyn is a seven-bay-wide, three-part, brick dwelling that exhibits the form and symmetry of the Georgian Revival style with many details reflecting classical and Neo-classical influences. The exterior walls show fine craftsmanship in the use of an English bond brick pattern, rubbed two-part jack arches with Indiana limestone keystones, a molded brick water table, a three-course projecting brick stringcourse, and brick quoins. The steeply pitched hipped roof is covered by graded (3/8" to 3/16") Buckingham black slate shingles with Boston ridges. Massive two-part interior brick chimneys with terra cotta pots from the Galloway Terra Cotta Company of Philadelphia project from the side slopes of the roof. Hip-roofed, slate-clad dormers that hold six-over-six wooden sash windows are present on all four elevations. Other details include carved limestone spandrel blocks and decorative wooden eave moldings with large modillion blocks.

The north façade is characterized by the three-part central section that holds the wide, eight-panel entrance door set within a recessed bay. The opening is detailed with paneled reveals and

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an architrave surround consisting of wooden quoins and stacked, fluted pilasters that carry a full entablature and a shallow balcony and wrought iron railing above. The entrance is accessed by a set of cascading, limestone steps with metal handrails at the sides. A brick entrance pad (laid in a herringbone pattern) situated at the base of the steps serves as a transition space from the paved driveway. Metal lanterns affixed to the pilasters illuminate the entranceway. Six-over-six wooden sash windows flank the entrance and wooden spandrel blocks are inset in the brick wall above the windows. The three openings on the second floor of the central entry section of the house hold a large twelve-over-twelve window at the center and nine-over-nine windows in the side bays. Recessed, rectangular-shaped brick panels flank the center window opening providing depth and distinction to the bay. The two end bays on both floor levels of the main façade hold large eight-over-eight windows with jack arches, limestone keystones and bolection molded sills.

The garden (south) elevation reflects the influence of the Neoclassical and Georgian styles in form and detail. The centrally located door opens from the living room onto a flat brick terrace, laid in a herringbone pattern matching the brick pad at the front entry. The door opening is enhanced by fluted pilasters supporting an open segmental pediment with a centrally located urn ornament. A leaded elliptical arch transom sits over the multi-paned wooden double doors and the eight-over-twelve wooden window on the second floor level features a molded wooden surround with scrolls at the base. All other windows on this elevation are six-over-six sash. Windows on the first floor level are further detailed with paneled aprons.

One-story, brick wings extend from both ends of the main section of the house and are set back from the main block of the house, which serves to emphasize the mass of the center form. To the east, the hip-roofed loggia/sunroom is detailed with arched openings of rubbed brick and brick pilasters carrying a wide wooden frieze with decoratively carved stone spandrel blocks. Originally an open porch, the arched side openings were later fitted with fixed windows and pairs of double-leaf doors on the east that open onto a flat brick terrace and the garden beyond. The one-and-a-half-story, hip-roofed wing to the west holds a service entrance that is accessed through a wrought iron gate and screened from the front (north) by a low brick wall with tall molded brick piers and wrought iron railings between them. The service door is protected by a flat-roofed canopy set on scrolled consoles. The west wing also holds the kitchen space, which is distinguished on the front exterior by round-topped wooden sash windows with paneled aprons below. The garage, located at the west end of the kitchen wing, is covered by a hipped roof set perpendicular to the kitchen wing, and holds two wooden overhead doors on the west end. The garage form is detailed with brick quoins. Hip-roofed dormers are present on all sides of the kitchen and garage wings.

On the garden side of the house, a pair of multi-paned doors opens from the kitchen onto a curved brick terrace leading down to a small, tile-lined pool that the current owners installed beneath the original lion-head fountain niche in the west side wall. The current owners also installed an in-ground, tile-lined pool in the back yard beyond the terrace that is surrounded by a brick apron laid in a herringbone pattern.

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The tennis court, located at the southwest corner of the parcel, is hidden from view by a non-see-through windscreen covering the full height of the 80'x35' vinyl fence that encircles the court. The court is further screened by a hedge of false holly (evergreen) and large holly trees.

DWELLING – INTERIOR

The interior is designed in a modified center hall plan. The center entry hall, nearly square in plan, holds an elegant stair to the east. The stained, curved oak treads cascade down to the marble-clad entry hall floor, which was installed by the present owner. The stair is detailed with turned balusters with block ends, elegantly carved scrolls on the stringers, and an attenuated and modeled handrail that terminates in a turned wooden newel post. The paneled wainscoting of the center wall space extends up the sidewall of the stair as it rises to the second floor level. The second floor balcony can be glimpsed from the entrance hall, visually blending public and private spaces. The elegance of the center hall is further enhanced by a large Baccarat chandelier that hangs from the second-floor ceiling.

The paneled opening into the living room is set on axis with the main entrance door and on axis with the rear garden door. The effect of these stacked entrances is one of drawing the visitor into the space, while also introducing the garden beyond. The living room opening, the most detailed interior opening in the stairhall, features fluted pilasters and an elliptical transom above. The deep recesses of the openings were cleverly designed to hold cabinet spaces. Less detailed trabeated and framed openings lead from the hall to the dining room (to the southwest) and service wing (to the west) and to the library (to the east). The library is a small, but welcoming space that is finished with red gumwood panels and holds a marble-faced fireplace on the south wall that is detailed with a wooden molded mantel and a dentiled shelf.¹ An original powder room is located on the west side of the stairhall at the front of the house.

The first floor of the house features a sturdy cast-in-place concrete floor that is finished with oak flooring. Other details include crown molding, plaster walls with applied moldings above and below the chair rail, and 10-foot-high ceilings. The living room holds an elegant mantel on the north wall that is detailed with reeding and fluted pilasters and windows on the south side provide views of the garden. A centrally located framed opening on the west wall of the living room leads into the formal dining, which also is detailed with oak floors, applied moldings, and decorative wall moldings. Three windows on the south wall overlook the garden at the back of the house.

The east end porch was enclosed by previous owners and at present is finished with painted brick walls, carpeted flooring, and sets of multi-paned French doors that lead to the library and the living room.

The present owners enlarged the kitchen by the removal of one interior wall between the kitchen and the rear breakfast room. At present, the brightly lit space holds a center work island with professional-grade appliances and cabinets along the edges. A small table and built-in cabinetry are located in the small butler's space just off of the stair hall. The kitchen is strategically linked

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to the rest of the property through doors to the garage, the back terrace, the front service entry, the front stair hall, and the partial basement. The basement originally held the laundry room and boiler room, coal bin, and garden tool storage. Areas marked “not excavated” on the plans were in fact excavated to the top of the footing (except beneath the garage) and finished with monolithic concrete floors. At present, the basement level holds storage spaces and household offices. The original built-in silver vault stands near the foot of the steps. The office space is finished with painted brick walls, carpeted floors and drywall ceilings and is lit by small, eight-pane hopper windows set in brick-lined window wells at the foundation level of the house. Storage spaces are unfinished with concrete floor, brick and concrete block walls and open joist ceilings.

The second floor holds the private quarters consisting of two bedrooms on the east side with baths (formerly shared), a master bedroom suite to the south with views of the back garden, and a gentleman’s office on the north. The present master suite incorporates the sitting room, former daughter’s bedroom and bath, and one of the former maid’s quarters on the west end of the house. A sewing room and two additional maids’ rooms also are located on the second floor. The third floor consists of storage areas, including a cedar closet and smaller, dormered bedrooms. The high hipped roof also allows for an attic space, which is used for storage.

Kenwyn is an impressive, two-and-a-half-story brick dwelling that is extensively detailed in the language of classical architecture and exhibits the hallmarks of the Georgian Revival including exterior symmetry and balance, elaborately detailed door and window openings, molded and carved eave details, and exceptional exterior brickwork. The house’s design reflects the architect’s understanding of classical proportion and scale combined with an eye to appropriate detailing. The design is executed with fine craftsmanship and workmanship that has endured over the years with little repair. The building specifications for the house indicate that interior and exterior elements were executed in oak, white and yellow pine, poplar, birch, and red gum wood. The combination of form, details, and materials reflects the talent of the architect and craftsmen who executed the design, and was intended to convey the social and economic status of the client.

LANDSCAPE DESIGN (contributing site)

In addition to Kenwyn’s highly detailed architectural design, Lindner teamed with Richmond landscape architect Charles F. Gillette to create a formal landscape to enhance the house’s surroundings. The two professionals worked together on several commissions in Richmond and surrounding areas during the 1920s, including Hill Crest, Tiverton and MacCallum More (discussed in Section 8). Gillette’s drawings for Kenwyn, located at the Library of Virginia, reflect influences of the Colonial Revival style and display a restrained classicism that is often seen in Gillette’s work.

Gillette enhanced the wrought iron gates and exedra walls of the Amphill entrance, which he designed, with *ligustrum lucidum* privet (a flowering plant) and a row of specimen boxwoods and two deodar cedars along the side of the entrance drive. The exedra walls consist of curving

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brick walls with paneled brick piers, stone caps, ball finials, and classical urns. The two-panel gate features curling tendril-like elements on the sides that connect at the top center in a shield cartouche. The backdrop for the front and side gardens was a low brick wall laid in an English bond. Not only did the wall complement the brick of the dwelling, it also created a foil for the lush greenness of Gillette's gardens and provided a practical barrier to the street and street noise. Gillette noted that the purpose of the entrance landscape, like that of a reception hall in a building, is "to attract the eye of the visitor and at the same time make the most advantageous setting for the house," by planting for shade and screening, as well as to add color and to create shadows.² Gillette also planted for fragrance and often placed lilacs, wisterias, and honeysuckle near where they could be enjoyed by an opened window (in an era before air conditioning).

The front of the house was left unobscured by plantings. Gillette designed a small bed to screen the front of the service wing on the west end of the house and laid small stepping stones on the east end that lead through a boxwood hedge to the side garden. Lilacs and climbing wisteria vines at the corners of the house produced a romantic visual quality, but also provided light purple complements to the red and glazed bricks of the exterior walls.

For the back of the lot, Gillette focused the garden around a central, curving grass lawn or "panel" that was edged by trees and flower beds. Such a central space was a common element in Gillette's gardens and followed his design principal that "any good place should have its center open."³ A transaxial brick walkway extends east-to-west along the rear of the house with small beds between the walk and the house. Gillette's plan created a landscape that was in scale with the large, dramatic house. Gillette's drawings note that the backyard was to "roll gently from the house terrace without any marked slope." The large green swath of grassy lawn is edged by tall red oak, holly, and magnolia trees that creates a feeling of expansiveness at the back of the house and also provided both evergreen and deciduous trees that would enliven the landscape with a variety of color in the fall. The taller trees are underlain with layered vegetation including an undergrowth of dogwoods, forsythia, and laurels, as well as areas to be planted with masses of annual flowers to create a range of colors and textures in the landscape. At the far southern end of the property, Gillette designed a curving cut flower garden that was partially hidden by the hedge surrounding the back lawn. This element reflects Gillette's advice to "never ruin a lawn by cutting it up with flower beds."⁴ The designer's preference was for "flower borders" arranged by porches or at the corners of buildings, as was done at Kenwyn.

But Gillette also designed small, intimate spaces in the garden to be enjoyed by the residents and visitors alike. In the east end garden, accessed from the Kenwyn's loggia, Gillette used boxwoods, weeping cherry and magnolia trees, and Japanese hollies to frame a planned elongated, looping brick walkway that extended, in typical Gillette-style, to a statue at the far end. At present, this space is a smaller, curving lawn that is edged by a dense landscape border; it is not known whether the brick walkway was ever constructed in this area.

Gillette designed gardens on both ends of the transaxial walkway at the back of the house. On the west end, the walkway extended through a brick-paved area with planting beds at the corners and a centrally located "urn garden." The space terminated at a recessed fountain niche located in the

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western brick wall. In the west garden, the fountain remains, but the planting beds have been removed and a small soaking pool has been added. On the east side, a set of steps led down to a more formal parterre garden with a small rectangular pool on the east end. In 1957, Gillette redesigned the space for the Joneses, repaving the entire area and detailing it with an oval motif at the center and placing oleanders in movable planters around the space.⁵ This garden configuration remains in place, however, the original pool has been covered with concrete panels.

In addition to the landscape, Gillette also produced designs for hardscape at the property including custom designs for the entrance gates, railings, flagstone, and brick walkways laid in a herringbone pattern. Gillette's records show that he continued to redesign and order plants for the Williams's garden throughout their ownership. Plants were ordered from the finest nurseries, including roses from Conard-Pyle Company in West Grove, Pennsylvania, and Darwin tulip bulbs and pansies from Pitzonka's Pansy Farm in Bristol, Pennsylvania. The plants were delivered by train.⁶ After Kenwyn passed from the Williams' ownership, Gillette maintained a relationship with the new owners (Mr. and Mrs. Harold Jones) and produced additional designs and new arrangements for the gardens in the late 1950s, redesigning the east garden, paving the gravel driveway and providing a spall (cobblestone) edging.

In 1985, landscape architect Ralph Higgins, of Higgins and Associates, assisted the owners with landscape and hardscape improvements at the property. In addition to designing the newer pool and tennis court (both non-contributing structures), Higgins also designed enhancements to the existing landscape that reinforced the older plantings that had died out or been altered. Many shrubs, such as azaleas, rhododendrons, and red cedars, were replanted from other parts of the yard and the grassy lawn was renovated. Since its original construction, residential development has increased around Kenwyn. Higgins's plan extended the property's brick wall around the east and west sides of the lot and planted additional trees along the edges. This work drew on the structure and existing plant material from the Gillette garden, while also conforming to current conditions and the plant preferences of the owners. As with the original plan, Higgins's plan included several beds for annual plants and statuary elements. Due to the care taken with the updates by Higgins, the Kenwyn landscape continues to reflect Gillette's use of simple geometry and spatial organization with layered plant material to create a formal entrance to the property and a private and secluded garden for its owners.

Inventory

Primary Resource: Single Dwelling (Building), Stories 2.5, Style: Georgian Revival, 1929

Contributing Total: 1

Secondary Resource: Landscape Design (Site)

Contributing Total: 1

Secondary Resource: Entrance Gate and Wall (Object)

Contributing Total: 1

Secondary Resource: Pool/Swimming Pool (Structure), 1984

Non-contributing Total: 1

Secondary Resource: Tennis Court (Structure), 1984

Non-contributing Total: 1

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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 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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
LANDSCAPE ARCHITECTURE

Period of Significance

1929-1957

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Lindner, Carl Max Sr.
Gillette, Charles Freeman
Higgins & Associates (Ralph Higgins)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Kenwyn (presently known as Wynandra) is eligible for listing in the National Register under Criterion C in the areas of Architecture and Landscape Architecture as an exceptional example of an early-twentieth-century Georgian Revival-style house designed by architect Carl Max Lindner, Sr., and enhanced by garden designs by landscape architect Charles Freeman Gillette. Both were well-known designers in the Richmond area and in the late 1920s and early 1930s were at the height of their careers. The house was designed for Edward Victor Williams and his wife, Kate. Williams, a Richmond native, was the successful manager of the Allen & Ginter branch of the Liggett and Myers Tobacco Company (later, American Tobacco Company) and was prominent in social and civic affairs of the city. Located in the Westhampton neighborhood of Paxton, Kenwyn sat just beyond the city limits in the Henrico County countryside. This area had been recently enhanced as a location for country houses by the creation of T.C. William's Windsor Farms development. Gillette completed several design projects in Windsor Farms, including T.C. William's own Agecroft Hall and the adjacent property of Alexander and Virginia Weddell, known as Virginia House. Lindner, from a family of architects, designed numerous apartment houses, churches, and residences along the City's fashionable Monument Avenue, in Hampton Gardens/Byrd Park, and in the Fan District, many of which were designed in a variety of revival styles. Just prior to the Kenwyn commission, Lindner had completed a Tudor Revival-style dwelling on Cary Street Road built for J.P. Hummel, known as Hill Crest by the James, and collaborated with Gillette on the landscape design for the property. Kenwyn is one of Lindner's finest architectural compositions and is an impressively large and detailed example of the Georgian Revival style that is enhanced by Gillette's landscape design. Kenwyn is one of the first houses built in the Paxton neighborhood, which was platted in the late 1920s. The 1.82-acre property is eligible at the local level with a Period of Significance from 1929 to 1957, which extends from the construction of the house to the last known date of Gillette's modification to the surrounding gardens.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Carl Max Lindner, Sr. (1895-1973)

Carl Max Lindner, Sr. was born into an extended family of architects. The son of Maximilian Lindner (1863-1918) and Katherine Ebell Ruehrmund (1866-1933), Carl was born in Richmond. His mother was the sister of Carl August Ruehrmund (1855-1927), a German émigré who had studied architecture at the Royal Academy of Architecture in Berlin. Ruehrmund immigrated to the United States in 1881, arriving in Richmond in 1882, at which time he formed a partnership with Albert Lybrock and later with Albert Hunt. He is noted for his work in many nationally popular styles, with particular note on his Art Nouveau designs. Through his marriage to Rosa Heiss, Ruehrmund became associated with the Phillips family, who were "among the city's most active real estate developers." This connection provided Ruehrmund, and later his son, Max Ruehrmund, and nephew, Carl Lindner, with many architectural commissions and opportunities.⁷

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Carl M. Lindner, Sr., trained at the Virginia Mechanics Institute, a local trade school, but gained most of his architectural knowledge through his apprenticeship in his uncle's architectural office. Beginning in 1919, Lindner practiced independently, but from 1921 to 1926, he was in partnership with his cousin Charles Phillips, who generally served as a developer for the firm. The firm executed designs for many of Richmond's notable apartment buildings, such as the Lord Fairfax Apartment Building and the Cecil Apartment Building, as well as over a dozen houses on Monument Avenue, and the residences of Byrd Park Court (listed as a historic district in 2016). Through these designs, Lindner proved himself to be fluent in several revival styles, including Colonial, Georgian, Tudor, French, and Mediterranean Revival—all of which were highly popular during the early twentieth century. Lindner also was capable of designs in a more "modern" vein and executed several of his commercial and apartment house projects in the Art Deco style and the more contemporary Stripped Classicism style. His 1928 design for St. John's United Church of Christ, located at the prominent northeast corner of Stuart Circle on Richmond's Monument Avenue, was completed in collaboration with Bascom Rowlett and is an example of the Neo-Gothic Revival style executed in limestone.⁸

Lindner was one of several architects who were responsible for many of the high-style designs in Richmond's burgeoning west end neighborhoods during the first decades of the twentieth century. Much of this work was executed in revival styles and the leaders of this group, and the architects who are most readily associated with the revival period, were William Lawrence Bottomley and W. Duncan Lee.⁹ Much has been written on both architects and their numerous commissions in the City of Richmond, but their work was accompanied by the work of a solid group of local architects who designed large swaths in the western Fan, Boulevard, Monument Avenue, and West of Boulevard neighborhoods of Richmond's west end, as well as many of the developments extending westward along Cary Street and River Road. The group included D. Wiley Anderson, Otis K. Asbury, H. Carl Messerschmidt, William Noland, Marcellus Wright, Bascom Rowlett, and Carl Max Lindner.

The apartment buildings Lindner and Phillips produced were of high quality with significant stylistic details. Lindner's design flexibility is best illustrated in his single-family residential designs. The row of houses Lindner completed in 1928 on the 3100 block of Monument Avenue (3117-3133, at Cleveland Street) is executed using different styles for each house and includes Norman, Tudor, Cotswold cottage, Mission, and Colonial Revival examples. Each house is detailed with appropriate materials and stylistic elements.¹⁰ These houses sit across the avenue from Mediterranean Revival and Colonial Revival-style houses designed by Duncan Lee and are fairly comparable in detail.

The National Register-listed Byrd Park Court, designed by Lindner and Phillips in 1921, is a more robust example of Lindner's design skills in a variety architectural styles. This rare example of the court-form development in Virginia consists of 12 buildings, each designed in a different style. The houses include examples of Lindner's designs in the Beaux Arts Classical, Mediterranean Revival, Colonial Revival, Tudor Revival, and Craftsman styles and is described as one of Richmond's "more elaborate picturesque residential ensembles of the 1920s."¹¹ The

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development boasted a site that overlooked the City's William Byrd Park to the west. Lindner also completed several house designs in the Hampton Gardens area, located near Byrd Park.

Outside of Richmond, Lindner designed apartment buildings (including the Altamont Apartment Building in Charlottesville, 1928) and large country estates for affluent clients. At two of these estates, Lindner collaborated with Gillette on the landscape designs.¹² Lindner was selected to redesign the Tiverton estate in Albemarle County in 1936 when the original house burned. Lindner's redesign of the house has been called "one of the finest domestic examples of Palladian Revival style in Virginia." The stucco-clad exterior (over a fireproof concrete construction) shows Lindner's facility with the style and is detailed with capped pediments, Ionic pilasters, a wide entablature, and a modillioned cornice. The interior elements also reflect stylistic elements with an oval staircase and elaborate Classical Revival details and trim displayed throughout. The house is notable for its striking (and intentional) resemblance to the White House, including a massive, Ionic portico with Neo-Classical swags, and capped windows. The house was enhanced by Gillette's large boxwood gardens.¹³

Another notable design executed by Lindner and Gillette is the MacCallum More House in Chase City, Mecklenberg County (NRHP 2010).¹⁴ The house was built in 1929 for Edward Wren Hudgins, Chief Justice of the Virginia Supreme Court of Appeals, and is a two-story, frame dwelling clad with cedar shingles and executed in the Colonial Revival style. Gillette designed the gardens closest to the house, which include boxwood-lined slate walkways set in an axial pattern. The house is now part of the MacCallum More Museum and Gardens.

Because much of his work was completed in connection with his cousin Charles's speculative development projects, Lindner sometimes is dismissed as a "developer's architect," implying that the architect's work was less about style and more about producing economic and expedient plans. Robert Winthrop, Richmond architect and historian, notes, however, that Lindner was "prolific, talented and imaginative" and was "capable of designing fine buildings in several styles."¹⁵ By teaming with knowledgeable craftsmen and builders, like Allen Saville and others, Lindner ensured that his designs were executed faithfully, with the highest quality materials, and would endure. Kenwyn is an example of one of Lindner's highly detailed Georgian Revival style designs that was well executed and remains largely unchanged.

No correspondence has been located between Lindner and his clients, Edward Victor and Kate Burwell Williams. It is likely that Edward Williams knew of Lindner through business connects and through his recently completed design for J.P. Hummel's house located nearby on Cary Street Road.¹⁶ Although Williams would certainly have known of William Lawrence Bottomley's work and reputation, as well as W. Duncan Lee's work, it may be that Lindner's fees were considerably less than his competitors.¹⁷ Although no permit or contract has been located for the construction of the house, a topographic survey of the Williamses Kenwyn property is found among Lindner's papers at the Library of Virginia. The survey was completed by Allen Saville, a noted local engineer and contractor who had worked with Lindner on the Hummel project. Saville, who was formerly associated with Herbert Claiborne (whose firm Claiborne and Taylor executed many of Bottomley's designs), is known for his excellent

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craftsmanship and his use of very high quality building materials. Though not certain, it seems likely that Saville completed the construction of Kenwyn.

As noted in the physical description, Kenwyn's design epitomizes the Georgian Revival style in its balanced and symmetrical facades, its use of an English bond pattern with notable brickwork details including quoins, molded water table, and rubbed brick jack arches above the windows. Indiana limestone was utilized in the keystones, steps, and spandrel blocks on the house and Buckingham slate, elegantly graded as the shingles rise to the roof ridge, capped the 22-room dwelling. Perhaps drawing on his experience at Tiverton, Lindner also specified that the first floor of Kenwyn be constructed of reinforced concrete. The stable nature of this floor, finished with rich oak flooring, contributes to the solid feeling of the interior spaces. Residents noted that the house was removed by a recent earthquake, attributed in part to its firm flooring and deep foundation walls.¹⁸

The interior of the house is a modified center passage dwelling in plan. The center stairhall is commodious and is richly detailed with paneled wainscoting, multi-part wall moldings, classical door surrounds and an elegant stair with turned balusters and an attenuated handrail. Although the hall does not continue through the entire depth of the house, it is visually connected through an opening into the living room and to the garden doors beyond. A review of Lindner's specifications for Kenwyn show the detail with which the design and its construction were carried out. Lindner required the interior and exterior elements to be executed in oak, white and yellow pine, poplar, birch, and red gum wood. He also specified manufacturers and sources for the slate, hardware, and chimney pots to be used.¹⁹ The combination of form, details, and materials reflects the talent of the architect and craftsmen who executed the design, and was intended to convey the social and economic status of the client.²⁰

Charles Freeman Gillette (1886-1969)

In addition to the highly detailed architectural design of the house, Lindner teamed with the celebrated landscape architect Charles F. Gillette to create a formal terraced garden that enhanced the building and provided privacy for the residents. As noted, the two professionals had worked together before and continued to collaborate on other commissions in the following years. If William Lawrence Bottomley's name was synonymous with Colonial Revival architecture in Virginia, then Gillette's name too was synonymous with the Colonial Revival-style landscapes that accompanied these buildings. As Meade Palmer, FASLA, who worked in Gillette's office upon graduating from Cornell University, noted, Gillette's designs set a high standard of quality and he "established a regional style identified by an understated classicism and attention to detail.... He integrated architecture and the landscape in a manner that present-day landscape architects profess but seldom achieve."²¹

Gillette's designs for Kenwyn, the drawings of which are located at the Library of Virginia, reflect influences of the Colonial Revival and contain noted hallmarks of Gillette's garden style.²² The edges of the property were enclosed by a boxwood hedge and, in part, by a brick wall laid in English bond to complement the house design. Gillette included beds of flowering

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shrubs, such as azaleas, forsythia, lilacs, and wisteria, and stands of specimen trees, such as cherry laurels, dogwoods, red oaks, and deodar cedars in the design of the gardens. .

In addition to the landscape, Gillette also produced designs for hardscape at the property, including custom designs for the entrance gates, railings, flagstone, and brickwork. Brick terraces, laid in a herringbone pattern, extend before the front and rear entrances and a transaxial walkway extends east-to-west along the rear, garden side of the house. Gillette returned to Kenwyn in the following years, assisting Kate Williams with ordering plants and flowers for the garden, as well as redesigning part of the east side garden for a rose bed.²³ After Kenwyn passed from the Williamses' ownership, Gillette maintained a relationship with the new owners, Mr. and Mrs. Harold Jones) and produced additional designs and new arrangements for the gardens in the late 1950s.

The Kenwyn gardens are a notable addition and complement to Lindner's architectural design and reinforce the Colonial Revival image of the building. The gardens contain elements that were hallmarks of Gillette's landscape designs but modified, altered, and personalized by the clients' input and requests. Gillette's continued participation in the garden planting and redesigns over 20 years helped to ensure that the plan remained intact and compatible with the existing dwelling. Kenwyn, therefore, is an example of Gillette's urban garden designs that continues to reflect his overall plan, plant palette, and hardscape design.

Edward Victor Williams (1864-1938)

At the time he engaged Carl M. Lindner and Charles F. Gillette to design his new house in the Paxton neighborhood, Richmond native Edward Victor Williams was a retired manager of the Allen & Ginter branch of the Liggett and Myers Tobacco Company (later, American Tobacco Company). He was the son of John H. and Elizabeth Victoria Williams. His father was an enterprising merchant who had participated in the Gold Rush of 1849, moving to San Francisco and becoming associated with the banking firm of W.T. Coleman and Company. The elder Williams returned to Richmond, but lost much of his acquired fortune due to the economic impacts of the Civil War. Elizabeth Williams was the daughter of manufacturer and inventor Hiram Moor Smith of Richmond.²⁴

Due to his father's misfortunes in the mid-nineteenth century, E. Victor Williams left his education at the McGuffey School and entered the work force. At the urging of his lifelong friend Major Lewis Ginter, Williams became an office boy for John F. Allen and Company at the age of 15 and worked his way into an executive level position. The young man attended night classes to continue his education and was a member of a local literary society. Williams was said to be very fond of history as well.²⁵ In 1907, he married Kate Burwell Williams of Orange County, Virginia.

Williams remained with Allen & Ginter, which was absorbed by the American Tobacco Company in 1890, until his retirement in 1919. He served on the board of directors of the Standard Paper Company and was vice-president of the Spotless Company (a mail order

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enterprise). Williams was prominent in Richmond social and civic affairs and was a member of the Hermitage, Lakeside, and Commonwealth clubs and also a member of the Virginia Automobile Association and the Country Club of Virginia, among others. As affirmation of Williams's local popularity and social status, his obituary ran on the front page of the Richmond Times-Dispatch at his death in 1938.²⁶

Integrity

Although nearly 90 years of age, architectural changes to Kenwyn have been minimal. The exterior appears nearly intact with no material alterations; only the open loggia on the east end has been enclosed with fixed glass windows and glass doors, which retain the visual openness of the wing. On the interior, the first-floor spaces are largely untouched. The entrance hall floor has been refinished with marble and one wall – between the kitchen and the breakfast room – has been removed to create a larger space. On the second floor, a master bedroom has been created by joining several smaller rooms together, however, the overall hall plan has been retained. When the current owner purchased the property in 1984, the landscape was overgrown and in need of refurbishment. They hired noted landscape architect Ralph Higgins to refurbish the plantings, using species favored by Gillette, and the hardscape, including repair to the garden walks and extending the surrounding walls. An in-ground swimming pool and a tennis court, which is shielded from view, also were added to the property. As noted in the description of the property, the structure, organization, and spatial arrangement of Gillette's garden is largely intact and recent renovations have served to supplement rather than to change the original Kenwyn gardens.

ENDNOTES

(Section 7)

1. Bottomley also used gumwood in some of his library designs. See Richard Guy Wilson, *The Colonial Revival House* (New York: Harry N. Abrams, Inc. Publishers, 2004), 152.
2. Charles Freeman Gillette, "The Planing of a Small Place" as republished in George C. Longest, *Genius in the Garden: Charles F. Gillette & Landscape Architecture in Virginia* (Richmond, VA: Virginia State Library and Archives, 1992), 214.
3. Ibid, 215.
4. Ibid. This area has since been incorporated into the greensward and is edged with large trees.
5. It is not certain that this walkway ever existed as Gillette planned it. Correspondence in the Gillette records for Kenwyn show that in 1941, he contacted John C. McCauley Jr. at the Arden Gallery in New York concerning a clay model of three boys. No further record about the statue was found. Arden was one of Gillette's desired galleries for garden sculpture. He also worked closely with Connecticut-based Kenneth Lynch and Sons for urns and other small statuary elements.
6. Charles F. Gillette Records, Library of Virginia. Kenwyn Project #368.

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7. John E. Wells and Robert E. Dalton. *The Virginia Architects, 1835–1955* (Richmond, VA: New South Architectural Press, 1997), 392-393; Sarah Shields Driggs, Richard Guy Wilson, and Robert P. Winthrop, *Richmond's Monument Avenue* (Chapel Hill, NC: The University of North Carolina Press, 2001), 221, 224.

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8. Originally the St. John's German Lutheran Evangelical Church. Lindner was a member of the church, as well. Driggs, et als., 129, 136. It is interesting to note that the church stands just east of the Shenandoah Apartments (1906), which was designed by Lindner's uncle Carl Ruehrmund.
9. Richard Guy Wilson states that Bottomley was the "acknowledged master" of the Virginia country house form that, while recalling Virginia's past, also accommodated modern requirements. *The Colonial Revival House*, 148. Wilson also notes that Bottomley's name is "virtually synonymous with Colonial Revival architecture in Virginia" and that "he was simply the most successful in producing strongly evocative houses that recalled Virginia's past" Charles E. Brownell, Calder Loth, William M.S. Rasmussen, and Richard Guy Wilson, *Making of Virginia Architecture* (Richmond, VA: Virginia Museum of Fine Arts, 2001), 370. See also Davyd Foard Hood, "William Lawrence Bottomley in Virginia: The 'Neo-Georgian' Houses in Richmond," (master's thesis, University of Virginia, 1975), 5-10. Hood details Bottomley's role in popularizing the Georgian Revival style in Virginia. The study also describes the evolution of the style from the Colonial Revival, noting that the Georgian Revival was a more "formal, academic and Palladian phase."
10. Driggs et als., 224, 226. Harry F. Byrd was the original owner of 3119 Monument Avenue. The Monument Avenue row is notable since each house was listed at a construction cost of \$11,111. Linder completed a row of semi-detached brick rowhouses on the 200 block of Roseneath Road in 1926, but these are not as stylistically detailed as the larger Monument Avenue houses. In another study, the houses are described as having "superficial individuality" on the exterior, while the floor plans are slightly varied. The houses, however, were popular due to their relatively low cost, which attracted "older residents, young families, and people who otherwise could not afford a Monument Avenue address." Kathy Edwards, Esme Howard, and Toni Prawl, "Monument Avenue: History and Architecture," U.S. Department of the Interior, National Park Service, Cultural Resources, HABS/HAER, (Washington, D.C.: Government Printing Office, 1992), 54.
11. Marc C. Wagner, "Byrd Park Court Historic District," DHR File No. 127-6755. National Register of Historic Places Registration form, October 12, 2015. Listed in the National Register 2016.
12. Charles F. Gillette, Papers, ca. 1880-1985 (bulk 1918-1969). Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia. Tiverton is listed as Gillette Project #503 in his office records. There is no listing for MacCallum More or Judge Hudgins, but both the National Register nomination for the property and the museum website assert the landscape architect's involvement and consultation on parts of that garden.
13. Listed as a contributing resource in the Greenwood-Afton RHD, 002-5075-0031/002-0187. Architectural Survey Form with notes from Jeffrey O'Dell, Mimi Sadler, Wendy Muscumeci, 1981-2010, accessed through VCRIS. Also see K. Edward Lay, *The Architecture of Jefferson Country, Charlottesville and Albemarle County* (Charlottesville, VA: University Press of Virginia, 2000).
14. Kim Chen and Melanie A. Moran, "MacCallum More and Hudgins House Historic District," DHR File No. 186-5020." National Register of Historic Places Registration Form, July 17, 2010.
15. Robert C. Winthrop, "Carl Lindner," Accessed online at www.architecturerichmond.com, 2013.
16. Lindner collaborated with Gillette on the landscape for Hill Crest. Gillette Project #344
17. Bottomley did not maintain an office in Virginia and perhaps Williams, a local businessman who "worked his way to the top," preferred engaging local architects with whom he could easily meet with and who, like himself, had gained professional experience by training "on the job."
18. Carole Hoffman-Bartlett, Personal Assistant to Mr. Okla Basil Meade, personal communication, August 7, 2017, in regard to the 5.8-magnitude earthquake of August 23, 2011.
19. Drawings and Specifications for House for E. Victor Williams, 1929. Copy in the possession of the owner. Additional drawings for the house are found in Charles F. Gillette, Papers, ca. 1880-1985 (bulk 1918-1969). Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

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20. Lindner died in 1973 after over 50 years of practicing architecture. His son, Carl Max Lindner Jr., also entered the practice of architecture. Carl Lindner Sr. is buried in Richmond's Hollywood Cemetery. "Architect Carl Max Lindner Sr. Dies; Architect Here 50 Years" *Richmond Times-Dispatch*, January 20, 1973: B-4.
21. Meade Palmer, Foreward to Longest, ix.
22. Charles F. Gillette, Papers, ca. 1880-1985 (bulk 1918-1969). Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia, Project #308.
23. All correspondence reviewed in Gillette's records were between Gillette and Kate Williams. Charles F. Gillette, Papers, ca. 1880-1985 (bulk 1918-1969). Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia, Box 72, Folder 9 Williams, Mrs.E. Victor- CCN 908 1941-1953.
24. Lyon G. Tyler, ed., "Edward Victor Williams" in *Men of Mark in Virginia: Ideals of American Life, A Collection of Biographies of the Leading Men in the State*, Vol. IV, (Washington, D.C.: Men of Mark Publishing, 1908), 434.
25. Tyler, 437.
26. "E.V. Williams, Tobacconist, Dead at 73," *Richmond Times-Dispatch*, January 31, 1938:1. Williams is buried at Richmond's Hollywood Cemetery.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Brownell, Charles E., Calder Loth, William M.S. Rasmussen, and Richard Guy Wilson. *Making of Virginia Architecture*. Richmond, VA: Virginia Museum of Fine Arts, 2001.

Chen, Kim and Melanie A. Moran. "MacCallum More and Hudgins House Historic District." DHR File No. 186-5020. National Register of Historic Places Registration form. July 17, 2010.

Driggs, Sarah Shields, Richard Guy Wilson, and Robert P. Winthrop. *Richmond's Monument Avenue*. Chapel Hill, NC: The University of North Carolina Press, 2001.

Edwards, Kathy, Esme Howard, and Toni Prawl, "Monument Avenue: History and Architecture," U.S. Department of the Interior, National Park Service, Cultural Resources, HABS/HAER. Washington, D.C.: Government Printing Office, 1992.

Gillette, Charles Freeman. Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia. (E. Victor Williams Project #368)

Hood, Davyd Foard. "William Lawrence Bottomley in Virginia: The 'Neo-Georgian' Houses in Richmond." Master's thesis, University of Virginia, 1975.

Lindner, Carl Max. Drawings and Specifications, "House for E. Victor Williams," 1929. Copy in possession of current owner.

Longest, George C. Longest. *Genius in the Garden: Chalres F. Gillette & Landscape Architecture in Virginia*. Richmond, VA: Virginia State Library and Archives, 1992.

Richmond Times-Dispatch, "E.V. Williams, Tobacconist, Dead at 73," January 31, 1938.

---. "Architect Carl Max Lindner Sr. Dies; Architect Here 50 Years," January 20, 1973.

Tyler, Lyon G., ed. "Edward Victor Williams" in *Men of Mark in Virginia: Ideals of American Life, A Collection of Biographies of the Leading Men in the State*, Vol. IV. Washington, D.C.: Men of Mark Publishing, 1908.

Wagner, Marc C. "Byrd Park Court Historic District." DHR File No. 127-6755. National Register of Historic Places Registration form. October 12, 2015.

Wells, John E., and Robert E. Dalton. *The Virginia Architects, 1835-1955*. Richmond, VA: New South Architectural Press, 1997.

Wilson, Richard Guy. *The Colonial Revival House*. New York: Harry N. Abrams, Inc. Publishers, 2004.

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Winthrop, Robert C. Winthrop. "Carl Lindner," Accessed online at www.architecturerichmond.com, 2013.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: Department of Historic Resources, Richmond, VA

Historic Resources Survey Number (if assigned): DHR no. 127-7147

10. Geographical Data

Acreage of Property 1.82

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: **37.566440** Longitude: **-77.514370**

2. Latitude: _____ Longitude: _____

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3. Latitude: _____ Longitude: _____

4. Latitude: _____ Longitude: _____

**Or
UTM References**

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: _____ Easting: _____ Northing: _____

2. Zone: _____ Easting: _____ Northing: _____

3. Zone: _____ Easting: _____ Northing: _____

4. Zone: _____ Easting : _____ Northing: _____

Verbal Boundary Description (Describe the boundaries of the property.)

The historic boundaries are drawn to encompass the primary dwelling and its associated setting, and coincide with lot lines recorded as Parcel Nos. W0220010007 and W0220010008 in City of Richmond land records. The true and correct historic boundaries are shown on the enclosed Sketch Map/Tax Parcel Map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries encompass the extent of the acreage associated with Kenwyn since it was constructed, as well as the formal landscape design, the property's historic setting, and all known historic resources.

11. Form Prepared By

name/title: Debra A. McClane
 organization: Debra A. McClane, Architectural Historian
 street & number: 4711 Devonshire Road
 city or town: Richmond state: VA zip code: 23225
 e-mail dmcclane1@verizon.net
 telephone: 804/233-3890
 date: August 25, 2017

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Kenwyn/Wynandra

City or Vicinity: Richmond

County: N/A State: VA

Photographer: Debra A. McClane (DM), Carole Hoffman-Bartlett (CHB)

Date Photographed: Sept/Nov 2016 (as noted)

Description of Photograph(s) and number, include description of view indicating direction of camera:

- | | |
|---------|---|
| 1 of 31 | VA_RichmondCity_Kenwyn_0001 |
| View | Original Entry Wall (DM, Nov/2016) |
| 2 of 31 | VA_RichmondCity_Kenwyn_0002 |
| View | Original Entry Gate (DM, Nov/2016) |
| 3 of 31 | VA_RichmondCity_Kenwyn_0003 |
| View | Planting Bed and Urn Centrally Located in Circular Drive (CHB, Sept /2016) |
| 4 of 31 | VA_RichmondCity_Kenwyn_0004 |
| View | Front Elevation (CHB, Sept /2016) |
| 5 of 31 | VA_RichmondCity_Kenwyn_0005 |
| View | Detail, Front Entrance (DM, Nov/2016) |
| 6 of 31 | VA_RichmondCity_Kenwyn_0006 |
| View | Detail, Corner Brickwork, Quoins and Water Table (DM, Nov/2016) |
| 7 of 31 | VA_RichmondCity_Kenwyn_0007 |
| View | West End Service Wing and Garage (DM, Nov/2016) |
| 8 of 31 | VA_RichmondCity_Kenwyn_0008 |
| View | Corner Detail, Loggia Showing Fixed Windows and Double Doors (DM, Nov/2016) |

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- 9 of 31 VA_RichmondCity_Kenwyn_0009
View General View, Garden Side Elevation (DM, Nov/2016)
- 10 of 31 VA_RichmondCity_Kenwyn_0010
View Detail, Garden Side Entrance (DM, Nov/2016)
- 11 of 31 VA_RichmondCity_Kenwyn_0011
View Looking West Along Rear Transaxial Walkway (DM, Nov/2016)
- 12 of 31 VA_RichmondCity_Kenwyn_0012
View Original Wall Niche and Fountain and More Recent Pool (1985) (DM, Nov/2016)
- 13 of 31 VA_RichmondCity_Kenwyn_0012
View Swimming Pool and Terrace (DM, Nov/2016)
- 14 of 31 VA_RichmondCity_Kenwyn_0014
View Redesigned (c.1950) East Garden; Note Concrete Cover over Pool (DM, Nov/2016)
- 15 of 31 VA_RichmondCity_Kenwyn_0015
View Example of Layered Plantings in East Garden Outside of Loggia (DM, Nov/2016)
- 16 of 31 VA_RichmondCity_Kenwyn_0016
View Looking South across Rear Lawn to Border of Trees and Shrubs (DM, Nov/2016)
- 17 of 31 VA_RichmondCity_Kenwyn_0017
View Stair Hall Looking towards Living Room (CHB, Sept /2016)
- 18 of 31 VA_RichmondCity_Kenwyn_0018
View Stair Hall Looking toward Stairs (DM, Nov/2016)
- 19 of 31 VA_RichmondCity_Kenwyn_0019
View Stair Stringer (DM, Nov/2016)
- 20 of 31 VA_RichmondCity_Kenwyn_0020
View Library (CHB, Sept /2016)
- 21 of 31 VA_RichmondCity_Kenwyn_0021
View Loggia/sunroom (CHB, Sept /2016)
- 22 of 31 VA_RichmondCity_Kenwyn_0022

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- View Living Room (CHB, Sept /2016)
- 23 of 31 VA_RichmondCity_Kenwyn_0023
View Dining Room (CHB, Sept /2016)
- 24 of 31 VA_RichmondCity_Kenwyn_0024
View Kitchen (CHB, Sept /2016)
- 25 of 31 VA_RichmondCity_Kenwyn_0025
View Second Floor Landing (CHB, Sept /2016)
- 26 of 31 VA_RichmondCity_Kenwyn_0026
View Bedroom, NE Corner, Second Floor (CHB, Sept /2016)
- 27 of 31 VA_RichmondCity_Kenwyn_0027
View Bedroom, SE Corner, Second Floor (CHB, Sept /2016)
- 28 of 31 VA_RichmondCity_Kenwyn_0028
View Master Bedroom looking E, Second Floor (CHB, Sept /2016)
- 29 of 31 VA_RichmondCity_Kenwyn_0029
View Gentleman's Office (CHB, Sept /2016)
- 30 of 31 VA_RichmondCity_Kenwyn_0030
View Hallway, Third Floor (DM, Nov/2016)
- 31 of 31 VA_RichmondCity_Kenwyn_0031
View Basement, Household Offices (CHB, Sept /2016)

HISTORIC FIGURES

1. Carl M. Lindner, First Floor Plan, House for E. Victor Williams, 1929.
Copy located in Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.
2. Carl M. Lindner, North Elevation, House for E. Victor Williams, 1929.
Copy located in Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.
3. Carl M. Lindner, South Elevation, House for E. Victor Williams, 1929.
Copy located in Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

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4. Charles F. Gillette, General Planting Plan., Mr. E. Victor Williams, 1930. Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.
5. Charles F. Gillette, Proposed Wro't Iron Entrance Gates, Mr. and Mrs. E. Victor Williams, 1939. Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.
6. Charles F. Gillette, A New Arrangement for the East Garden, Mr. and Mrs. Harold Jones at Kenwyn, 1957. Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.
7. E. Victor Williams, from Tyler, "Men of Mark," 1908

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Legend

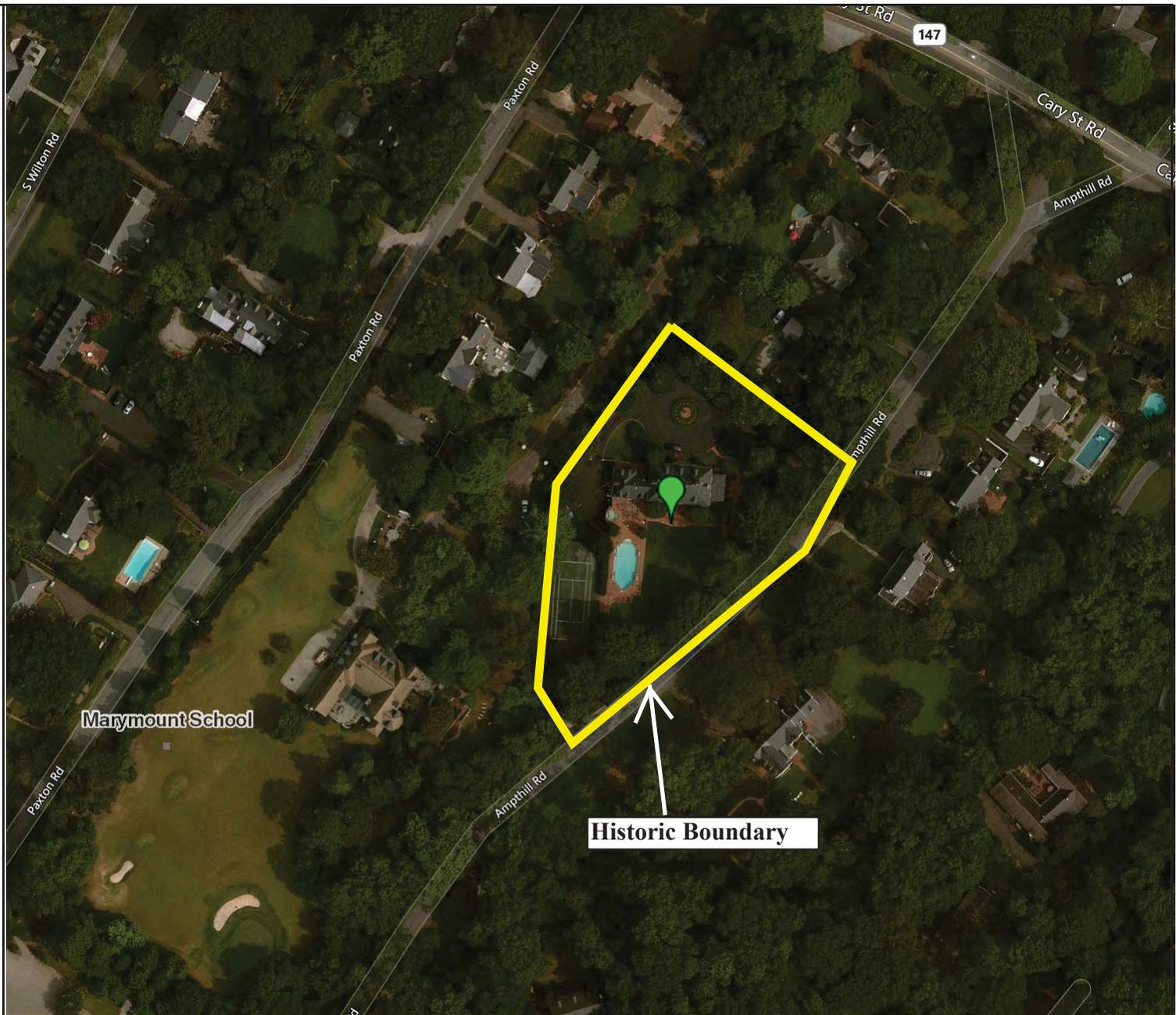
LOCATION MAP

Kenwyn
Richmond City, VA

Center Point:

Latitude: 37.566440
Longitude: -77.514370

DHR #127-7147



Title: Kenwyn, 127-7147

Date: 8/23/2017

DISCLAIMER: Records of the Virginia Department of Historic Resources (DHR) have been gathered over many years from a variety of sources and the representation depicted is a cumulative view of field observations over time and may not reflect current ground conditions. The map is for general information purposes and is not intended for engineering, legal or other site-specific uses. Map may contain errors and is provided "as-is". More information is available in the DHR Archives located at DHR's Richmond office.

Notice if AE sites: Locations of archaeological sites may be sensitive to the National Historic Preservation Act (NHPA), and the Archaeological Resources Protection Act (ARPA) and Code of Virginia §2.2-3705.7 (10). Release of precise locations may threaten archaeological sites and historic resources.



Feet

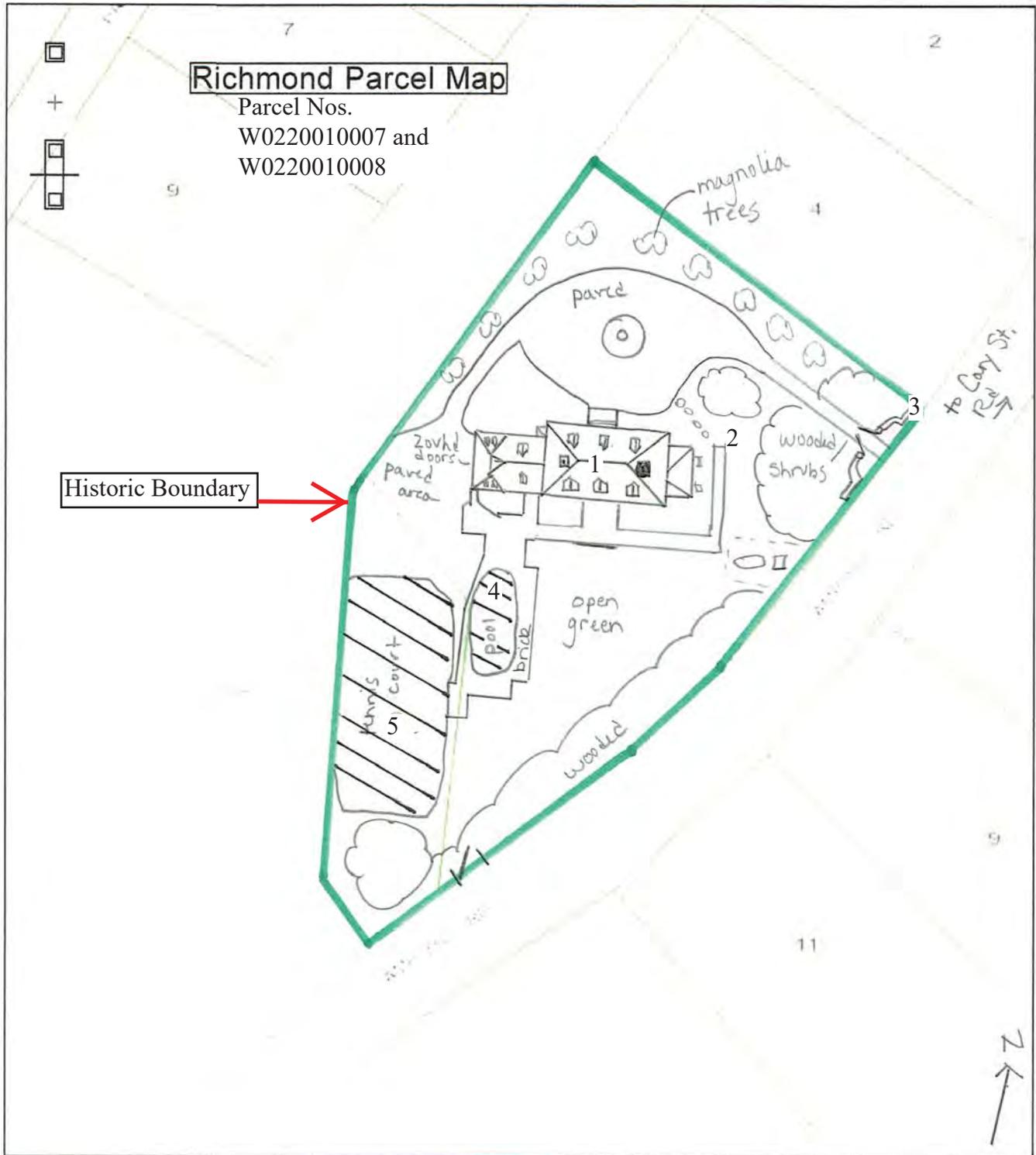
0 50 100 150 200

1:2,257 / 1"=188 Feet

Kenwyn

Richmond City, VA

DHR #127-7147



Contributing (3)



Non-contributing (2)



Property boundary

- 1. Dwelling, Contributing Building
- 2. Landscape Design, Contributing Site
- 3. Entrance Gate and Wall, Contributing Object
- 4. Swimming Pool, Non-contributing Structure
- 5. Tennis Court, Non-contributing Structure

0 50 100ft

Photo Locations: Exterior

Kenwyn

VDHR #127-7147

Location: 6 Amphill Rd, Richmond, VA

NTS

08/2017



Google earth



Photo Locations: Interior

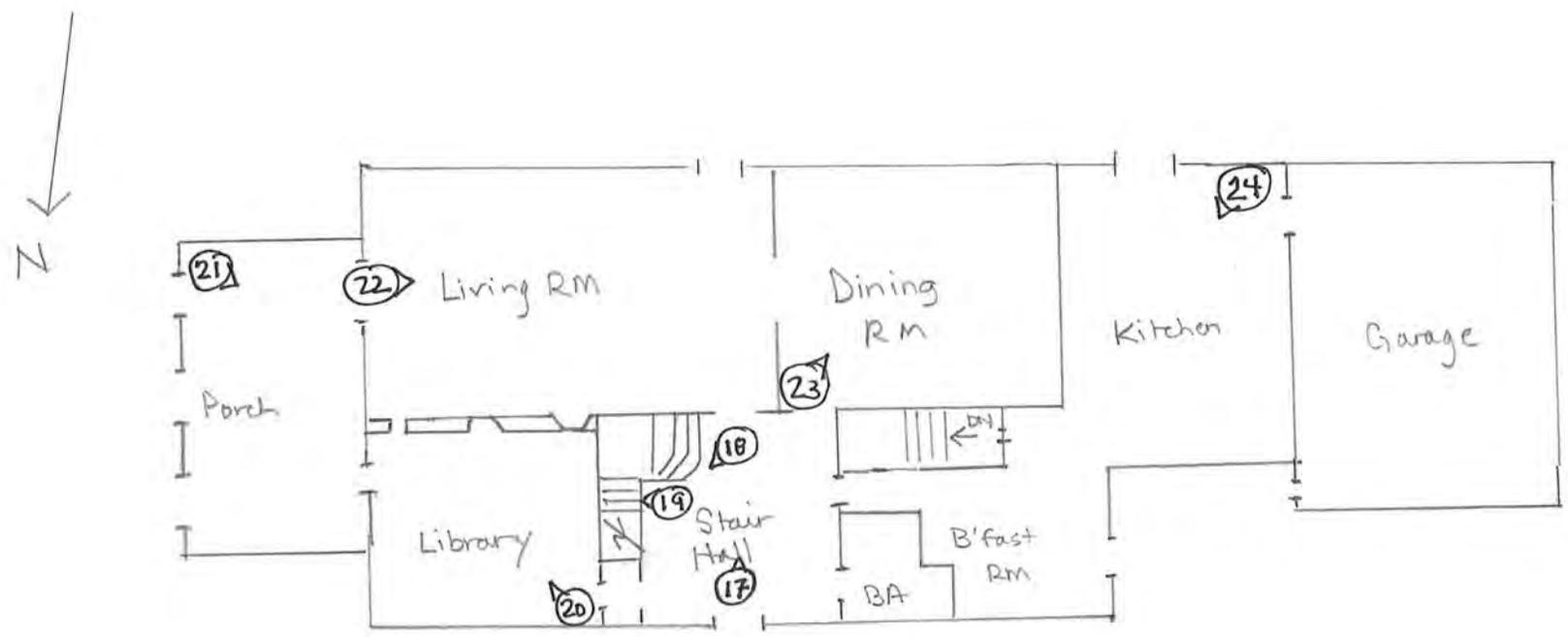
Kenwyn

VDHR #127-7147

Location: 6 Amphill Rd, Richmond, VA

NTS

08/2017



First Floor

Photo Locations: Interior

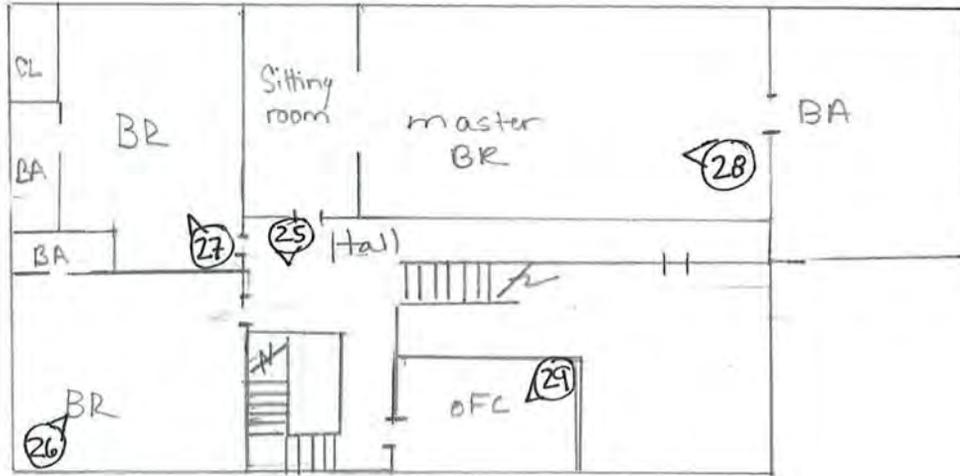
Kenwyn

VDHR #127-7147

Location: 6 Amphill Rd, Richmond, VA

NTS

08/2017



Second floor

Photo Locations: Interior

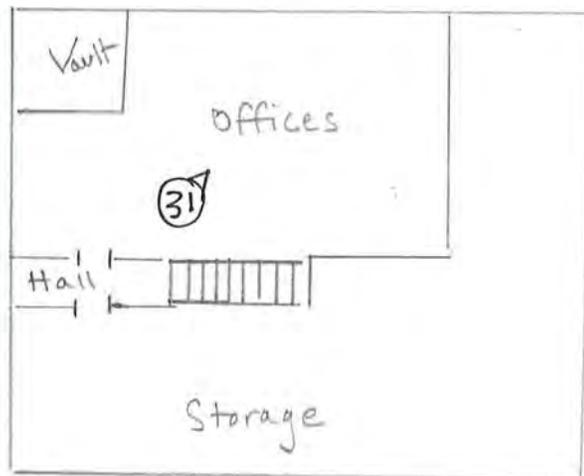
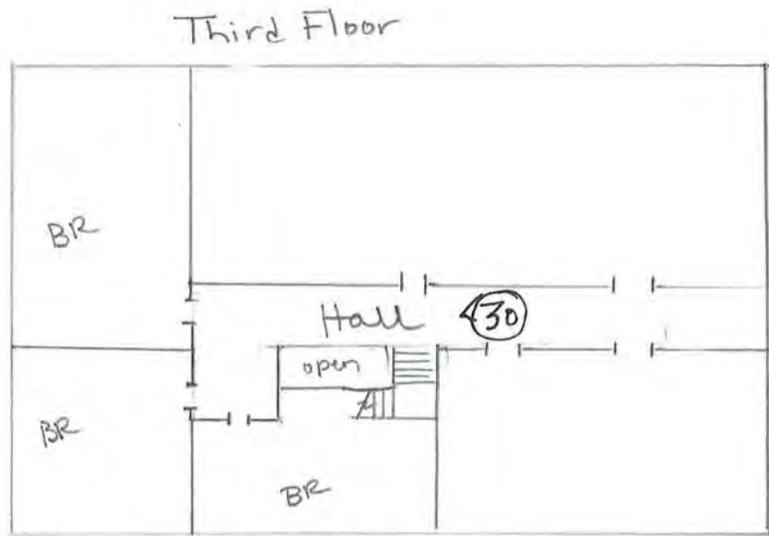
Kenwyn

VDHR #127-7147

Location: 6 Amphill Rd, Richmond, VA

NTS

08/2017



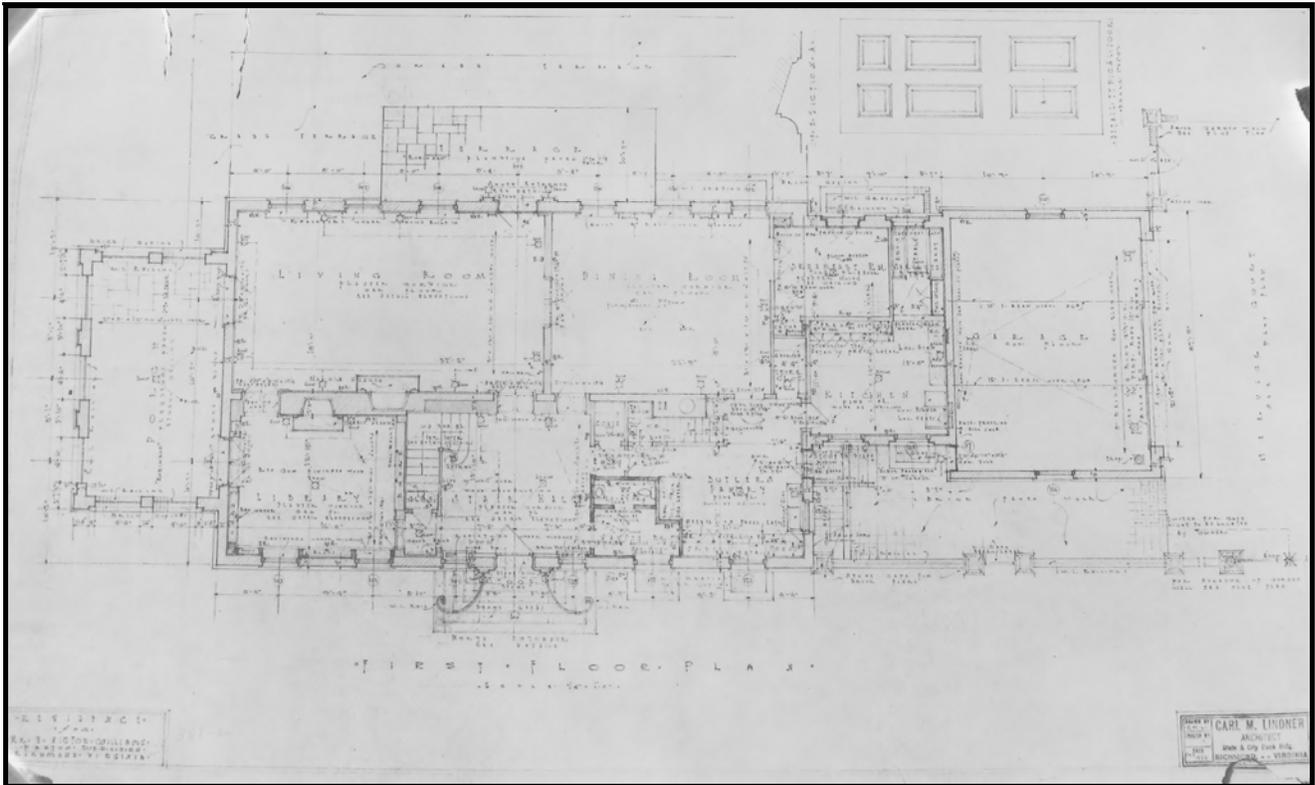
Basement

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

| |
|--|
| Kenwyn |
| Name of Property |
| Richmond, VA |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Additional Documentation Page 1



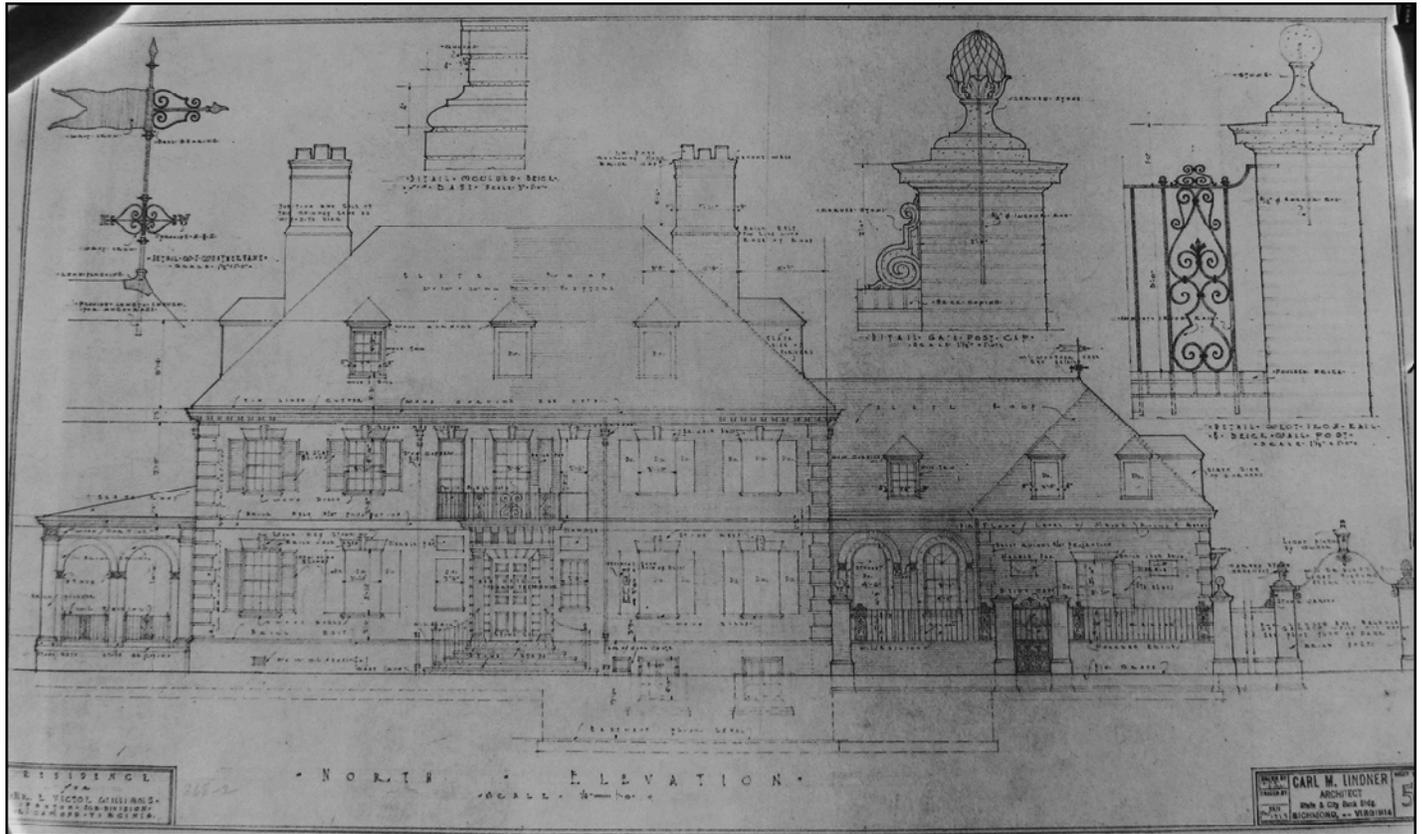
1. Carl M. Lindner, First Floor Plan, House for E. Victor Williams, 1929. Copy located in Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

| |
|--|
| Kenwyn |
| Name of Property |
| Richmond, VA |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Additional Documentation Page 2



2. Carl M. Lindner, North Elevation, House for E. Victor Williams, 1929. Copy located in Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Kenwyn

Name of Property

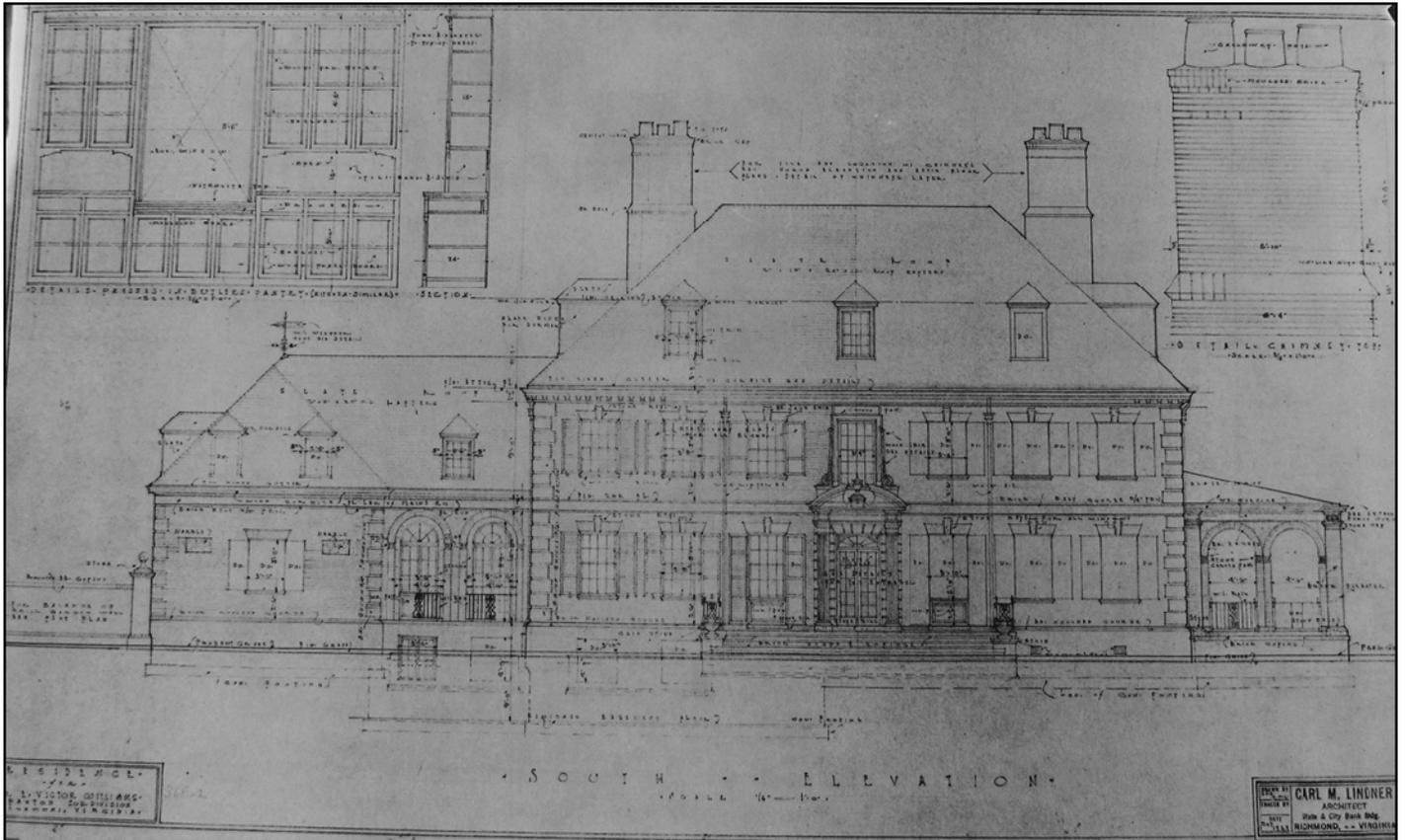
Richmond, VA

County and State

N/A

Name of multiple listing (if applicable)

Section number Additional Documentation Page 3



3. Carl M. Lindner, South Elevation, House for E. Victor Williams, 1929.
Copy located in Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

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|--|
| Kenwyn |
| Name of Property |
| Richmond, VA |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Additional Documentation Page 5



5. Charles F. Gillette, Proposed Wro't Iron Entrance Gates, Mr. and Mrs. E. Victor Williams, 1939.
Source: Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Kenwyn

Name of Property

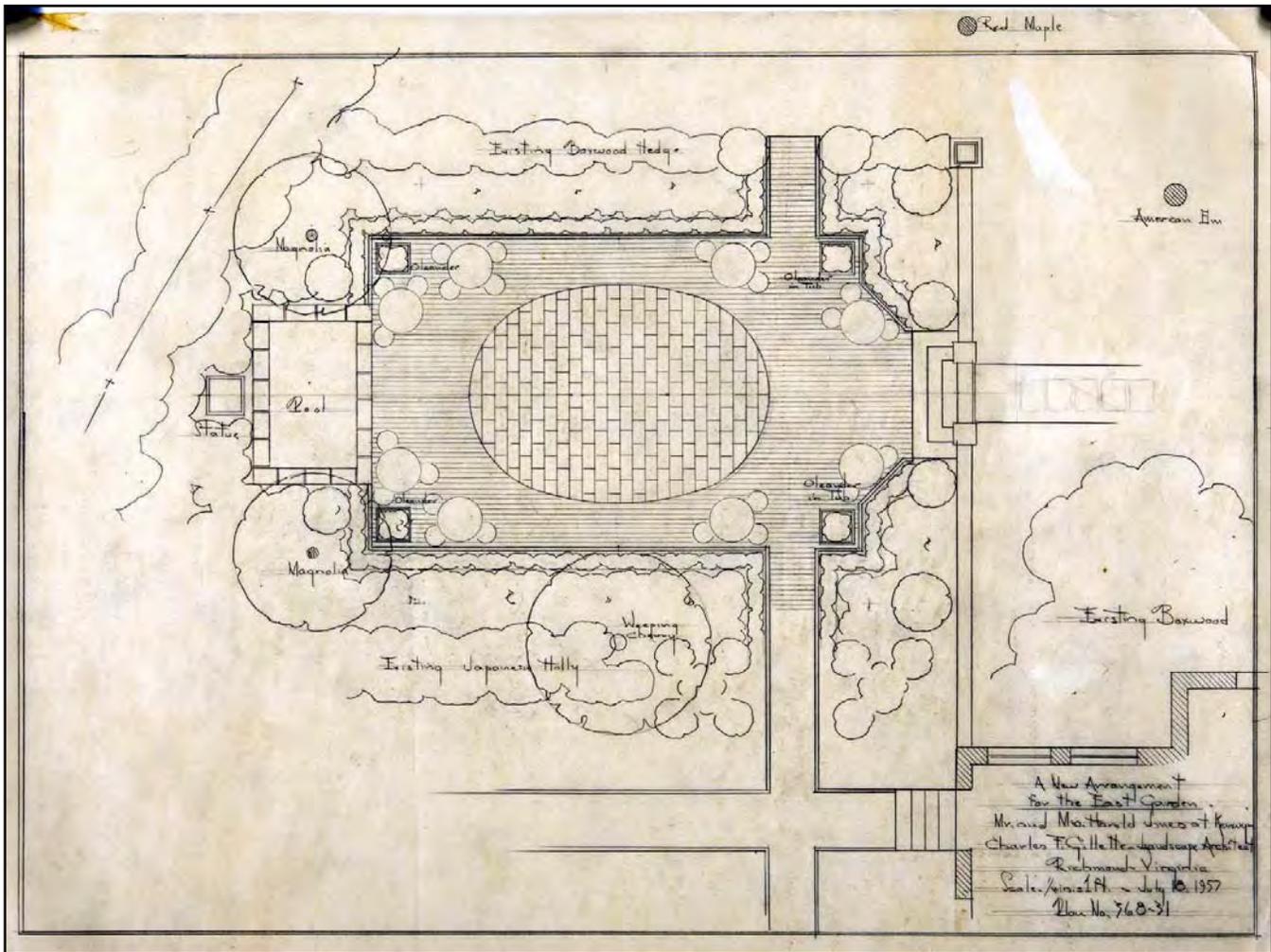
Richmond, VA

County and State

N/A

Name of multiple listing (if applicable)

Section number Additional Documentation Page 6



6. Charles F. Gillette, A New Arrangement for the East Garden, Mr. and Mrs. Harold Jones at Kenwyn, 1957. Charles F. Gillette, Papers, ca. 1880-1985. Accession 34472, Business records collection, The Library of Virginia, Richmond, Virginia.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

| |
|--|
| Kenwyn |
| Name of Property |
| Richmond, VA |
| County and State |
| N/A |
| Name of multiple listing (if applicable) |

Section number Additional Documentation Page 7



7. E. Victor Williams, from Tyler, "Men of Mark," 1908