



Journal of Arts & Humanities

Volume 15, Issue 01, 2026: 46-53

Article Received: 22-12-2025

Accepted: 15-01-2026

Available Online: 25-01-2026

ISSN: 2167-9045 (Print), 2167-9053 (Online)

DOI: <http://dx.doi.org/10.18533/journal.v15i1.2644>

Mr. Rockefeller's village at 100: Reflections on the first century of Colonial Williamsburg

Anders Greenspan¹

ABSTRACT

John D. Rockefeller Jr.'s restoration of Williamsburg, Virginia to its appearance in the eighteenth century was a major undertaking that promoted the values and ideals of democracy and representative government. He sought to do more than just bring an old town back to life. His goals were to shape the public's views of the colonial past and emphasize what he saw as its positive attributes, while de-emphasizing those that he would rather not promote. Colonial Williamsburg is now one hundred years old, and it has set the standard for much of the work done in historical preservation and restoration during that time. For the first time, a major benefactor sought to devote significant resources to promoting the architecture and cultural and political beliefs of the eighteenth century. Over the years, Colonial Williamsburg has changed from being a shrine to American values to being a social history museum, dedicated to a broader understanding of life in the eighteenth-century capital of Virginia. This broader interpretation, which now includes women, African Americans, Native Americans and laborers, provides a more complete picture of life in the 1700s. Yet, even with this new interpretation, Colonial Williamsburg still retains many aspects of its previous incarnation, and this previous interpretation inevitably shapes its presentation today.

Keywords: John D. Rockefeller, Jr., Colonial Williamsburg, Living History.

This is an open access article under [Creative Commons Attribution 4.0 License](https://creativecommons.org/licenses/by/4.0/).

1. Introduction

As the nation enters the 250th anniversary of its founding, many historic sites and museums from across the country will seek to promote the importance of our nation's birth. One organization that will receive significant attention will be Colonial Williamsburg – the largest living history museum in the United States. For one hundred years, since its founding in 1926, Colonial Williamsburg has garnered national and international attention because one of its founders was one of the wealthiest men in the world, and because of the ambitious nature of its role as one of the foremost places for the investigation of American colonial history and its work in historic preservation, restoration and reconstruction. (Schuessler, 2023, p.C1)

¹ Professor of History, Texas A&M-University-Kingsville, USA. Email: aegreenspan2@gmail.com

2. Discussion

Colonial Williamsburg's founders, John D. Rockefeller Jr. (JDR Jr.) and Reverend W.A.R. Goodwin, first met at a Phi Beta Kappa dinner in New York City in 1924. Two years later, JDR Jr. came to Williamsburg for the dedication of the Phi Beta Kappa Hall at the College of William and Mary. It was during this visit that Goodwin showed JDR Jr. around Williamsburg and introduced him to his goal of restoring the town to its eighteenth-century appearance. JDR Jr. sought to do more than just bring an old town back to life, however. His goals were to shape the public's views of the colonial past and emphasize what he saw as its positive attributes. Starting with the purchase of the Ludwell-Paradise house in December 1926, JDR Jr. and W.A.R. Goodwin created Colonial Williamsburg to be a place which taught patriotic beliefs and values to its visitors, who were originally guided through the buildings by hostesses in eighteenth-century dress. (Yetter, 1988, pp. 20-22, 43-49).

Far from being a simple museum of the eighteenth century, Colonial Williamsburg was meant to portray values and beliefs that were important to its founders. These ideals were integrated into the way Colonial Williamsburg was presented to the public, creating a pleasing and idyllic look at life in the eighteenth-century city. Yet, the 1700s were a far more complex place with dirt, mud, manure, slavery and poverty. The vision of the past concocted in Mr. Rockefeller's village was far from that reality. In creating a false view of the past, JDR Jr. ultimately gave Americans a misaligned conception of reality. In doing so, he promoted his personal ideal of the eighteenth century. Americans were able to see a different time, but in a particular way. This was a uniformly positive interpretation that promoted the role of the great men of the past. With the opposition to British laws that restricted colonial freedoms starting in the 1760s, Americans moved to establish their own government that represented their interests. Colonial Williamsburg focused on this political aspect of the past, while often ignoring the broader lives of the two thousand people who lived in the town in the eighteenth century. (Handler and Gabler, 1997, pp.4-6).

While it is common to see the restoration of Colonial Williamsburg as a "professional" restoration, it is important to note that the person who had the most influence in guiding the restoration was an enthusiastic amateur. JDR Jr., while a very intelligent and well-educated man, was not a professional historian. He had goals in mind in restoring Williamsburg, but he also was willing to remove parts of history that were less pleasant, namely slavery. He wanted Colonial Williamsburg to educate its visitors, but in a quiet, discreet way. This was largely because JDR Jr. was careful about how prominently the Rockefeller name would be viewed. There were many articles in newspapers and magazines in the 1930s, 40s, and 50s which discussed JDR Jr.'s funding for the restoration of Williamsburg, Virginia. As a result, readers knew about the work in the town, and many wanted to come and see for themselves exactly what was going on. (Wright, 1937, pp. 41, 45-46).

These visitors had largely been taught a traditional white-male centered version of United States history, so the presentation envisioned by JDR Jr. that focused on prominent white men was something that these early visitors found easy to accept. W.A.R. Goodwin had suggested that it would not be right to exclude African Americans from the historic area, but for JDR Jr., it was best to present a non-controversial vision of the past. He wanted a presentation that would appeal to both southern and northern audiences and one that would not bring up uncomfortable memories of the past. By focusing on patriotic and entrepreneurial themes, he sought to show visitors a perfect vision of the past that would educate and inspire without turning away those who did want to view controversial subjects. So, while the original idea for the restoration came from Goodwin, it was JDR Jr. who, as the financial benefactor, made the ultimate decisions about the way that Colonial Williamsburg would be presented. Goodwin was happy to have JDR Jr.'s financial support, so he willingly let him make the final decisions. (Draft statement, RFA, 1941)

The decision to focus on a white-male interpretation of the past carried through well into the 1960s. Most visitors in the early years were fascinated to see the old town come back to life and they were not critical of the interpretation, except perhaps for the cost, which some visitors found to be a bit high. JDR Jr. used Colonial Williamsburg to promote his views on national and international events like the Great Depression, World War II and the Cold War. In this way he was able to use his largest personal philanthropic project to promote his goals for the United States. These goals included the promotion of individual effort, democracy and representative government. He wished to promote the

idea that Americans should focus on self-initiative and not government assistance during the Great Depression. He also wanted Colonial Williamsburg to be a beacon of democracy during our fights against fascism and international Communism. In fact, JDR Jr. was far from being a disinterested philanthropist who provided the funding but remained aloof from the restoration. He was deeply interested in the project from its inception through the end of his life in 1960. He usually spent two months of each year in Williamsburg, residing at Bassett Hall, and checking on the progress of his project. (Harr and Johnson, 1991, p.24)

Following the death of W.A.R. Goodwin in 1939, JDR Jr. was the sole remaining founder, and he therefore had enormous influence at Colonial Williamsburg. In the early years of the restoration, there were two official entities which controlled Colonial Williamsburg: Colonial Williamsburg Inc., which controlled the taverns, hotels and the shops, which were the profit-making arm of the restoration, and Williamsburg Restoration, which was the non-profit arm that did the preservation, restoration and reconstruction work at Colonial Williamsburg. These two organizations would later merge to form the Colonial Williamsburg Foundation by 1970. While the day-to-day operations at Colonial Williamsburg were run by local employees, there was no question that JDR Jr. held the ultimate power at Colonial Williamsburg, since it was his money that was paying for the restoration. In most cases there was no serious disagreement about what needed to be done at Colonial Williamsburg to help recreate the eighteenth-century town.

With the start of World War II, the restoration shifted its emphasis to the importance of promoting democracy overseas and the defeat of fascism. Soldiers and sailors from nearby bases were invited to come to Williamsburg to see the restoration, which until that point had largely been the domain of the wealthy. The soldiers and sailors were hosted by Mr. and Mrs. Rockefeller and given a tour of the restoration, as well as viewing a film and being served coffee. For many of these men and women, it was their first chance to visit this restoration of the American past. The visit was part of their education on what they were fighting for in World War II. Indeed, such education was an important ingredient in understanding why they were fighting and potentially sacrificing their lives. This long-term battle with the Soviet Union made Colonial Williamsburg an integral part of American educational missions to promote democracy around the globe. Colonial Williamsburg allied with the U.S. State Department as a place where visiting dignitaries could visit America's origins. Positioned close enough to Washington, D.C. to make a day trip feasible, Colonial Williamsburg, with its proximity to Jamestown and Yorktown, was an important stop in the visit of many world leaders. In addition, many soldiers and sailors who visited Colonial Williamsburg during the war returned in the postwar years, bringing their families. The restoration, which had started as a place for the wealthy, was now attracting more visitors from the growing middle class. These Americans became imbued with the ideology of the restoration and the political goals of the Rockefeller family. (Bath, 1947, p. 169)

While the view of Colonial Williamsburg and its presentation was generally positive, the most serious argument about the restoration's presentation occurred between JDR Jr. and his son, John D. Rockefeller 3rd (JDR 3rd). JDR Jr. had officially retired as the chair of the Colonial Williamsburg Board of Trustees in 1939 when he was sixty-five. He handed over responsibility for the control of the board to his son, JDR 3rd. Things went well until after World War II when JDR 3rd decided that he wanted to promote Colonial Williamsburg more broadly and make it a larger player in the Cold War against the Soviet Union. This desire to thrust Colonial Williamsburg into the forefront of anti-Soviet activity bothered JDR Jr. He wished Williamsburg to educate in a quiet and unassuming way, not in a way that was overt. JDR Jr. still recalled the strong anti-Rockefeller feelings of his youth, and he had spent much of his adult life working to quietly change the public perception of his family. Ultimately, JDR 3rd's desire to expand Colonial Williamsburg's role was stopped by his father, who still held power with the board members. This caused a rift between father and son, which led to JDR 3rd's resignation as chairman of the board. So, although he was officially "retired," JDR Jr. still held sway at Colonial Williamsburg, and it was widely recognized that it was his project and his alone. (Harr and Johnson, 1991, pp.25-26).

JDR Jr. wanted to see Colonial Williamsburg completed in his lifetime. While that did not occur, he was able to see a town that was about 85 percent complete before he passed away in 1960. By the time of his death, Colonial Williamsburg still presented a traditional interpretation of the past, with an emphasis on white men. As the 1960s progressed, several visitors especially those from the northern

part of the United States, began to question the lack of portrayal of African American lives. This presented a quandary for Colonial Williamsburg. They wanted to keep northern visitors, who generally accepted information about African Americans happy, while at the same time not offending southern visitors who might be less interested in hearing about the lives of the enslaved and free blacks. This required Colonial Williamsburg to do a careful dance which allowed for a passive portrayal of slavery that visitors could ignore if they chose. This portrayal included a recording at the George Wythe House laundry, which was tampered with, probably by the members of the Colonial Williamsburg staff. This was an early and not very successful attempt to diversify the presentation at Colonial Williamsburg. As the civil rights movement became more prominent, the restoration needed a more sophisticated approach to African American history. (Ellis, 1989, pp.153-155).

Thad W. Tate, who had worked as a Colonial Williamsburg researcher in the 1950s, wrote a study of African American life in the town in the 1700s called the "The Negro in Eighteenth-Century Williamsburg," which would be later published as a book. It was Tate's study that would serve as a basis for the growth of the presentation of African American history at Colonial Williamsburg. Failure to properly demonstrate the lives of this significant part of Williamsburg's population bothered both white and African American visitors. Yet, promoting a change from a political interpretation to a social one would not be easy. Although JDR Jr. died in 1960, his concern about how Colonial Williamsburg would be perceived by visitors was still an important consideration in how programming was planned. Another reality was that Colonial Williamsburg was losing money, over \$1 million a year in 1970. While there was a growing sense that the traditional Americanist interpretation was no longer viable, there was not much chance that it would be changed soon. The fact that the restoration had far fewer visitors in 1976 for the nation's bicentennial than they had hoped, drove home the need to promote a refreshed interpretation of the town in the eighteenth century. (Tate, 1965, *passim*)

Cary Carson, who held a Ph.D. in U.S. history from Harvard University, came to Colonial Williamsburg to begin a new approach to interpretation, which he called "Becoming Americans." This approach would discuss social history within the context of traditional political interpretation. Instead of the previous group of hostesses, there would now be interpreters who would guide visitors through the restoration. There would be programming that would discuss the lives of women and African Americans instead of just white men. By the 1980s, *Becoming Americans* was the central theme for the restoration, and they saw an uptick in visitation as Americans became interested in a more diversified view of the American past. For over forty years, *Becoming Americans* has been the basic theme of Colonial Williamsburg, although certain aspects have changed over time. Gone were the hostesses and the singular approach that discussed only the lives of Jefferson, Washington, Wythe and Henry. Colonial Williamsburg was no longer a patriotic shrine; it had moved toward being more of a living history museum, although not without its problems. (Carson, 1985, *passim*).

The traditional political patriotic interpretation of Colonial Williamsburg was retained during the 1970s and 80s as the world struggled through the ideological battle of the Cold War. Although the restoration had far fewer visitors than they anticipated in 1976, the basic goals remained strong. Yet there was a need to promote a broader interpretation of the past that included women and African Americans who had largely been left out of the previous interpretation created by the restoration's founders. This broadened the focus of Colonial Williamsburg, but it did not change the mission of the restoration, which has always been to tell the story of the country's founding. Indeed, in many ways, it worked to broaden the message of democracy by including female and African American characters like Martha Washington and Gowan Pamphlet among those interpreted by the restoration.

This broadening of the presentation of the past was more democratic and much more realistic. It was integral to update the presentation of the past to an audience that had become used to a more diverse portrait of the past. Television shows such as "Roots" heightened Americans' interest in the lives of African Americans. Visitors began to ask more questions about their lives, and the restoration needed to be able to provide the answers. In this sense, democracy was not simply a political issue, but it was a social one as well. Women and African Americans were outside of the political mainstream of colonial America, but they were nonetheless participants in events that helped to forge our national identity. This movement to a more social history-based presentation helped to increase visitor interest

in Colonial Williamsburg. Many Americans came back to see the restoration now that it had enhanced its programs.

Part of the newer challenges that restoration faced was the question of how far to go in its portrayal of slavery. Slavery had purposely been left out of the early presentation of the town. Now that Colonial Williamsburg was committed to a social interpretation of the past, slavery had to be included. Half of the town's residents in the eighteenth century had been African American. How to tell their story fairly and accurately would continue to be a major question for Colonial Williamsburg. Slavery was a brutal and repressive system which mistreated and exploited people for hundreds of years. Yet portraying that reality in a museum dedicated to being accessible to all visitors from very young to very old was a major challenge. Slaves were regularly raped and beaten, but that could not be shown to a general audience. A reproduction of a slave auction was portrayed, but that too was more than most visitors wanted to experience. The result would be a tepid portrayal of slavery that attempts to show some of the issues African Americans encountered without going too deeply into the realities of the mistreatment that they faced daily. (Waldron, 1994, pp.12-15).

In the early 2000s, Colonial Williamsburg created a presentation called the Revolutionary City, which brought the presentation of Colonial Williamsburg into the period of the American Revolution. They began street theater presentations covering major events that occurred in Williamsburg during the Revolutionary period. This new style of presentation brought in greater numbers of visitors following the sharp decline in travel that occurred after the 2001 terrorist attacks on September 11, 2001 (9/11). These events changed the way the country felt about patriotism. While there had been a sharp decline in patriotic feelings because of the Vietnam War, with the attacks on the nation by terrorists, many Americans felt a surge of national pride. The attack changed travel patterns, however, and that decreased the number of visitors to Colonial Williamsburg.

To bring back visitors who had lost interest in the restoration, they began a new program of street theater called the Revolutionary City. The idea of the Revolutionary City was to expand the timeframe of Colonial Williamsburg past the previous date of 1774, to incorporate the changes that occurred once the colonists began an armed rebellion against the British crown. This new approach helped to invigorate a presentation of the past that was static and had grown tired. Colonial Williamsburg took advantage of Americans' newfound patriotism after 9/11 to generate interest in the ways that Americans in the eighteenth century fought against oppression and a foreign enemy. The new approach made history come alive and helped visitors better understand the role of Williamsburg in the Revolution. It put a focus on democracy as visitors got to play the role of colonists, and they had a chance to participate in the action. So, just as the colonists of the eighteenth century sought greater power in controlling their affairs, Colonial Williamsburg's visitors became actors in their experience of visiting the eighteenth century. Visitors got to hear the Declaration of Independence read aloud, as it was in the summer of 1776 in many towns across the colonies. They also got to interact with interpreters portraying famous people like Thomas Jefferson, but they could also see and speak with ordinary townspeople who included tavern owners, midwives, and slaves. Although the Revolutionary City was popular, it was also expensive. Once the novelty wore off and visitation declined, it became too expensive to maintain.

Colonial Williamsburg also increased its use of podcasts to reach younger people, who might be less interested in life in the eighteenth century. The use of this technology is inherently democratizing as it brings the experiences of the eighteenth century to younger listeners who might otherwise not be reached by the restoration. These programs are about the Declaration of Independence, colonial rivalries, etc. They provide a quick and easy way to gain knowledge about the past. Colonial Williamsburg has had trouble attracting younger visitors to come Williamsburg to see the restoration, but they are reachable through podcasts, which have become a regular part of the restoration's programming.

In recent years, Colonial Williamsburg has increased its portrayal of Native American life in Williamsburg. This too has promoted a broader conception of those who played a role in the affairs of early America. Native Americans were an integral part of the lifeblood of eighteenth-century America, and they impacted the lives of colonial Americans through trade and cultural exchanges. Certainly, a presentation of life in the time cannot exclude the importance of those who were most of the inhabitants of North America at the time of the American Revolution. While the Native American

programs are still rudimentary, they do indicate a commitment to telling a broader story than they have previously and further broadening the visitors' understanding of the multicultural basis of American society during the colonial and early national period. (Foundation Adds American Indian Nation Builder, 2022, p.29)

Currently, Colonial Williamsburg presents the period from 1765 through 1785, covering the years leading up to and immediately following the American Revolution. The presentation of street theater has been cut back, although there are opportunities to meet a nation builder and there are plays regularly presented in different venues around the restoration. Great Hopes plantation, which was built after Colonial Williamsburg sold Carter's Grove, has now been largely left dormant. The years of the COVID-19 pandemic dramatically cut back visitation. The current presentation is scaled back, using a smaller number of interpreters to cover the town and represent a city that had 2,000 residents in the eighteenth century. (Schuessler, 2023, p.C1)

In recent years, Colonial Williamsburg has worked to interpret the Bray School, which was established in the eighteenth century as a school for young African Americans, both free and enslaved. In late 2021 Colonial Williamsburg and the College of William and Mary launched the Williamsburg Bray School Initiative which was to research and preserve the Bray School. The building, which belonged to the College of William and Mary, was identified using dendrochronology to determine its age. There was considerable work that needed to be done to first stabilize the building enough to move it. In February 2023, the restoration moved the building from land outside of the historic area to an empty lot within the area controlled by Colonial Williamsburg. (Moving the Bray School, 2023, p.25; Bray School Discoveries, 2022, p.33).

The Bray School is believed to be the largest extant school for African Americans in the United States. This project added the 89th original building to the grounds of Colonial Williamsburg. The origins of the Bray School can be traced back to a 1756 visit by Benjamin Franklin to Williamsburg. He called for African American children to be educated, which resulted in efforts by a clergyman named Thomas Bray to create the school, which opened in 1760. It closed in 1774 after educating hundreds of African American children. (Walzer, 2025, p.52; Lawlor, 2025, p.57).

There was considerable work which needed to be done to bring the building back to its condition in the eighteenth century. While many of those features were still there, such as the original wood flooring and the original chimney, conservators needed to remove more modern aspects of the building such as the bathrooms that were installed in the twentieth century when the structure served as a women's dormitory. There were various aspects of the home such as a chair rail and a roof shingle that told conservators what the building looked like originally. They deconstructed the building prior to reconstructing it, which allowed the workers to get a strong sense of its original construction and appearance. They needed to be very attentive to detail to ensure that the restored building had continuity between the original aspects and those that were newly installed. (Readying the Bray School, 2025, pp.11-14).

Colonial Williamsburg opened the restored Bray School in June 2025. Through research the restoration found a copy of the book used in the school to teach students to read. They were able to reproduce the book using the printing shop at Colonial Williamsburg, and it is available for visitors to see at the school. For the furniture, there would have been benches for the students and a table and chair for the teacher. The school would also have been the residence of the teacher, Ann Wager. Although they do not know the exact furnishings she would have had, they picked ones that would commonly be found in a mid-level home from the period. (Bray School Opens to Public, 2025, p.20; Aron, 2024, pp.13-15).

In addition to the work being done on the Bray School, in February 2024, Colonial Williamsburg began the process of lowering the wall surrounding the public magazine. The original wall has been reconstructed in 1934-35 as a 10-foot wall, but later evidence showed that the wall was actually a few feet shorter. There is documentary evidence that supports the lower wall from a letter dated from 1892, as well as a sketch that was made around 1850. The difference in the height of the wall is an example of the changes that have occurred at Colonial Williamsburg over the years. It is not unusual to find that earlier restoration work was incorrect in some way. Several changes have been made across

the historic area in the last 100 years to more correctly portray the past. (Rebuilding the Wall, 2024, p.35).

In April 2023, Colonial Williamsburg broke ground to create a new archeological center which will allow visitors to see archeologists as they work. In building these new labs with visitors' access, Colonial Williamsburg is joining many other historic sites, both in the United States and abroad, that have areas that allow guests to view archeologists at work. In the past, the thought was that permitting this would destroy the "magic" of the eighteenth century, but the behind-the-scenes tours of the archeology labs have been very popular with visitors for many years. The Campbell Archeology Center will be located on Nassau Street across from the Art Museums. The center will feature exhibits that will display some of the 60 million artifacts that have been discovered in Williamsburg since the start of the restoration. There will also be a glass floor in the main public hallway to see the recently discovered homesite below the archaeological center. The new center will open in April 2026, and visitors will have a chance to view all phases of archeological work as they piece together the artifacts of the past which help to tell the story of the men and women who inhabited Williamsburg earlier times. (Ground is Broken, 2023, p. 37; Archeology in Action, 2024, pp.41-42).

3. Conclusion

The current portrayal of Colonial Williamsburg has retained the goals of presenting social history that were incorporated in the late 1970s and the early 1980s. Yet a strong promotion of white male political history remains in this new interpretation, albeit with some diversification, such as the inclusion of women, African Americans and Native Americans. The goal of Colonial Williamsburg is still to educate and please the visiting public, rather than to challenge them to think more deeply about the wide variety of people who lived in the colonial era. These challenges would bring up uncomfortable discussions about race, wealth, social status and individual autonomy. Although it has changed over the years, and it has become somewhat more inclusive, Colonial Williamsburg still embodies much of what its founders envisioned it would be – a town that presents an idealistic and positive vision of the eighteenth century, focusing on traditional values of democracy and representative government.

References

- "Archaeology in Action" (2024) *Trend & Tradition*, Vol. 9 No.3 Summer: 41-42.
- Aron, Paul (2024) "Getting Ready for School: Furnishing the Bray School Involved a Lot of Research and Some Educated Guesses," *Trend & Tradition*, Vol. 9 No. 4 Autumn: 13-16.
- Bath, Gerald Horton (1947) "Colonial Williamsburg" *School Arts*, Vol. 46 January: 169.
- "Bray School Discoveries Featured on Podcast" (2022) *Trend & Tradition*, Vol. 7 No. 4 Autumn: 33.
- "Bray School Opens to Public" (2025) *Trend & Tradition*, Vol. 10, No. 4, Autumn: 20.
- Carson, Cary (1985) "Teaching History at Colonial Williamsburg," Williamsburg: The Colonial Williamsburg Foundation.
- "Draft Statement for Certain Guiding Principles for Colonial Williamsburg, Inc." (1941) memorandum, 8 February, RG 3.2E, Box 152, Folder 1329, Rockefeller Family Archives (RFA).
- Ellis, Rex M. (1989) "Presenting the Past: Education, Interpretation and the Teaching of Black History at Colonial Williamsburg" (Ed.D. diss. The College of William and Mary).
- "Foundation Adds American Indian Nation Builder" (2022) *Trend & Tradition*, Vol. 7 No. 3 Summer: 29.
- "Ground is Broken for the New Archaeology Center" (2023) *Trend & Tradition*, Vol. 8 No. 3 Summer: 33.
- Handler, Richard and Eric Gable (1997) *The New History in an Old Museum*, Durham, NC: Duke University Press.
- Harr, John Ensor and Peter Johnson (1991) *The Rockefeller Conscience*, New York: Charles Scribner's Sons.
- Lawler, Andrew (2025) "A New Look at an Old City: Archeologists are Reconstructing the Complicated 400-year history of Virginia's Colonial Capital," *Archaeology*, Vol. 78 No. 4 July/August: 57-58.
- "Moving the Bray School" (2023) *Trend & Tradition*, Vol. 8 No. 2 Spring: 25.
- "Readying the Bray School" (2025) *Trend & Tradition*, Vol. 10 No.1 Winter: 11-14.
- "Rebuilding the Magazine Wall" (2024) *Trend & Tradition*, Vol. 9 No. 2 Spring: 33.

- Schuessler, Jennifer (2023) "Building a Better Colonial Williamsburg," *New York Times*, Vol. CLXXII, No. 59,783, May 9: C 1.
- Tate, Thad W. (1965) *The Negro in Eighteenth-Century Williamsburg*, Williamsburg: Colonial Williamsburg Foundation.
- Waldron, Clarence (1994) "Staged Slave Auction Sparks Debate on Slavery and Racism," *Jet*, Vol. 86, 31 October: 12-15.
- Walzer, Lauren (2025) "Solving a Puzzle: Preservationists Recover a Historic School for Black Students in Williamsburg Virginia," *Preservation*, Vol. 77 No.2 Spring: 51-52.
- Wright, Richardson (1937) "Williamsburg: What it Means to Architecture, to Gardening, to Decoration," *House and Garden* Vol. 72, November: 41, 45-46.
- Yetter, George Humphrey (1988) *Williamsburg Before and After: The Rebirth of Virginia's Colonial Capital*, Williamsburg: Colonial Williamsburg Foundation.