

JLR-3/19/97 NRHP-6/4/97

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 an 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 Williamsburg Inn

other names/site number 137-0079

2. Location

street & number 136 East Francis Street not for publication

city or town Williamsburg vicinity

state Virginia code VA county _____ code 830 zip code 23187-1776

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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] _____ 11/2/97
Signature of certifying official/Title Date

Virginia Department of Historic Resources
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain) _____	_____	_____

Williamsburg Inn
Name of Property

Williamsburg, Virginia
County and State

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
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic -- Hotel
Commercial -- Restaurant

Current Functions
(Enter categories from instructions)

Commerce/Trade

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th/20th-century revivals
-- Colonial Revival

Materials
(Enter categories from instructions)

foundation Brick
walls Brick
roof Slate
other

Narrative Description

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

SUMMARY DESCRIPTION

The Williamsburg Inn is a large resort hotel, situated on the southern edge of Virginia's restored colonial capital. 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 about with shrubs and planting beds.

Williamsburg Inn
Name of Property

Williamsburg, Virginia
County and State

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)

Property is:

- 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Entertainment/Recreation

Period of Significance

1937 - 1945

Significant Dates

1937

Significant Person

(Complete if Criterion B is marked above)

John D. Rockefeller, Jr.

Cultural Affiliation

n/a

Architect/Builder

Perry, Shaw & Hepburn

Narrative Statement of Significance

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

See attached.

9. Major Bibliographical References

Bibliography

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

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 # _____

Primary location of additional data:

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

Name of repository:

Colonial Williamsburg Foundation

Williamsburg Inn
Name of Property

Williamsburg, Virginia
County and State

10. Geographical Data

Acreage of Property approximately 12.5

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 | 349318 | 4125910
Zone Easting Northing
2 18 | 349423 | 4125987

3 18 | 349400 | 4125930
Zone Easting Northing
4 18 | 349462 | 4125915

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.) See attached.

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.) See attached.

11. Form Prepared By

name/title Mark R. Wenger/Architectural Historian

organization Colonial Williamsburg Foundation date January 30, 1997

street & number P.O. Drawer 1776 telephone 757-220-7656

city or town Williamsburg state Virginia zip code 23187-1776

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 SHPO or FPO.)

name Colonial Williamsburg Hotel Properties, Inc.
c/o Susan Winther

street & number PO, Drawer 1776 telephone _____

city or town Williamsburg state VA zip code 23187-1776

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 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 Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2Williamsburg Inn
Williamsburg, Virginia

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 to the designs of Perry, Shaw and Hepburn, the Boston architectural firm engaged by John D. Rockefeller, Jr. to supervise the restoration of Williamsburg. 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. With its various adjunct facilities, the Williamsburg Inn is operated by Colonial Williamsburg Hotel Properties, Inc., a wholly-owned subsidiary of the Colonial Williamsburg Foundation.

ARCHITECTURAL ANALYSIS

Visitors approach the Inn from Francis Street, arriving at the lower end of an oval grass plat adorned with an ivy border, flowering shrubs, and mature trees--oak, pine and magnolia. At the far end of the elliptical drive is the Inn's main door, where visitors enter through the ground-floor arcade of the portico. Flanking the ellipse are parking lots screened from view by dense plantings. On the south end of the building a variety of specimen trees shade a courtyard overlooking the golf course. These trees include white oak, dogwood, magnolia, white mulberry, beech, cedar, willow oak, blue fir, crepe myrtle, river birch, yellow birch, kobus magnolia, live oak Japanese, zelkova, sweet gum, sycamore, camperdown elm, and loblolly pine.

The core of the original Inn complex is laid out in the form of a broad "H". The central block--the bar of the H--is a three-story, seven-bay, brick structure, that is laid in Flemish bond with double-struck, convex joints and no rubbing. A hipped roof of slate covers this central structure. At the apex of this roof a low monitor extends the entire length of the ridge, providing light to the attic space. A pair of chimneys on each end wall penetrates the roof at the eave. A two-story Ionic portico, raised on a ground-floor arcade, adorns the front elevation and is the focal point of the entire complex. The upper member of the portico entablature continues to become the cornice of the main roof. Within the portico, inset tablets situated between the second- and third-floor windows emphasize the three central bays of the main block.

A raised promenade with an iron balustrade ties the upper level of the portico to three-bay flanking wings at either end. The wrought iron balustrade, inspired by Regency-period designs, is divided into alternating square and rectangular panels with a pair of crossed arrows filling each of the square units. The elongated panels also have crossed members, but with a superimposed rectangle

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 3Williamsburg Inn
Williamsburg, Virginia

and a floral boss at their intersection. The ground floor of the promenade is enclosed, having blind arches with continuous stone imposts that echo the design of the portico arcade. In each of these blind arches is a square-headed sash window.

Behind the promenade, two-story, two-bay hyphens provide communication between the main building and transverse wings at either end. These wings--the legs of an "H" shaped plan--have pedimented gables with lunette windows. Together, these wings define shallow courts in front of and behind the building.

A large bow, three bays in width, dominates the rear or south elevation of the main building. This bow extends the full height of the three-story block, repeating the vertical and horizontal divisions of the front portico. In this case, however, the ground-floor arches open directly into the lobby, and the orders are applied directly to the exterior wall. Each of the Ionic pilasters is crowned with a short section of entablature. To avoid interfering with the third-floor windows, only the upper member of the entablature--a modillion cornice--is continuous. The second-floor windows of the bow are floor-length openings with wrought-iron balustrades matching those on the front portico. As on the front, the transverse wings here have pedimented gables with lunette windows. Curiously, the west wing has segmental window heads on the lower floor, while the east wing has all flat-headed openings.

An eastward extension, part of the original building, joins the southern end of the east transverse wing, and houses more guest rooms. This L-shaped section originally had a Doric porch with four engaged, unfluted columns and a full entablature adorned with triglyphs and metopes. The porch was closed in at the time of the east wing addition in 1950. Above this is a lunette window lighting the upstairs corridor that serves the guest rooms. Visually, the porch and lunette served to set off the easternmost portion of the original building.

Still another original extension abuts the western side of west transverse wing at its midpoint. This appendage houses the kitchen and another dining room, originally the most elaborate of three. A triplex window unit once lit the west end of the dining room wing. Fluted Doric pilasters and a continuous full-height entablature with triglyphs and metopes adorned the three openings. These were covered over by the expansion of the kitchen in 1972. The other first-floor windows of this extension have segmental heads like those in the west transverse wing. The central buildings described here mark the original extent of the Williamsburg Inn and form the principal basis of its significance. The many and substantial additions to this structure will be described in a later section.

The ground-floor of the central block embraces a lobby and registration desk, gift shop, offices, and space for a concierge. The upper floors are entirely occupied by guest rooms. Arriving guests enter the lobby by way of a loggia beneath the portico. The lobby is an oblong room with fireplaces at either end. Here the breasts of the chimneys project into the room with quarter-round

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 4Williamsburg Inn
Williamsburg, Virginia

concavities at their salient corners. The fireplaces are adorned with Regency-style mantelpieces of white and green marble. These follow the usual formula, having a stylized entablature supported by two pilasters. Both frieze and pilasters have reeded inserts of terre verte marble. The frieze and bed molding break out over the pilasters and the resulting projections are adorned with circular inserts, again, of terra verte marble. The east mantel is similar, varying only in the detailing of the colored marble inserts. Beside each of these fireplaces a broad, segmental arch with fluted Doric pilasters leads to the transverse wings.

A pair of cased beams divides the two small areas served by these fireplaces from the rest of the lobby. Each of these members is supported by Ionic pilasters, which have the same angled volutes as the orders of the portico. Running along the beams and around the lobby ceiling is a stylized Doric cornice, with groupings of guttae regularly spaced along the soffit. In keeping with the building's early-nineteenth-century decorative theme, the upper member of the bed molding is a large quirked ovolo, typical of early-nineteenth-century work. The nineteenth-century decorative scheme is continued in the flush-board dado that adorns the entire room. In a manner evoking Federal-era work, applied astragals create the illusion of individual rectangular panels.

To the left of the front door is the gift shop, originally a parlor for Inn guests. The door to this shop has an arched transom and sidelights--the lower portions of the sidelights are paneled. Opposite the front door, straight ahead of arriving guests, the large bow with three glazed double doors overlooks a terrace south of the building. Fluted keystones embellish the segmental heads of these doors. To the right of the front door, within an arched opening, is the reception desk and a pair of offices. Just beyond the west arch is the west hyphen, embracing a foyer, and beyond that, the Inn dining rooms.

The Foyer serves as a lobby for the Inn's dining facilities, and as the principal stair hall as well. The woodwork here exhibits an earlier, heavier look than in the lobby. Flat-panel wainscoting extends around the room and continues up the stair. The walnut dado cap is fashioned like the top member of a classical pedestal. Above the arched doorway, raised paneling in the spandrels and an eighteenth-century style cornice reinforce the overall impression of an earlier period. In contrast, the main stair evokes the early-nineteenth-century style of local stair builders. A jig-sawn scroll bracket adorns each tread end of the open-string stair. On the skirting around the stairwell opening, this decorative element is repeated in a wave-like "Vitruvian Scroll" motif. The open-string stair ascends with two balusters per tread. These balusters replicate early-nineteenth-century turnings, being drastically elongated transformations of eighteenth-century designs with a slight "swelling" at the center of the column shaft. The newels are also patterned after Federal-era precedents, being Doric colonettes with a swell at the center. A turned pendant fashioned in the form of an acorn adorns the lower end of each newel. At their upper ends, these newels dowel into the oval-section handrail of mahogany. The stair of the east hyphen is very similar in its detailing to this stair.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 5Williamsburg Inn
Williamsburg, Virginia

Beyond this foyer the upper dining room incorporates two of the three original dining areas of the Williamsburg Inn. These have undergone significant but well-conceived changes since their initial completion in 1938. At the west end of the Upper Dining Room are three original windows, blocked by expansion of the kitchen in 1972. Now glazed with mirrors, they retain their original sash and trim. Flanking these windows are a series of four fluted Corinthian pilasters, surmounted by short sections of entablature. The cornice and bed molding, together with a wall-of-Troy dentil course, runs across the tops of the orders, breaking out around the entablature sections. The upper member of this cornice continues around the entire room, breaking out over windows and window keystones. The splayed window embrasures are adorned with 1-1/2" three-quarter round moldings that trim and emphasize the openings. At the top of each segmental window head, these moldings die against the lower volute of a scrolled plaster keystone, embellished with gilded acanthus leaves. A pedestal cap chair rail girds the entire room, returning at doors and windows. The retractable partition and dropped soffits in this dining space date from the merger of dining rooms 2 and 3 and the concurrent installation of central air conditioning in 1972.

The Regency Lounge was originally designated Dining Room 1 on Perry, Shaw and Hepburn's plan of the ground floor. This space grew to its present size in the 1972 renovations, taking in a portion of Dining Room 2. The architectural treatment of this space is similar to that of the Upper Dining Room, having the same cornice and window treatments.

Period detailing of the Inn interior extended beyond the public spaces to the architectural appointments of the guest rooms themselves. Eighteenth-century-style crown moldings planted on beaded fascias adorn the better second-floor rooms, which are generally in the wings, facing the front of the building. A few of the better suites have corner fireplaces with simple wooden mantels detailed with Federal-style moldings. Doors all have flush paneling set off with beads in a manner typical of the Federal era. Chair boards are symmetrically molded with quarter-rounds above and below a flat member. This molding is also used for the door trim and so miters with the chair rail. The base, about eight inches in height, is composed of a high, flat member, topped by a quarter round which also miters with the door trim. The third-floor rooms, once intended for chauffeurs and personal attendants of Inn guests, now function as guest accommodations. Architecturally, these are the simplest rooms, having lower ceilings, and no chair boards or cornices. Doors and door trim match those of the lower rooms.

In 1950 the Inn was substantially enlarged by the addition of a large wing on the building's eastern extremity. Designed by Perry, Shaw and Hepburn, the east wing replicates the style and detailing of the earlier structure, so that the two structures remain visually coherent. Like the earlier building, the wing is a series of interconnected brick ranges, laid in Flemish bond, and crowned with hipped roofs of slate. Unlike the original structure, however, dormers light the attic space of this two-story wing. The addition is joined to the old building by a hyphen consisting of service spaces and a public corridor. The latter

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 6Williamsburg Inn
Williamsburg, Virginia

incorporates a kind of enclosed porch illuminated by a bank of three large, muntined windows. On the exterior these windows are framed by a Doric colonnade with engaged columns (no fluting) and a full-height entablature having triglyphs and metopes on the frieze and mutules. Above the colonnade is a large lunette window which penetrates the beaded sheathing of the upper wall, providing light to the second floor corridor. The arrangement echoes the original east porch described earlier.

The far end of the corridor communicates with the East Lobby, the circulation hub of the East Wing. From the east end of this lobby, a corridor leads to guest rooms which extend to the south and east in a series of four perpendicular ranges. At the west end is the corridor leading to the main lobby. Here too, the stair to the upper floor of the wing, plus doors to the East Lounge and to the grounds north of the building. All openings are adorned with three-member trim having ovolo backbands. The doors of the East Lounge and of the corridor leading to the east rooms have segmental heads with unadorned keystones. The lobby has flush wainscoting with applied astragals and a pedestal-type walnut dado cap. The heavy walnut doors of the East Lounge have raised panels and beaded coves on rails and styles. A half-circular stair ascends from the lobby to the area adjoining the Queen's Suite, so named after Queen Elizabeth's stay there in 1957. The stair has an oval-section handrail, which rises on Federal-style balusters--one per tread. Walnut risers and tread-end brackets enrich the overall appearance of this stair, which is framed by an elliptical arch with paneled soffit and molded keystone. This arch springs from fluted Doric pilasters and is trimmed above the impost with a double architrave.

Adjoining the south side of the lobby is the East Lounge. Used for meetings and receptions, this large space opens onto a paved terrace on the south or rear side of the building. The East Lounge is expressed on the south facade as a five-bay pavilion with hipped roof and central pediment. Centered on the terrace, the facade's middle bay is a window, adorned with a classical frontispiece, having paneled infill below the sill. Flanking the opening are flat pilasters from which molded consoles rise to carry a pediment. This window is flanked by a pair of glazed doors.

The interior of the East Lounge has a flush wainscot dado, made up in discreet sections that are parted by flush vertical beads. The dado cap has railing-type profile like that often found on eighteenth-century stair wainscoting. At each end of the room is a fireplace. Both chimney breasts project into the room, their overmantels divided into a series of vertical panels (flat) with raised stiles and rails. Both mantels have surrounds of reddish-brown variegated marble with wood backbands, friezes and shelves. In both cases, the bed molding of the shelf has a dentil course and breaks out around reeded end blocks and a central frieze tablet. Between these elements the mantel frieze is adorned with a segmental fret, matching that in frieze of the overmantel frieze. In a manner characteristic of the mid-nineteenth century, a rudimentary cornice and frieze are defined by simple plaster moldings that gird the room, projecting from the wall and ceiling surfaces. The stair leading into the space from the east

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 7Williamsburg Inn
Williamsburg, Virginia

lobby has an eighteenth-century style molded handrail, somewhat reduced in scale, and symmetrical iron balusters, very slender in their proportioning. The newel is a heavier version of these balusters, but with molded brass caps at either end, plus a brass turning and acanthus decoration at its midpoint. The railing above this newel ends in a swirl, surmounted by a brass finial. Three large eighteenth-century style brass chandeliers provide the principal lighting. These hang from circular roundels of cast plaster, fashioned in the neoclassical style of Robert Adam. Arched doorways to the lobby have three-member trim, rebated keystones, and paneled jambs detailed like the chimney breasts. The windows and exterior doors all have flat heads with paneled jambs and soffits.

In 1972 the Inn was further enlarged by construction of the Regency or Lower Dining Room, now among the better known public spaces at the Williamsburg Inn. Together with the kitchen and the Upper Dining Room, the Regency Room and its glazed connecting corridor enclose a landscaped courtyard. As its name suggests, the architectural appointments of the Regency Room represent a further development of decorative themes adopted in the original building. In this case the designers went literally to the source--to the Royal Pavilion in Brighton, England, seaside residence of George Augustus Frederick, Prince of Wales, later George IV. The distinctive palmate columns and the long bow window that faces the Golden Horseshoe Golf Course were inspired by similar elements in the Pavilion's North and South Drawing Rooms of about 1815. Likewise, the Chinoiserie panels enclosed within gilded frames, the Chinese latticework in the dado and the carved hoods over the doors are similar to those in the Prince's Banqueting Room, also refurbished about 1815. Clearly the intention behind these elements was to invest the new dining space with an exotic richness that would still be compatible with the existing decorative program throughout the rest of the building.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

Williamsburg Inn
Williamsburg, Virginia

STATEMENT OF SIGNIFICANCE

The Williamsburg Inn is one of the nation's finest resort hotels, internationally acclaimed for its accommodations, service and cuisine. Conceived as the social pivot of a huge philanthropic enterprise, it represented John D. Rockefeller, Jr.'s commitment to bring the message of Williamsburg to a larger audience of influential Americans.

Rockefeller involved himself intimately in the institution's conception and design. The resulting structure gave substance to his ideas about comfort, taste and wealth. In more than half a century of continuous service, the Inn has hosted numerous celebrities and heads of state--kings, queens, princes, presidents and prime ministers.

Architecturally, the Inn is a highly competent revival of eighteenth- and early-nineteenth-century architectural styles, produced by the Boston firm of Perry, Shaw and Hepburn. As architects of the Williamsburg Restoration, Perry Shaw and Hepburn occupy an important place in the annals of American architectural history. Their work, both in restoration and in new design became widely influential and remains so even today. Since the Inn was to be a modern support facility, erected outside the Historic Area, the firm was able to approach its design unfettered by the need to follow specific historical or archaeological evidence. As a result, the building offers a clear sense of their performance as designers of new work. Though the Inn reflects the inspiration of nineteenth-century models, it is rooted in the Colonial Revival and the social ferment that gave it force. Built in the turbulent period between the wars, the Inn, was--like the Williamsburg Restoration and the widespread revival of past styles--an affirmation of traditional values and ideas in the face of change and uncertainty about America's future.

HISTORICAL BACKGROUND

The Williamsburg Inn was built in 1936-7 to serve the growing number of visitors attracted by the ongoing restoration of Virginia's colonial capital. Before that time, the Colonial Inn, a rambling frame structure on the site of what is now Chowning's Tavern, was the only sizable hostelry in town. For a short time, the reconstructed Raleigh Tavern provided additional lodgings. In 1932, the decision to appropriate the Raleigh as an exhibition building reopened a long-standing debate over whether to build a new hotel in Williamsburg. Believing from the start that more accommodations were necessary, the leadership of the Williamsburg Restoration proposed that a new facility be erected in or adjoining the historic area. Rockefeller at first resisted the idea, but ultimately gave his consent. Several different sites were considered for this structure.

As early as 1927, Rockefeller's architects proposed that a hotel be erected at the western end of Duke of Gloucester Street as part of the Merchants Square commercial area. A bird's-eye view prepared at the time indicates that the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 3Williamsburg Inn
Williamsburg, Virginia

structure was to have been a bastioned quadrangle in the Colonial Revival style, partially open to Duke of Gloucester Street.

By 1929, the restoration staff proposed a new "City Hotel" on Market Square, occupying the rear of the Ludwell-Paradise and Red Lion properties. Plans and renderings for this scheme depict a series of small, interconnected buildings, breaking up the mass of a relatively large facility. In keeping with their historic surroundings, these buildings were to be colonial in character.

This scheme was rejected, and within a few months Perry, Shaw and Hepburn were exploring the possibilities of still another site--this one on the southern fringe of the town at the intersection of Botetourt and Ireland streets (this intersection no longer exists). Plans and renderings of the "Golden Horse Shoe Inn" reveal that the essential elements that would eventually characterize the Williamsburg Inn--its layout and general massing--had finally emerged.

Several years would pass, though, before these forms were tied to the Inn's present site. In the meantime, Rockefeller's architects were preparing studies for a "Hotel" in the block bounded by Botetourt, Francis, Colonial, and Duke of Gloucester streets. Reconstructed buildings on the south side of the main street were to form the northern range of a complex built around two courtyards. The outer court, a parking area, was to be entered from Colonial Street. The inner court was to provide space for a substantial pleasure garden, with guest rooms around the perimeter. Apparently, this hotel was to have functioned as an annex to the Inn. The scheme, however, was never adopted, owing perhaps to the architects' continuing opposition to a hotel within the confines of the town's restored area. As late as 1934, Rockefeller was discussing still another site in the historic area--this one behind Market Square Tavern. Nothing in the way of drawings seems to have come out of this suggestion, however.

By 1935, architects and administrators had settled on a large tract south of Francis Street as the site for the Inn, a decision that mandated the demolition of the St. John House, an early-nineteenth-century structure that once stood just east of the present elliptical drive. A series of three preliminary perspective studies reveals that the layout and massing of the final design grew out of earlier proposals for the Golden Horse Shoe Inn. The architectural skin of the new structure reflected the architects' desire to distinguish the Inn from its eighteenth-century neighbors without compromising the historic character of the restored town. Believing that early nineteenth-century styles would best serve this end, Perry Shaw and Hepburn settled on the Federal period, for unlike the seventeenth century, it provided valid historical models for a modern resort hotel, appropriate from the standpoint of scale and function.

These nineteenth-century models were Virginia's hot springs resorts. Since the later half of the eighteenth century, well-to-do ladies and gentlemen had gathered at the springs for purposes of health and recreation. Rockefeller's architects appropriated this tradition, looking to the old spa hotels of Virginia and West Virginia for inspiration. The Old Sweet Hotel at Sweet Sulphur Springs,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 4Williamsburg Inn
Williamsburg, Virginia

Monroe County, West Virginia, built in the early 1800s, was large enough in scale to meet the needs of a modern facility. Architecturally, it displayed the solid, classically informed style popularized by Thomas Jefferson and his workmen throughout Piedmont Virginia.

Also relevant--and of more recent vintage--was the newly enlarged Greenbrier Hotel at White Sulphur Springs, West Virginia. In 1931, an extensive renovation had transformed the Beaux Art hotel of 1913 into a more indigenous-looking structure. It is clear that the Greenbrier's present north elevation was an important source of inspiration in Perry, Shaw and Hepburn's design. Flanked by transverse wings, the Greenbrier's ground-floor colonnade and its multi-story portico, are echoed in the north facade of the Inn, as is the white-painted masonry exterior.

The customary organization of the springs hotels may also have influenced Rockefeller's conception of the Inn. Most of these hotels are surrounded by detached guest cottages which provide more in the way of privacy and space than a room in the hotel proper. As early as 1934, landscape architect Arthur Shurcliff mentioned that the Francis Street houses adjoining the Inn were to be utilized as guest cottages, all administered by the Williamsburg Inn. The parallel with the typical spring hotel and its entourage of smaller facilities was surely one of which the planners in Williamsburg, Boston and New York were conscious.

Having considered these models, Perry, Shaw and Hepburn developed their designs for the Williamsburg Inn, including interior and exterior elevations for a large ballroom that was never built. Rockefeller involved himself not only in charting the institution's general course, but in virtually every aspect of the building's design, as well. With regard to interior planning he wrote:

Careful brooding study of every detail of a bedroom, particularly where small, is, in my experience, the only way in which to get a satisfying result. I presume in most architects' offices these matters are left to the younger men who do not see their importance and therefore pass over them somewhat lightly. I shall not be happy to go forward with the Williamsburg Inn until I feel that the most possible has been made out of each room as regards comfort, convenience and charm.

By 1936, working drawings were complete and construction was under way. The Williamsburg Inn first opened its doors to guests the following spring. The operation was an immediate success, and in 1938 Perry, Shaw and Hepburn developed proposals for an extensive addition at the eastern end of the complex. Although the scheme was soon shelved, it may have influenced later designs for the East Wing, built in 1950. This rambling addition, an evocation of late colonial and early Federal styles, nearly doubled the number of guest rooms and provided additional spaces for meetings, receptions, and other public functions. Within a few years, these additional facilities warranted a corresponding enlargement and

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 5Williamsburg Inn
Williamsburg, Virginia

revamping of the kitchen, which included construction of a lounge and dining space for kitchen employees. In 1972, growing demand for dining space and the need for central air conditioning led to construction of the Regency Dining Room, revision of existing dining areas, and further enlargement of the kitchen facilities. Completion of this work brought the Williamsburg Inn to its present form.

Through successive campaigns of construction and reconstruction, the sports facilities associated with the Inn kept pace with these developments. The year 1939 saw construction of the east swimming pool, and the adjoining Bath House was completed the following year. World War II brought a halt to building of all kinds, but within a year of the war's end, construction of the Williamsburg Inn golf course, a nine-hole facility, was beginning. In 1963, the Golden Horseshoe and Spotswood golf courses, both created by noted designer, Robert Trent Jones, were under construction, incorporating several greens of the old Inn course. By 1964, Colonial Williamsburg had completed construction of the Golden Horseshoe Club House, as well as the present west pool and a concurrent enlargement of the Bath House. From their inception, all of these facilities have operated as a part of the Williamsburg Inn. Within the past year, a third golf course has been added to the Golden Horseshoe complex.

All of these facilities are physically and visually distinct from it. Providence Hall was moved to its present site in 1940 and did not come under Colonial Williamsburg's control until much later. The Craft House, the Abbey Aldrich Rockefeller Folk Art Museum, and the Golden Horse Shoe Golf course and Club House post-date the 1940s and are not, in a strict sense, eligible for the National Register.

Since its completion in 1937, the Williamsburg Inn has served a glittering procession of distinguished guests---some for lunch or dinner, some to spend the night. The list includes Queen Elizabeth II and Prince Philip; the Emperor and Empress of Japan; kings and queens of Greece, Thailand, and Afghanistan; kings of Morocco, Belgium, Jordan, Sweden, and Saudi Arabia; prime ministers from Ireland, Austria, Canada, Pakistan, and Luxembourg; presidents from Zambia, Mexico, Venezuela, Liberia, Egypt, West Germany, Italy, Indonesia, and Paraguay; U.S. presidents Harry S. Truman, Dwight D. Eisenhower, and Gerald Ford, and Britain's Prime Minister, Winston Churchill.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 2

Williamsburg Inn
Williamsburg, Virginia

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 2

BOUNDARY DESCRIPTION

The area proposed for inclusion is bounded on the north by the walk which separates the grounds of the hotel from the Golden Horseshoe Golf Course; on the south by fence lines which mark the rear of the following historic properties along Francis Street: the Ewing House, the Moody House, and Orrell house, the Quarter, the Bracken House and the Lightfoot house; on the west by the Craft House and the walk which separates grounds of the Inn from those of the Abbey Aldrich Rockefeller Folk Art Museum; on the East by the roadway which separates the grounds of the Inn from those of the Providence Hall complex. (See attached map).

BOUNDARY JUSTIFICATION

The nominated area contains the original physical plant of the Williamsburg Inn, all additions to that core structure, front and rear courtyards, parking areas, and the principal means of access from Francis Street. The boundaries have been drawn to exclude non-contributing facilities.

UTM REFERENCES

E	18	349610	4125935
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F	18	349603	4125770
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G	18	349321	4125740
	zone	easting	northing

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number Photo Page 1

Williamsburg Inn
Williamsburg, Virginia

All photographs are of:

WILLIAMSBURG INN
Williamsbrug, Virginia
VDHR File Number:
Mark R. Wenger, photographer

All negatives are stored with the Department of Historic Resources collection at the Virginia State Library and Archives.

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Main Lobby - Looking Southeast
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 1 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Main Lobby - West Fireplace - Looking West
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 2 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Foyer - West Stair - Looking North
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 3 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Upper Dining Room - Looking West
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 4 OF 12

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Photo Page 2

Williamsburg Inn
Williamsburg, Virginia

Photo List (cont'd.)

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
PROP: Williamsburg Inn
CITY: Williamsburg, VA
VIEW OF: North Elevation
VDHR #: 137-0079
NEG. #: 15169
PHOTO #: 5 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Main Building - North Elevation
VDHR #: 137-0079
NEG. #: 15169
PHOTO #: 6 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Main Building - Portico
VDHR #: 137-0079
NEG. #: 15169
PHOTO #: 7 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: South Elevation
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 8 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Main Building - South Elevation
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 9 OF 12

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number Photo Page 3

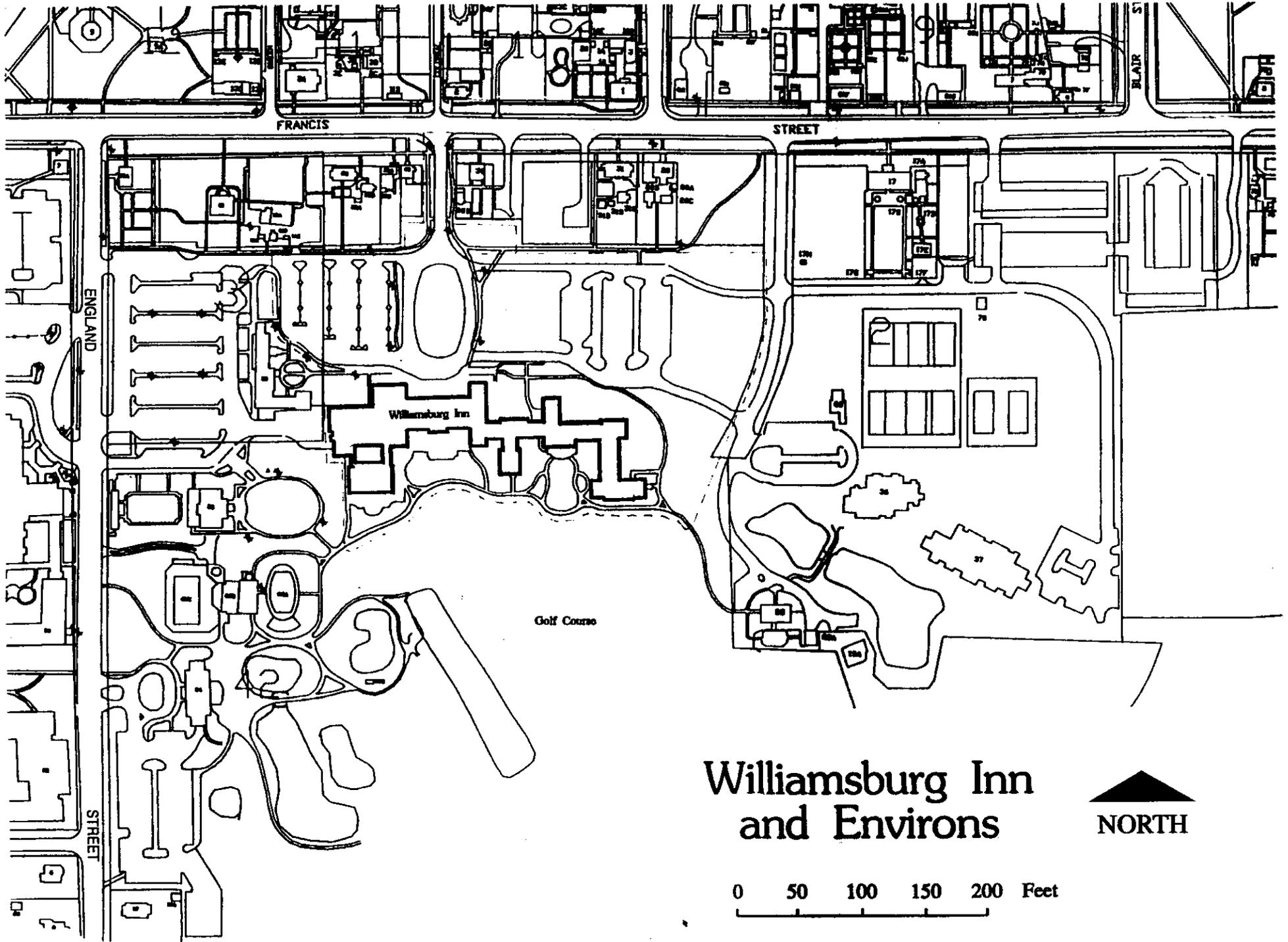
Williamsburg Inn
Williamsburg, Virginia

Photo List (cont'd.)

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: East Wing - South Elevation
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 10 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: East Wing - North Elevation - North Entry & Hyphen
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 11 OF 12

PROP: Williamsburg Inn
CITY: Williamsburg, VA
CREDIT: Mark R. Wenger
DATE: January, 1997
VIEW OF: Regency Room Addition - Looking nw
VDHR #: 137-0079
NEG. #: 15170
PHOTO #: 12 OF 12



FRANCIS

STREET

BLAIR ST

ENGLAND

STREET

Williamsburg Inn

Golf Course

Williamsburg Inn and Environs

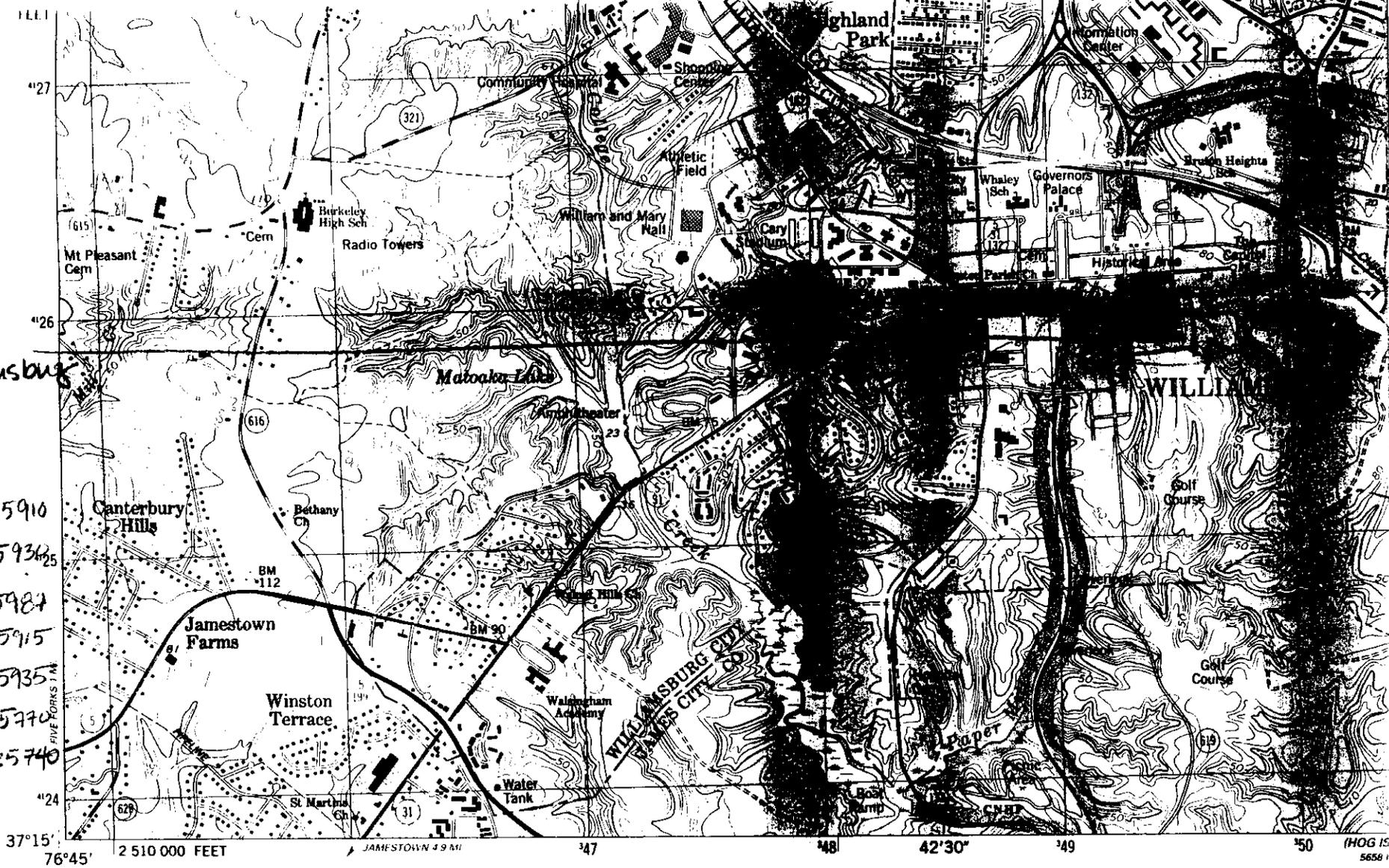


NORTH

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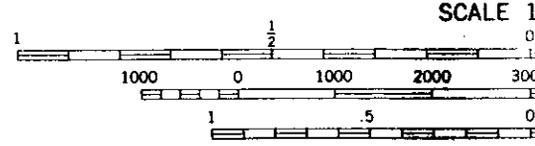
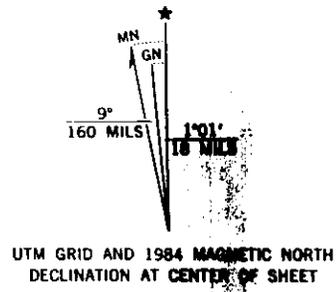


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Mapped, edited, and published by the Geological Survey in cooperation with Commonwealth of Virginia agencies
 Control by USGS and NOS/NOAA
 Topography by photogrammetric methods from aerial photographs taken 1963. Field checked 1965. Revised from aerial photographs taken 1978. Field checked 1982. Map edited 1984
 Supersedes Army Map Service map dated 1952
 Selected hydrographic data compiled from NOS chart 12243 (1980)
 This information is not intended for navigational purposes
 Polyconic projection. 10,000-foot grid ticks based on Virginia coordinate system, south zone
 1000-meter Universal Transverse Mercator grid, zone 18
 1927 North American Datum
 To place on the predicted North American Datum 1983 move the projection lines 11 meters south and 29 meters west as shown by dashed corner ticks
 Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked
 Red tint indicates areas in which only landmark buildings are shown



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 AND VIRGINIA DIVISION OF MINERAL RESOU
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