

Interpreter

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The poetry of history lies in the quasi-miraculous fact that once on this earth, on this familiar spot of ground walked other men and women as actual as we are today, thinking their own thoughts, swayed by their own passions, but now all gone as utterly as we ourselves shall be gone like ghosts at cockcrow.

—G. M. Trevelyan,
historian

This special 75th anniversary issue is dedicated to all interpreters, past and present, who taught, and still teach, the past to the future on "this familiar spot of ground."

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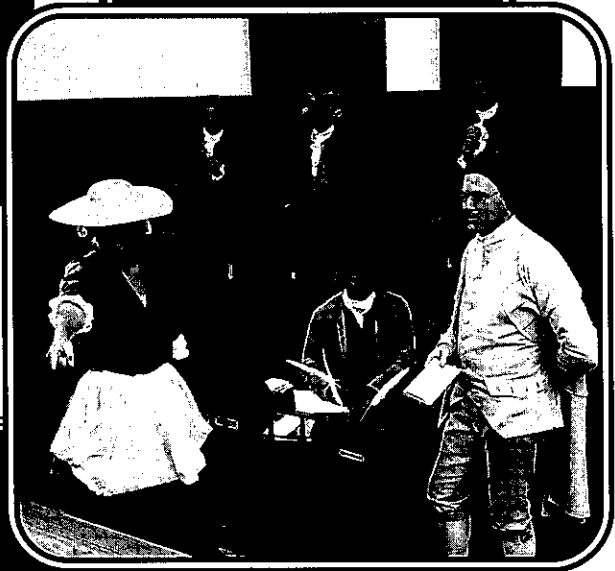
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Looking Back at the Past: A Conversation with Frances Robb and Mac White

Frances Robb and Mac White (the former Mary Elizabeth McGinnis) grew up in Williamsburg in the 1930s and 1940s. Both are former employees of the Foundation. The staff of the Interpreter thanks them for sharing their memories with us. (This interview was conducted by Bob Doares and Nancy Milton on May 3, 2001.)

You were born here, Frances?

FR I was born in Richmond, but came here [to Williamsburg] two weeks later.

What were your first recollections?

FR We lived in the Ludwell-Paradise House that first winter after I was born. One night my father was at a faculty meeting at William and Mary, and Dr. Goodwin came by and said to my mother, "You're going to have to move because Mr. Rockefeller wants to start restoring this house." So they moved rather quickly up to 134 Chandler Court, but I actually don't think they did start restoring it [Ludwell-Paradise] right away.

What year was this?

FR 1929. The house we moved into [at Chandler Court] was built by Mrs. Margaret Ballard who was a first cousin of Dr. Goodwin's. She had two children in college here, and she bought the house practically next door and moved down there after selling the house at 134 to my parents.

On a September 1931 trip to Jamestown Island, Elizabeth Hayes took this picture of Jimmy Mackey, Frances Robb, and Bill Geiger. From 1956 through the 1960s Geiger was director of Craft Shops (trades).



Elizabeth Hayes holds baby Frances Robb on the steps of the Ludwell-Paradise House in 1929.

Your father was a professor?

FR Yes, a professor of chemistry.

Mac, where were you born?

MW I was born in Richmond. Frances was born at Stuart Circle Hospital, and I was born at Grace Hospital. Almost four years later, my sister was born at Stuart Circle. Both my parents were from North Carolina and had moved to Richmond where my father was employed by Todd and Brown just a few weeks before I was born. Todd and Brown were hired to do the Restoration work on the Wren, the President's House, and the Brafferton [at the College of William and Mary]. My father was down here [in Williamsburg] during the week, returning to Richmond on the weekends. In the fall of 1931, he became an employee of the Williamsburg Restoration. My sister was born at the end of November 1931, and we moved to Williamsburg in March of 1932.

We lived on Wythe Avenue. The house is still there. We lived there just over a year. Then we moved to South England Street and were there until I finished the fourth grade. Lastly, we moved next to where Miss Dora's [Armistead house on North Henry Street] is today. We continued there until my parents moved to Norfolk in 1945.

What did children do in a town like Williamsburg during the Restoration years?

MW You went to school. You came home. You played with your friends. You went to the movies [at the Williamsburg Theatre] occasionally; ten cents a ticket until you were twelve years of age.

You'd go in the afternoon with your friends. School got out at 3:25 and the movie started at 4 o'clock each afternoon, Monday through Saturday. The theater was closed on Sunday.

Did the Restoration have any impact on school field trips into the Historic Area or were people from Colonial Williamsburg coming to the school to do programs?

MW Colonial Williamsburg people weren't coming into the school that I recall, but my fourth-grade class was studying this period of history, and our parents had to get costumes for all of us. They kept the local seamstresses busy sewing. The hoops for the gowns were made of coat hangers with twill tape. Somewhere I have a picture of all of us standing on the steps of the Raleigh Tavern. We toured all of the buildings, but not on the same day. Ed Spencer (the late Ed Spencer, longtime employee of the Foundation, was a director in Colonial Williamsburg's Education Division) was in our class. We went to the Palace, but I don't remember anything about the interior of it except the ballroom. One of our classmates was very accomplished on the piano, and they let her play the harpsichord and we danced the minuet. (We had practiced at school for weeks.)



McGinnis's fourth-grade class in costume on the steps of the Raleigh Tavern.

You both went to Matthew Whaley? And it was both an elementary and a high school together?

MW Yes. We had only eleven grades in school [not twelve as today]. Matthew Whaley became an elementary school in the 1950s.

You both went to William and Mary?

MW Yes. Frances was awarded a lovely scholarship to Sweet Briar.

FR I went there two years, and then transferred and graduated from William and Mary.

Mac, you told me that during the Restoration [work] you had found some artifacts.

MW When we were living on South England Street, the street ran through Market Square by the Magazine. As you would come that way and then go down Duke of Gloucester Street a block and on to the Palace Green, areas had been filled in using soil they had dug from the cellars of the Palace. We didn't know that at the time, of course. You would just find things sticking up out of the ground, especially after a rain.

What did you find?


MW Well, now that I look back—nobody identified anything—some of it matched what was in display cases in the Courthouse of 1770. It was fine china of different types, not many pipe pieces. They were just everywhere, but in that period of time when they did archaeology, a lot of that was just considered fill dirt and was dumped.

I probably had a dozen shoeboxes full of shards that I had picked up. When my family moved to Norfolk as I started college, a number of things had to go into storage. This was just as World War II was ending, and my parents were trying to find some place to live, and my mother said, "We are not paying storage on boxes of broken pieces." So all went into the trash.

The Palace opened in 1934. I remember going with my father when they were dredging [the area] where the canal is. It was a ravine and it was very muddy.

Was the demolition phase, the actual pulling down of unwanted buildings, over with when you were growing up or do you remember buildings being torn down?

MW I don't remember any specifically being torn down, but there were some along Duke of Gloucester that were in bad need of some kind of attention. I think they were original buildings, and they had not worked on those at that point in time. The Ludwell-Paradise House had been done, but I don't remember the work. Until I was 10 or 11, I was not permitted to just hop on my bike and go wherever I wanted to.

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McGinnis and Robb were reporters for the school newspaper. Courtesy, Ed Belvin.

I can't get clear in my mind when the actual pulling down of the old buildings they wanted to be rid of occurred.

MW It didn't happen all at one time. It went very slowly. One here and then they'd work on another one and so on.

That was still going on in the 1930s?

MW Oh, yes, and in the early 1940s, but the Second World War put an end to all building. Only maintenance was done.

I've seen that picture of the Greek-Revival Baptist church. Do you all remember that?

MW Of course. It had the best sidewalks in town for roller-skating. I was never in [side] it—and I don't recall the exact year—but something I was reading recently—I think I had gone to the library to look at the *Gazettes* that dated back to the 1930s, and found out that the negotiations to get the Baptist church took over five years. Once Colonial Williamsburg was able to acquire it, they demolished it. I think it was still there when we moved to North Henry Street.

When they were getting ready to cobblestone the streets, they got rid of the grass plots in the middle of Duke of Gloucester Street. In the first grade we made a model of the city of Williamsburg. (Between each two classrooms in Matthew Whaley, they had what were called workrooms. This is where we constructed the [model of] the city with Duke of Gloucester Street.) The houses and [public] buildings were all beaverboard. I remember the grass plots on our model. The fathers helped. They even put in the street lighting, and it actually lighted!

Colonial Williamsburg put all the utilities underground about 1935, removing the grass plots and putting in the cobblestoning alongside the curbs for parking.

In front of the Baptist church truckloads of cobblestones had been dumped. I remember my mother saying to me when we'd come home from school—we just lived down South England where the Golden Horseshoe is now—"When you go to roller skate at the church, you are to stay off of the rock pile." I went to the church to roller skate one afternoon. There were other children there, and they were climbing up [on the rock pile]. I climbed up behind them, and some of the rocks rolled down. I still have beautiful scars where my fingers got squished, and my roller skates got taken away for a year for disobeying.

We used to play in the woods. We walked miles! We would walk to Queen's Creek on Sundays and back—behind where the Visitor Center is now—and on to the creek.

I've seen early pictures of how clear it was around the town.

MW It was.

If you were coming in from Richmond Road, they said you could see the town because there really were no obstructions.

MW No, the college and Eastern State Hospital would be there, but there wasn't anything else of great height.

Back to your question about demolition. They moved a lot of things rather than tear them down. Houses were moved down South England Street. Have you seen the Goodwin tape "A Link Among the Days" where Howard Goodwin talks about moving [buildings]? They did, right down South England. They moved houses from where the Craft House is now—actually the parking lot for the Craft House. There were houses all along there when I was in the first and second grades. I think a couple of those were moved and maybe another was torn down. Tazewell Hall was across the street from where the Golden Horseshoe [Clubhouse] is today.

You remember Tazewell Hall and the people who lived there?

MW Mr. Nelson. He was the only one living there—Peyton Randolph Nelson.

That's the picture that we have, with the cows?

MW Yes, and he held his trousers up with a rope. [On the way to school] we used to walk with him and the cow. He'd stake the cow on Palace Green, and we would go on to school. Some people had a fit about the cow being out there, but no one did anything about it.

Do you know if he was a descendant of the Yorktown Nelsons?

FR I'm sure he was.

What was his connection to Tazewell Hall?

FR He married a Garrett, and the Garretts owned it, I believe.

He met his wife out west somewhere?

FR Yes.

They were missionaries?

FR She was a missionary, and he was a cowboy.

MW When they came back to Williamsburg, he shipped a lot of his horses back here. They were in boxcars on a siding and they got out. I remember my father talking about that. The horses were running all over the place.

Was he rather eccentric?

MW A lot of people thought he was eccentric. But he was always very nice to us and occasionally gave us milk from his cow to bring home. It seems to me he had a calf or a smaller cow, also. I was only in the house one time, and we entered from the side of the house, and we went into what was probably the parlor—there was a huge passageway—and then we were in another room, only on the first floor. Looking in the room with beautiful woodwork and the fireplace, we noticed the fireplaces were filled with trash. Well, he lived alone, and I guess he didn't want to be bothered. Eventually, he burned the



Peyton Randolph Nelson lived in Tazewell Hall on South England Street.

trash. Persimmon trees were in the back of his property, and we used to go in the fall and pick persimmons.

Could you tell me exactly where Tazewell Hall was located? I think they said it was where the Tazewell wing of the Lodge is today?

MW No, not exactly. When the Lodge was built, Tazewell Hall was still standing. If you face the Lodge from South England Street, to the left of it—the south annex that they've just recently torn down—to the left sat Tazewell Hall. It was not all the way down to the corner. There was land between the house and the corner. Newport Avenue did not go all the way through as it does today (only one block). Tazewell Hall was south of the Lodge. Where the corner of the Lodge is today (the Tazewell wing), you would turn right and go over one block, turn left, and go down Tyler Street. A lot of the houses that are over there on Tyler today are owned by Colonial Williamsburg. I believe there are two eighteenth-century ones. A number of houses on Tyler today were there when I was growing up. The Parkway was there, but it wasn't finished.

And Lafayette Street wasn't there until the 1930s?

MW Lafayette only went as far down as the train station (from York Street, I believe the street was called Railroad Street or Boulevard.)

What about some of the Restoration personalities, Frances? Could you tell us a little bit about Dr. Goodwin's secretary, Elizabeth Hayes, whom you knew?

FR She lived with us for a while, and so we knew her very well. She was extremely well organized and very, very competent. I don't know how Dr. Goodwin could have proceeded without her. She was very attractive. She went around with the young faculty group from the college. She was from western New York and came down here to finish up one of [Dr. Goodwin's] projects. (She was Dr. Goodwin's secretary when he was in Rochester, New York.) I still keep up with her daughter who lives in Los Altos, California, and is an artist.

How long did Miss Hayes live with you all?

FR I don't know exactly. It was a matter of some years, and it was off and on. She lived in the Quarter for a while; you know the little slave quarter at the Inn on Francis Street.

Do either of you remember Dr. Goodwin?

FR Oh, yes. I remember him very well. He was wonderful to me. When I was little, my parents would take me to [Bruton Parish] church, and I would be very bored and restless. They would



Tazewell Hall in the 1930s.

give me a piece of paper, and I drew this crayon figure one day and announced to my parents that it was Dr. Goodwin. So after church they showed it to him, and he autographed it. He wrote on it, "I didn't know I was so good looking." I have it somewhere, and if you want to see it sometime I'll show it to you.

Did you see the Rockefellers?

MW Mostly it was Mr. Rockefeller who would just be walking, and while he didn't know who you were, he was always a gentleman, and he would tip his hat to you and say, "Good day."

What was the townsfolk's reaction to the Restoration?

MW Most of them were excited. It's like anything. Change is hard, but I think [it was better] when people were made aware—and this is my interpretation—with that town meeting of what was going to happen. Speculation and the rumor mill had been running full tilt. And comments were made like, "What does that northerner think he's doing, coming down here and buying up our town?" You know that kind of an attitude. But as time went on and he [Mr. Rockefeller] did not force himself in anyway into anything in Williamsburg and the way that things were done and the quality of the way things were done, I think people began then to appreciate [many of the changes].

FR I think what you said is very true. I think a few people had their noses very much out of joint because they felt they didn't get what they should have gotten. But Dr. Goodwin couldn't say "I'm buying this for Mr. Rockefeller" because the

prices would have skyrocketed. Some held it against Dr. Goodwin, but I think he was in a position where he had to do it that way or not at all. MW Something I read just recently was that they used three different appraisers to appraise the property so they could get an average. I don't think people were taken [advantage of]. I think where people got their noses out of joint was when they thought, "Okay, the Rockefellers can afford to pay us ten times this and we're not getting it." But they were getting the fair market value for what was sold, and of course, the life-tenancy agreements that Colonial Williamsburg worked out with so many of the properties they bought. I mean where else in the world have you heard of it [life tenancy] being done on such a scale as was done here?

Do you remember when the money was collected to have the portrait of Mr. Rockefeller painted?

MW Yes.

FR The school children contributed. He [Mr. Rockefeller] didn't want to sit for the portrait. He said people shouldn't be spending their money that way, but I guess the powers that be, the town fathers, probably convinced him that the citizenry really wanted to have his portrait. So to me that says that the community was getting on board, and it was a nice, nice thing.

Is this the portrait that hangs over in the library now?

MW It probably is. It was originally in the Courthouse of 1770. That was a museum at that time. Then Colonial Williamsburg was able

to work out an agreement with the city about the courthouse. They built [the city] a new courthouse. It was where the Lodge parking lot is. The jail was a separate building. So, I was surprised when I brought my children back, I believe for the 350th anniversary of Jamestown in 1957, that the courthouse behind the present DeWitt Wallace Museum had been built and that they were going to eventually tear down the other one (1931).

The Fife and Drum Corps, I believe, used that building for a while before it was torn down.

FR Yes.

MW That small white house [near the Lodge parking lot] at the corner of Francis Street and South England Street was the public library when we were growing up.

Isn't that also the site of the Nicholas-Tyler House?

MW Yes. The house, I thought was back further. When Tazewell Hall—much further back on that property—was built in the eighteenth century, it sat perpendicular to South England Street. In the early twentieth century, South England Street was extended further south. Tazewell Hall was moved to sit parallel to South England.

Well, that house has been moved around.

MW I was so pleased when I saw it [Tazewell Hall] down in Newport News. It was so lovely. The house was in such need of tender loving care. After Mr. Nelson's wife died, and even before that, people didn't have the money to be painting. There was a lot of property in Williamsburg in need of a coat of paint.

That might have been one factor in turning the town around when they realized how many important people would be coming here. Did you all run out and see President Roosevelt and other VIPs?

MW I was here, but was too young to be up at the college when he made his speech. But in the Second World War, when Eisenhower and Churchill were here, I was in college. So we saw them.

Wasn't the film The Howards of Virginia being filmed when you all were growing up?

MW Yes, it was.

You saw Cary Grant when he was here?

MW Oh, yes. They were filming right here in town, especially at the Raleigh Tavern.

Didn't they also use Carter's Grove?

MW Yes. If you look at that movie today, of course, it was in black and white, and a lot of it was filmed at Carter's Grove. This was before Colonial Williamsburg had access to the prop-

erty. Mrs. McCrea still owned it. The movie was filmed in, I think, 1938 and 1939.

FR Your mother's in it, isn't she?

MW She was in one of the crowd scenes. They used lots of locals as extras. We children wanted to be in it, but our mothers said, "No, you'll be in school." But one of our classmates was in it.

Frances, I heard that you met Shirley Temple.

FR Yes, that was because of Dr. Goodwin. He saw me in the crowd at the Palace and he said, "Would you like to go through the gardens with us?" So we went through the gardens. She [Shirley Temple] was very agreeable, very nice. The only thing that I can remember that she said was "Have you heard the story about the two holes in the ground?" and I said, "No," and she said, "Well, well."

What was she doing here, was she just visiting?

FR Yes, she was just here on a tour. She gave me a calling card, which I still have.

How old was she?

FR Around eight or nine.

What about the old Colonial Inn where Chowning's is today? Do you remember it?

MW Vaguely. Before we moved down here—I guess this would have been 1929 or '30—my father brought my mother and myself down here. I think we were here for a week, and that's where we stayed. I can remember that the porch ran around the side of the building, and there were rocking chairs on the porch. I can remember sitting there and rocking away. The next thing I remember, the building was gone. The Williamsburg Inn had been built in 1937. Now, the Travis House was a wonderful place to dine.

The Travis House moved around quite a bit too, I understand.

MW Yes. It was located at the foot of Palace Green on Duke of Gloucester. Part of it would have been where the Greenhow Lumber House is today and the vacant property next to it.

FR They moved it from Francis Street to Duke of Gloucester and back to Francis Street. Originally it was on Francis [Street] and South Henry, where it is today, opposite the Public Hospital.

MW They moved it over to Duke of Gloucester because they were going to make it a dining tavern. It was a lovely place for dining. It had nice finished floors as did all of the buildings back then—not the unfinished of today's exhibition buildings. When out-of-town guests would come, you would take them there. Sometimes you'd take them to the Inn. But everyone enjoyed going to the tavern.



Travis House restaurant on Duke of Gloucester Street.

What about shopping?

MW Merchants Square was it.

The grocery store was where the Craft House Merchants Square is today?

MW Yes, it was the A&P. Over where the toyshop is now was another grocery store. I don't think it was a chain. It was called Penders.

Was the post office where it was [Francis and Henry Streets] before it was moved this last time?

MW No. It was where the Christmas Shop is now. And, of course, there was the Rexall (drug store), and that didn't change until the end of 1970s [and early 1980s] when the Trellis Restaurant went in there. Where the men's store is now, that was the Lafayette Restaurant, run by the same family that eventually ran the one [on Richmond Road]. Where Scribners/Rizzoli's was, that was Frazier-Callis, the men's clothing store. Mrs. Elizabeth Callis's [former hostess trainer] husband was one of the owners. Where Binns is now (when we first came to Williamsburg, the building, if I recall, was built somewhere in the early 1930s) was an electrical shop, Stringfellow Electric. They sold refrigerators and did electrical repairs. After they moved out, the building was the corporate offices for Colonial Williamsburg until the Goodwin Building was constructed in 1939. During World War II, it was the U.S.O. Later, it was a Howard Johnson's restaurant.

Next door to the A&P (Craft House Merchants Square) was the bakery, then the

Army/Navy Store, Rose's Five and Dime (now A Good Place to Eat), and where the [Wythe] candy shop is today was Friedman's Department Store. It didn't sell children's clothes. It just sold adult clothes for women and men. The Friedman family, I believe, was the only Jewish family in town at that time and lived in a three-bedroom apartment above their store. Their daughter was in our class. There was a son who was older and one I recall who was younger. I can't remember exactly when they left—sometime around 1940.

Then next door (where the Silver Vault is now) was Schmidt's Florist. The front part of that building (with the Silver Vault, you kind of have two properties) was the ABC Store. Then you had the College Pharmacy where Laura Ashley and the children's store are today. Then the Williamsburg Theatre, which was always a theater. The Scotland House was the Capital Restaurant.

FR It was known as the middle Greek [restaurant].

MW The corner Greeks was where the Williamsburg Drug is today. The other side of that building (all of which the drug store occupies today) was the College Bookstore, and behind that—at the rear of the building—was the Greyhound Bus Station. All of these were in the same building.

Where the card shop is today (with the porch) was the hardware store, and the telephone company was up above that where the window boxes are today. As you came across up there, you had the beauty shop, the barbershop, and the dentist (Dr. Stryker's office was above where the A&P was).

Casey's was in the same location?

MW Yes it was. I think it dates from 1931 in that building on the corner (the new Barnes and Noble/College Bookstore today). The bank has remained as a bank. On the corner of Prince George Street, where Massey's Camera is today, was the West End Market, a privately owned market that delivered. There were apartments above that. One of the other shops near the West End Market (where the Cheese Shop and the Peanut Shop are now) was Ayers's Garage. Per-

son's Garage was on the corner where Barrett's Restaurant is today. The *Virginia Gazette* office used to be where the Peanut Shop is now, and before that the *Gazette's* office was where the Colonial Williamsburg Ticket Booth is on Henry Street. The lot where the parking lot and grassy area are today was totally vacant all the way down to Nassau Street. Everything had been torn down or moved out of it by the time we were old enough to be around up there

What do you remember about the war years? Did things change drastically?

FR The town was simply overrun because there were so many military people from the Seabee Base at Camp Peary, Fort Eustis, and Cheatham Annex.

MW Thousands of Seabees [navy] and [other military] to guard the German war prisoners who were also there. It got so bad—some of the servicemen were tearing up the town—that the town was put off limits unless they needed to catch a bus or a train.

They were getting rowdy like sailors do when they come ashore?

MW Yes. They (the military men) used to say—and I married one of them—that in Williamsburg they rolled up the sidewalks at 6 P.M.

FR I think that was true for a long time.

MW There wasn't a lot of activity, and a lot of these young people had come from big cities and were used to having all kinds of entertainment.

FR Wives and children would arrive with no place to stay.

Did people take in boarders?

FR A lot of people did. We did not.

MW I remember people coming around and telling my mother that she would have to rent a room to someone because of the large number [of people here] and that my sister and I could double up

Do you remember Dr. Goodwin's death in 1939?

FR Yes, but I didn't attend the funeral.



Merchants Square with A&P and other stores.

Do you have any sense of how your family or others in town associated with people in the Restoration?

FR There were really three circles [you could move in]: there was the Restoration, there was the college, and then the hospital [Eastern State].

You mean the social nature of the town kind of revolved around those three?

MW I think the top echelons from all of them associated together.

I wondered if there was an "us/them" kind of mentality from the longtime Williamsburgers, but I hadn't thought about the fact that the town already had established social circles.

MW I think it's true in many places in the South, and elsewhere, that when you move into any new place you always have the old guard, and sometimes they are not as welcoming. But as children I don't think we felt animosity about newcomers.

FR No, I agree.

What about the black population here?

FR About half the town was black in the 1930s.

MW There were no black families in the neighborhood I lived in at that time. All you had to do was to cross the railroad and there [near the present-day post office] was a dirt street, and it was about a block long. There were both blacks and whites living over there. [The road] didn't go through then.

It didn't go down north of the [present] Visitor Center?

MW No, it did not.

FR A number of the black families lived down Boundary and on Braxton Court.

Where is Braxton Court?

FR Do you know where Paul's Delicatessen is? The little court back there [behind the Baptist Church].

Would you tell us about your employment with Colonial Williamsburg?

FR My first employment was at the [Inn] swimming pool, handing out towels. I had my lifesaving certificate and could relieve the lifeguard, but they didn't trust me [doing that] for very long. The lifeguard would go get a Coke or something, and that was the only time I actually lifeguarded. That was 1945. The following summer, 1946, I was hired as a hostess by Rutherford Goodwin, and I loved the job.

What kind of training did you have?

FR It was somewhat casual. You would go through [the buildings] with the hostesses who worked there. You could stay there all day and go through with them as many times as you liked and ask them questions. There were books you could read about the furniture and the history, but there was no such thing as a formal class. Mrs. Rose Taylor was in charge, and after she thought you had gone through [the building] enough times, she would say, "Well now, will you take me through?" So you would take her through. This happened in each building. But there was not any of this formal, separate class work. I found that mostly I was at the Palace because I had young legs that could take the stairs. That was my favorite building.

What other buildings did you work?

FR All of them: the Capitol, Raleigh, Brush-Everard House. When I started I was [also] in the Wythe House.

When you escorted groups, did you escort them in costume?

FR No.

You were in costume just when you worked in the buildings?

FR Yes. I was too late to get the [earlier] benefit of [carriage rides], but for the first hostesses in the 1930s, they would send a carriage around with the horses and the coachman to pick them up in the morning and take them to work and bring them back home. Now that was good.

[Hostessing] I did all through college and

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Guests at the 1948 Christmas party. Seated (l-r): Ed Kendrew, Vernon Geddy, Ruth Jolly, Elizabeth Stubbs, and Frances Robb.

then after I graduated they asked me to work in the audio-visual department for a year. I have a picture of the Christmas party that year. We had a good time. That's Mr. Kendrew [in the photo]. He lived in this house [James Anderson House]. He was the head architect. He came down from Boston. He had lived in the Bracken House earlier.

And Mac, what about your work at Colonial Williamsburg?

MW I also started [working] in college the summer of my freshman year. I worked at the Wythe House and at the Raleigh Tavern and on Saturday night at the Capitol, not doing tours there, but selling the tickets, in costume, for the Capitol Saturday Night. The tickets were sold in the room to the left [office of the clerk of the House of Burgesses], and then people would join a candlelight tour and go through. My sophomore year I worked on the weekends, but not often.

Frances, have you been here in Williamsburg the whole time?

FR No, I left Williamsburg in 1949, but my family stayed. I came back in 1951, and I hosted just on weekends until 1955, and then I left again and that was the last time I worked for the Foundation. I came back [to Williamsburg] for good in 1991.

And, Mac?

MW I left Williamsburg in 1947, and came back in February of 1982. I started working for Colonial Williamsburg again as a hostess and was trained for [all the exhibition buildings] including Carter's Grove, the Wren, Wallace Gallery, and school and group escorted tours.



McGinnis in costume during the 1940s while in college.



White as Colonial Williamsburg hostess during the 1980s

Did you all ever get down to Carter's Grove when Mrs. McCrea was living there?

FR I went once. Mr. McCrea was dead by that time. She [Mrs. McCrea] was very gracious. She sat at the horseshoe table with her guests around her. I'm not even sure she gave us a tour of the house. I think we went through it very quickly and then went to the room with the horseshoe table [Smoking Room].

Can you think of anything else you could tell us?

MW Well, it [Williamsburg] was a very clean community. I didn't realize how clean until I left. It probably wasn't true to how it originally would have been back then [in the eighteenth century], but Mr. Rockefeller wanted it kept that way and that's the way it was kept. Interestingly, when we were children growing up none of these houses were painted in different colors. Everything was white, and if it had shutters, they were generally dark green.

Was there still a family living in the Brush-Everard House when you all were here?

MW Yes, there was.

Did you know them?

MW I didn't know them personally, but I knew who they were.

Had Colonial Williamsburg done any restoration on the house?

MW Not that I remember. I think Colonial Williamsburg didn't purchase it until 1949 or '50. We had to pass it going to school. It had a front porch that went all the way across the building, and it was covered with wisteria [that was so thick and heavy] that we thought it was going to pull the whole porch and the house over. The Ludwell-Paradise House had a porch

on it, too—on the front. A lot of houses [had porches] then—the President's House at the college and even Wetherburn's. It had—instead of two entrances like you have now—the one entrance. It was a tearoom, and a gift shop.

Do you remember the early trade shops that were here?

MW The blacksmith was at the Deane Forge [behind the Elkanah Deane House]. After school we'd go in [to the shop], and they were the neatest fellows. They let us work there, and we each made a toasting fork. They were always very nice as was Max Reig who worked as silversmith for Colonial Williamsburg [located] where the

Millinery Shop is. You didn't have the Sign of the Golden Ball or the brick duplex [Unicorn's Horn and John Carter's Store] in [that block]. It was just vacant ground between the Raleigh and where the Silversmith [later] Millinery was.

They built a post office in that brick building on Henry Street that's behind the bank [in Merchants Square]. What had been the post office, they made into an arcade and had shops on either side. Max Reig was in the building [now] the Christmas Shop. The left-hand side of that was his shop. He had gorgeous things.

FR He was such an artist. He was a German refugee. He came, I believe, in the early 1940s.

MW Do you remember when he [Reig] came to Matthew Whaley? We were seniors, and we took this class under him. We worked in metals. I made several things. One I still have which I had made for my mother—a candy or nut dish. I traced an actual leaf off a tree, enlarged the pattern, then drew it on pewter. Using a saw, I cut it out and hammered it into shape.

FR I remember making a couple of copper ashtrays. And he [Reig] helped me. I think that was the only time I was ever really rebellious in school. It was said the girls would take home economics and the boys would take this [metal] class. We said no. We wanted to take the shop [metal] class, and we did.

MW I made a couple of ashtrays, also a copper bowl, and copper bookends.

FR He [Reig] also had an adult class.

MW When you were asking about the Second World War, the Methodist Church was still on the corner next to Binns [where the Colonial Williamsburg Costume Shop was later located]. It was still an active church. They had plane-

spotter duty in the tower of the church. To get up there, you went to the third floor and had to climb ladders up two levels to [the top of the tower], which was floored. The only things up there were a mattress, an army blanket, a card table and two chairs, binoculars, and a telephone. The telephone was connected to Langley [Air Force Base in Hampton]. The men in the community did duty at night; and the town's women must have done it during school hours because our duties (we got out of school at 3:30) would be from 3:30 until 7 or 7:30 P.M. If anything flew over, you had to call them [Langley]. You had a chart that had all these [plane] shapes on it so you could identify [the plane] by the shape, which direction it was coming from, and which direction it was going. We used to buy a supply of candy bars and take them up and do our duty.

FR We had a code; we would call in and say, "This is Roland 42." The code was assigned by Langley.

What about the blackouts?

MW They had total blackouts. There were

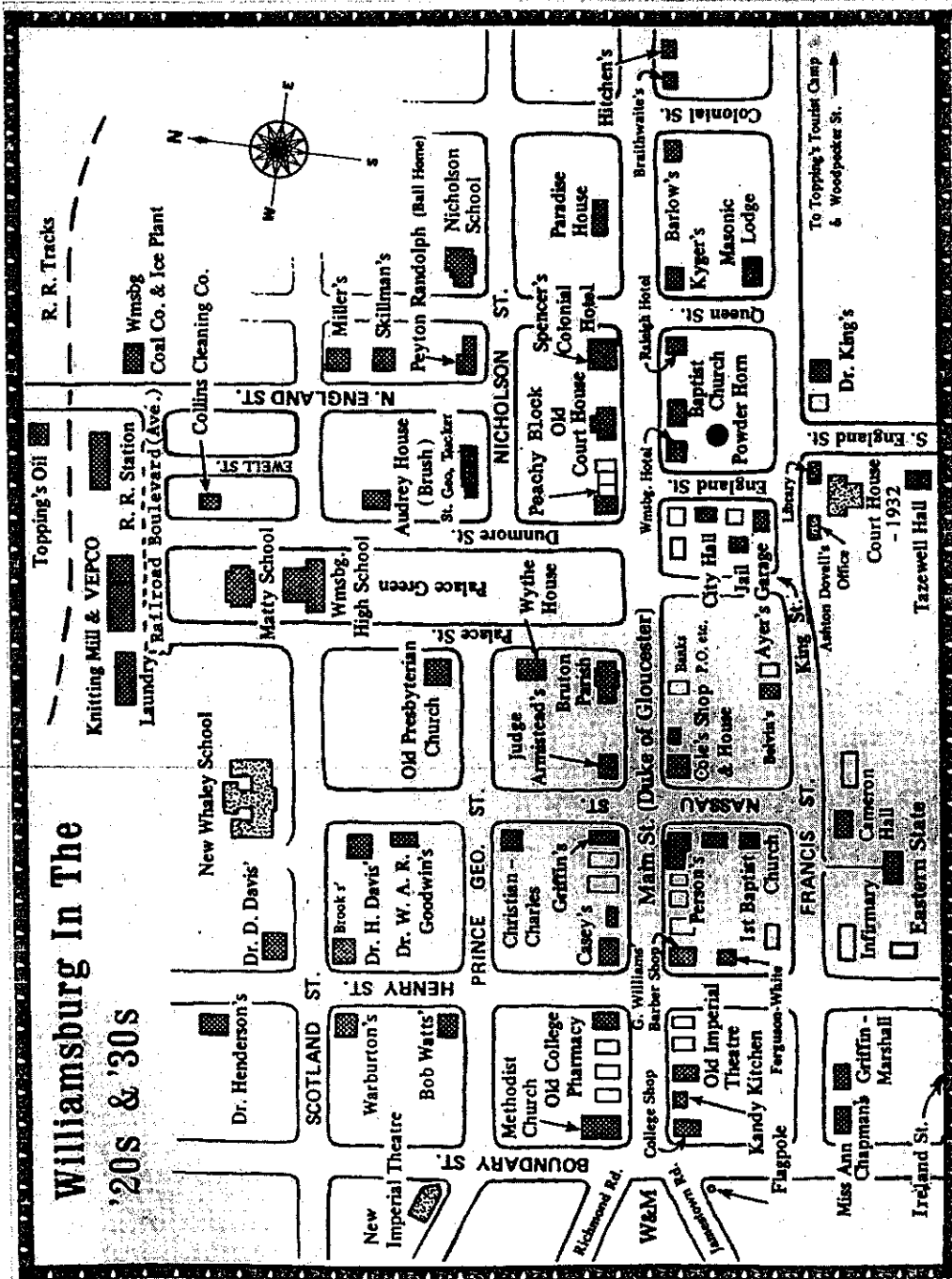
block captains and they would come around and check. You could not have one bit of light showing. Some people used blankets, and they also had these heavy, dark blackout drapes that went behind your regular curtains. There were ration books for shoes, sugar, gasoline, and coffee. I know I needed white shoes for graduation from high school [Matthew Whaley], and I had used up my shoe rations. My mother used my sister's [ration] stamp to get me shoes for graduation, but when I started college in the fall, I had no new shoes.

When I came back to Williamsburg in the 1980s and started my hostess training, a colleague said to me, "You can't go home again." But when we were strolling Duke of Gloucester Street, I said, "No, but let me tell you something. None of these buildings have moved. They're all right there. I am home."

FR That's the wonderful thing about Williamsburg. [The Historic Area buildings and grounds] don't change. I think the students at William and Mary feel that so much, that they can come back and many things will be the same.

The tower of the Methodist Church on Duke of Gloucester Street served as a point for plane spotters during World War II.





Based on map printed in Ed Belwin, Growing Up in Williamsburg: From the Depression to Pearl Harbor (Williamsburg, Va., 1981).

Inventing Colonial Williamsburg: THE REVEREND DR. W.A.R. GOODWIN AND THE GENESIS OF THE RESTORATION

by Dennis Montgomery

Dennis, author of *A Link Among the Days: The Life and Times of the Reverend Dr. W.A.R. Goodwin*, is editor of *Colonial Williamsburg*, the *Foundation's quarterly journal*.

The future of Williamsburg, at least the part that lay in its past, arrived on a southbound train in the person of an Episcopal priest. It was February 16, 1923—the day in the Egyptian desert, half a world away, that archaeologists unsealed Tutankhamen's tomb.

In the five years following, coincidence, chance, and the minister's reverence for antiquities conspired to reclaim from the tumbled-down town a remarkable American relic—an eighteenth-century-Virginia city.

Goodwin's journey had begun perhaps in 1885 when, as a sixteen-year-old farmhand, he spent two days of cornfield wages on his first book. A volume on Middle East excavations written by Frank S. DeHass, and published the year before in Richmond, it was titled *Buried Cities Recovered*, and recounted the recovery of places "in sacred and profane history long considered lost."

He was now a fifty-four-year-old, a prodigal son of the Old Dominion returning to hallowed soil with a dignified title of his own: the Reverend Doctor William Archer Rutherford Goodwin. To his honorifics he would add the appellation "Father of Colonial Williamsburg." The Doctor—as to his mild annoyance his acquaintances called him—would convert the whole hamlet "into a visible school of history and historical associations."

He was born June 18, 1869, in Richmond, probably on Franklin Street, to John Francis "Frank" Goodwin and the former Letitia Moore Rutherford. Frank was a Vulcan Iron Works partner, and Letitia, a daughter of merchant Samuel Jordan Rutherford. Will was the first of six children.

Frank had been a home-guard lieutenant, part of Tredegar's 6th Light Dragoons, and served at Petersburg during Grant's siege. By Appomattox he was an aide-de-camp in Battle's Brigade.

His health was compromised in the field, and his postwar recuperation slow. In 1870 the

Goodwins moved to New Market—now Norwood—for the country air and the services of a sister's husband, a doctor. A brother rectored Christ's Church—a wood frame church that still stood, though barely, 130 years later—down the slope from the family's home beneath the Blue Ridge at the confluence of the Tye and the James. Frank tried farming 576 downstream acres, but, discovering himself no agronomist, he soon leased them to tenants.

Will divided his boyhood with relatives in Wytheville where his grandfather preached. Entering Roanoke College in 1885, he was graduated a week before his twentieth birthday. The scholar studied Greek at Richmond College for a year—as he had studied law at Virginia one summer—and entered the Virginia Theological Seminary as a junior in 1890.

Goodwin introduced himself to Williamsburg in 1891. As he told his diary: "On the 26th of March was sent down to William and Mary College to speak about the ministry. God blessed the meeting."

A backwater, the town had sleepwalked through the century, with the rousing exception of the Battle of Williamsburg in 1862. Virginia's capital from 1699 to 1780, the city's unpaved central thoroughfare, Duke of Gloucester Street, and its avenues were lined by more than one hundred homes, shops, taverns, public buildings, smokehouses, and dairies—in varied amendment and repair—that had stood since the 1700s. The original design of the college's thrice-rebuilt Main Building was attributed to Sir Christopher Wren. It came to be called the Wren Building. The Powder Horn, as the 1714-built Magazine was called, survived on Market Square, across from the Courthouse of 1770. The Capitol's foundations slumbered in a lot beyond Wetherburn's, a 1746 tavern. In Wetherburn's chief competitor, the Raleigh, burgesses assembled to protest the Stamp Act, the Boston Port Closing Bill, and such. In 1776, William and Mary students founded Phi Beta Kappa there. But the Raleigh burned thirty-two years before Will came.

The ankle-deep dust and shoe-sucking mud of Williamsburg's streets and sidewalks had been stirred by nearly every important eigh-



Bruton Parish Church
in the years between
1906 and 1922.

teenth-century Virginian's feet. Goodwin's fell in the steps of George Washington, Governor Botetourt, Patrick Henry, Thomas Jefferson, Lord Dunmore, George Mason, George Wythe, and John Marshall, to name eight. He became a devotee of Williamsburg's history.

Graduated in 1892, Deacon Goodwin was assigned to a Petersburg parish and the faculty of an African-American seminary. "I had always said that I would never teach," he wrote, but "the assignment of the Bishop of Southern Virginia led me almost immediately into the professorship in the Bishop Payne Divinity School . . . near St.-John's Church where Bishop Randolph sent me to serve my diaconate." In little more than a year, Will became a full-fledged parson. He started a diary that day, and his first entry was: "Ordained Priest in St. Paul's Church Petersburg, Va. July 1, 1894."

Goodwin married Evelyn Tannor, daughter of Major Nathaniel Mitchell Tannor, C.S.A., of Dinwiddie County's Locust Grove on February 19, 1895. That December, in the interest of Bishop Payne Divinity, he made his first professional fund-raising foray, a week-long trip to the North. He learned to collect donations well enough to be named the school's financial secretary.

Goodwin pastored, campaigned for temperance and the rights of working children, ran a men's reading room in his working-class ward, and began to rear two youngsters of his own. In the argot of the day, he preached the gospel of *The Abundant Life*, and by century's turn, had a reputation as an uplifter and go-getter—and growing prospects of promotion. Will turned down the first eight offers of advancement, but in 1903, he accepted a call to Williamsburg's Bruton Parish Church. In iterations of today's

form, it had stood since 1715, and was as revered as any in Virginia.

But, except for its memories, Goodwin said, Williamsburg remained poor and sequestered. His predecessor in the Bruton pulpit had fractured the congregation. Before he was ousted, the Reverend W. T. Roberts had a fistfight with the vestry's leader, an infamous row with William and Mary's president, and an intramural dispute over Bruton's repair and restoration. He was also rumored to tipple.

Goodwin reunited the communicants, and, despite a bumpy start, repaired relations with the college. More noteworthy, he carried Bruton's restoration forward, securing contributions for a project beyond the church's means, and obtaining gratis the services of J. Stewart Barney, a New York ecclesiastical architect with Virginia roots who was doing Richmond's Church of the Covenant.

For promotional pamphlets Goodwin composed a *Sketch of Bruton Parish Church* and expanded it into a book that in 1909 earned him honorary induction into Phi Beta Kappa. He carried the publication with him up the seaboard collecting donations from Andrew Carnegie and J. Pierpont Morgan, as well as folks of lesser fortune.

Bruton's restoration was consecrated at 11 A.M., October 5, 1907. The ceremonies coincided with the Episcopal church's national convention in Richmond and the Jamestown Tercentennial. Special trains were laid on, and the throng, which included financier Morgan and a gaggle of bishops, was so large many had to listen from the churchyard. The bishop of London presented a Bible sent by Edward VII. To support the royal scriptures, President

Theodore Roosevelt provided the materials for a lectern of Barney's design.

More than thirty years later, Goodwin said Bruton's restoration "represented the beginning of the thought of the restoration" of all Williamsburg. What he meant by "represented" isn't plain, and in other recollections he contradicted this one. But the thought was natural in an antique town where preservationist schemes had long been discussed. Single-site restoration projects had been undertaken at least as early as 1884.

That, too, had begun at Bruton Church, under the auspices of parishoner Cynthia Beverley Tucker Coleman. In memory of her daughter Catherine, who had died the year before at the age of twelve, Mrs. Coleman had organized the little girl's friends into the Catherine Memorial Society. The group set about the repair of churchyard's monuments, gravestones, and walls, and its efforts were a seed of the Association for the Preservation of Virginia Antiquities, which flowered five years later in the parlor of Mrs. Coleman's home on Francis Street.

There is no question Doctor Goodwin was first to present to men of adequate wealth, and to see executed, an idea for Williamsburg's entire revival. But he did not always claim even that idea as his own. In any event, in 1907, that was years in the future, and already, as he wrote: "It was evident to those who saw the city as it was then that it cried aloud for a restoration and its relics for preservation."

For the time being, Goodwin collected the rewards of success—the pulpit of St. Paul's in Rochester, New York, the biggest church in the manufacturing powerhouse's finest residential district.

St. Paul's congregation was close to 1,200, more than half the number of people who lived in all of Williamsburg. Among the communicants were men who, if not captains, were lieutenants of the city's industries, as well as bankers, lawyers, stock brokers, and real estate executives. Goodwin preached his first sermon to them July 4, 1909.

For thirteen and a half years in Rochester, he ran a religious establishment the size of a small corporation. Always energetic, he had come to a well-heeled parish in which he could invest all the vigor of his maturity in the pursuit of his plentiful stock of ideas. At work, he spent himself on the affairs of church schools, service clubs, vestry committees, community service, and building projects. He wrote more books, raised more money, studied and reformed parish organization, and refined the methods of collecting offerings and pledges. He rose in the hi-

erarchy of the diocese, made a national speaking tour, and ministered to soldiers and sailors in the camps of the First World War.

At home, he reared a third child, and nursed wife Evelyn through the lingering illness that led to her death in 1915. He brought her casket back to Bruton for burial. To keep himself busy, to keep his mind off his loss, he started another book, and composed an as yet unpublished epic-length poem. He liked verse. His favorite lines were from Tennyson's *In Memoriam*: "A link among the days to knit, the generations each to each." He favored a Ruskin epigram: "It is our duty to preserve what the past has had to say for itself, and to say for ourselves those things that shall be true for the future."

In 1918, he courted Ethel Howard of Ashland, Virginia, the daughter of Mary and James Clarke Howard whom he had met during a family visit in Wytheville. They married June 28, and he began a second family. Goodwin would father seven youngsters. Spare time he used to edit and help write the *History of the Virginia Theological Seminary*.

The Doctor gave so much of himself that in 1922, he said he was "inexpressibly mentally tired—too tired I fear, to think clearly through any problem." Goodwin had already confided in his bishop his intention to leave St. Paul's when a Model-T knocked him down on a sidewalk, pinned him against a wrought-iron fence, and gave him a mild case of what he called the twitches. It was time to leave the busy big city for a smaller, quieter locale, and he had been sitting on an invitation to return to Williamsburg.

Goodwin returned to Williamsburg on the renewal of a year-old job offer from the dilapidated College of William and Mary. Its nineteenth president, Julius Alvin Carroll Chandler, had arrived in 1919 to revitalize the school, a challenge that required more money than Virginia's General Assembly could appropriate. Two years later he asked Goodwin to be a professor of philosophy and social service. But Goodwin's more important assignment would be direction of an endowment campaign—more accurately, a drive for capital improvements money.

Now tendered again, the offer put the Doctor's salary at less than 65 percent of his Rochester earnings. But, from operating funds, he would receive 5 percent of every contribution of \$100,000 or less he secured. In the bargain, William and Mary would hire his St. Paul's secretary, twenty-three-year-old Elizabeth Hayes—Goodwin needed her for the seminary history manuscript—and pay his travel expenses.

In mid-December 1922, the Doctor ac-

cepted. He told Chandler: "As to the Endowment endeavor, I would esteem it a privilege to make use of my somewhat large acquaintance in this behalf, and would be able to enter into the work with the enthusiasm which, in all such matters, is essential to success."

Bishop Beverly D. Tucker of the Southern Diocese gave him the token-pay rectorate of Yorktown's old Grace Church, a colonial original with sixteen communicants. Altogether, it was a chance to return to a quieter life without giving up larger opportunities to be useful.

In February, Goodwin shipped his household back to Williamsburg—a Williamsburg much mutilated in his absence. During the war, the city was overrun by DuPont Powder Company workers from the Penniman munitions plant next door, as well as soldiers and sailors from nearby bases and anchorages. In 1923, the boom was long over, but the wreckage still remained. Goodwin wrote:

Corrugated iron buildings on the Duke of Gloucester Street mixed in with highly colored filling stations. Unsightly shacks and stores and cheap modern restaurants were like blots on the painting of a master artist. . . . It gave a real hurt to the soul to see a beautiful Colonial building bought to be torn down to make place for a garage or to see ancient garden spaces covered over with tin shops and tin cans.

Goodwin rented a home on Richmond Road and set up an office in the College Yard's Braferton, a two-story built for an Indian school in 1723. It was the only original building to have escaped the fires that periodically visited the school. Campus sidewalks were yet dirt, and in February's rains they turned to cold, yellow goo. When Hayes complained, Goodwin laughed and said: "If those mud sidewalks were good enough for Washington and Jefferson, they should be good enough for you."

Chandler excused the Doctor from teaching duties until the Virginia seminary history was done. But the college president expected his development officer to start raising money straightaway.

In his first ten months, Goodwin collected \$190,000—worth roughly nine times that in



John D. Rockefeller, Jr., and Dr. W.A.R. Goodwin on the steps of the Wythe House.

2001 dollars. His first big donation came from Adele Matthiessen Blow of Yorktown who, Chandler told him, was a prospect for money to build a gymnasium. Before April 19, Goodwin told Chandler she would commit \$100,000. But she wanted to name the gym after her deceased husband, George Preston Blow, a survivor of the sinking of the U.S.S. *Maine* in Havana, and she wanted the gym to have a colonial façade to harmonize with the colonial remnants of the town.

Chandler objected to both conditions, but gave in on the name. Goodwin, however, wanted all the school's architecture to bespeak the college's colonial origins. "He advised setting up a committee of architects of national eminence," Miss Hayes said, "headed by Mr. John Stewart Barney of New York." This was the Barney who had worked on Bruton so many years before. Goodwin wanted the committee to study "the situation of the college, point out its present and future needs, make sure that the new buildings blended with the old, and prepare a plan."

Barney was ready to serve again gratis, but Chandler and the board of visitors chafed at the idea of meddling outside advisors. After a discouraging meeting with the president, Barney walked with Goodwin to the apex of the triangular College Yard and looked east into the city, down Duke of Gloucester. The Doctor brought up the notion of restoring Williamsburg's houses and public buildings, something he'd been thinking of since Rochester. Barney,

the Doctor said, "was the first person with whom the Restoration thought was shared."

Barney contributed the details that made the thought functional: find a rich man to buy and renovate the buildings for student and faculty quarters, endow them, and deed them to William and Mary. In an April 1926 draft of a letter to the college's rector the Doctor said, "Now the proposition is not really mine. It [the proposition] was outlined rather extensively and in detail by Mr. J. Stewart Barney. I know exactly what his plan was, and would be prepared to outline it." Goodwin said that plan "definitely related to the acquisition of these homes for our college endowment endeavor," and envisioned "that the points of historic interest be taken over and that any funds over and above what was necessary to keep the property in order should be used in the interest of the college, that the homes could be assigned to the professors of the college as residences, etc., etc."

Goodwin proposed these other essential points:

- Secure options on all eighteenth-century homes in Williamsburg and buy all the properties on Duke of Gloucester and Francis Streets;
- Rebuild the Capitol and the Raleigh Tavern;
- Establish a Colonial Holding Corporation to manage the project;
- Remove Duke of Gloucester Street telephone poles;
- Make a park of the Governor's Palace site;
- Replace African-American homes on Duke of Gloucester with reconstructed colonial housing; and
- Have Richmond and Jamestown roads "given over" to the college.

Goodwin's chief addition to the plan seems to have been the restoration of the Wren Building.

The bureaucracy dithered over the gym until, frustrated and insulted, Barney withdrew. Goodwin got Mrs. Blow to condition her gift on a colonial appearance. He rough-drafted the stipulation himself. Thus, Mrs. Blow had her way, and Goodwin had his restoration plan. It was, essentially, a plan he would one day present to John D. Rockefeller, Jr.

That fall, Goodwin moved to a Wren Building office. Its fabric was so infirm a ceiling fan fell and smashed the L. C. Smith typewriter Miss Hayes used. Goodwin concentrated on raising funds for a dormitory while he got up a forty-eight-page endowment campaign booklet that he titled *Romance and Renaissance of the College of William and Mary*. Chandler, however, was

anxious to get him back on the road. His next trip, the Doctor said, "unwittingly helped to initiate the restoration of colonial Williamsburg."

On December 26, 1923, the Doctor left for New York "to attend the Senate meeting of the Phi Beta Kappa and also to try to get some money for the College." It was "a banquet of a large number of the members of this Society in the interest of the proposal to erect on the campus of the College of William and Mary a hall as a memorial to the men of the college who on December 5, 1776 founded the Society in Williamsburg."

At this Hotel Astor affair, society President Charles F. Thwing presented a charter for the Phi Beta Kappa Foundation, which would raise \$100,000 to build a hall to mark the society's 250th anniversary. The hall would contain an auditorium, guest rooms, and a replica of the Raleigh Tavern's Apollo Room. Chandler was anxious that the College cooperate; William and Mary had need of an auditorium. He had been asked to appear, but, Goodwin said, "being unable to go, delegated me." The Doctor delivered a speech titled "The College of William and Mary and its Historical Environment."

Goodwin said Dr. George E. Vincent, the Rockefeller Foundation president and "toastmaster at the banquet, asked me after my address if I had ever met Mr. John D. Rockefeller, Jr., a Senator of the Phi Beta Kappa, and kindly offered to introduce me to him. I had not until then realized that Mr. Rockefeller was in the room and when I was introduced I invited him to visit Williamsburg."

Mr. Rockefeller, heir of the Standard Oil fortune and vice chairman of the PBK fund-raising foundation, told Goodwin he hoped someday to see Virginia's colonial capital in the days of Washington, Jefferson, and Henry—a remark Goodwin denominated a "pledge" to come. Goodwin put Mr. Rockefeller down as a prospect for funding the Wren Building renovation.

In June, the Doctor presented himself at Mr. Rockefeller's office in New York and asked to see him. He carried a letter describing a plan for the restoration of William and Mary's Wren, the Brafferton, and the President's House. Private secretary Robert Gumbel accepted the letter and heard Goodwin's proposal. A courteous rejection followed him home by mail. In the months to come, Goodwin would contrive excuses to keep up this correspondence, but first he had another fish to fry.

On June 13, Hayes set up her stenographic machine and took a letter from Goodwin to Edsel Ford, son of Henry Ford, the founder of

Ford Motor Company. It was a letter, Goodwin said, that "could have consequences so far-reaching that they could be of national value for all time." For the first time he committed to paper the idea of restoring all of Williamsburg.

"Seriously," Goodwin wrote, "I want your father to buy Williamsburg, the old colonial capital of Virginia."

Other men have bought rare books and preserved historic houses. No man yet has had the vision and the courage to buy and to preserve a Colonial village, and Williamsburg is the one remaining Colonial Village which any man could buy. . . . Unfortunately you and your father are at present the chief contributors to the destruction of this city. With the new concrete roads . . . passing through the city, garages and gas tanks are fast spoiling the whole appearance of the old streets and the old city, and most of the cars which stop at the garages and gas tanks are Ford Cars! . . .

I am writing this letter to you with the hope that through you the letter will reach your father.

Goodwin invited them to visit. He also mailed his college fund-raising booklet. Henry Ford's office sent a note the 18th thanking him, and saying, "It will be looked over with interest at an early opportunity." But on July 1 it wrote: "We regret that Mr. Ford's many activities are absorbing his entire attention. He is, therefore, unable to interest himself in the matter mentioned."

Before approaching Ford again, Goodwin consulted Charles A. Taylor, a 1909 William and Mary alumnus and Richmond's largest Ford dealer. Taylor provided a letter of introduction to his friend William Ford, Henry's brother, and on July 24 the Doctor wrote to Detroit again. "My thought is that Mr. Ford might be enthusiastically interested in purchasing the town and turning it over to a Colonial holding corporation," Goodwin said. "The distinctly modern innovations could be obliterated. In place of the modern and tawdry buildings, residences of distinctly Colonial type could be put up to take their place. . . . It would do more to teach history to the American traveling public than anything that could be done by any man." He thought it may take \$4 million or \$5 million, but the "rents could be used to defray the cost of improvement." He thumbnailed Barney's plan.

The next Goodwin heard of this letter it had been printed, in full, in the Sunday, August 31, 1924, edition of the *Detroit Free Press*. The

headline read, "Henry Ford Asked to Buy Ancient Virginia Town." The Doctor may not have learned of it until September 5, the day Taylor wrote from Louisville:

Mr. William Ford secured Henry Ford's permission to give this matter to the Detroit Free Press for publication, which would certainly indicate that he might be interested in carrying out your proposition. Mr. William Ford informs me that the best way to handle the matter is to give it as wide publicity as possible through the press and other sources and that Mr. Henry Ford may become interested in the proposition, whereas, if it were presented to him at this time, he would, no doubt, turn it down.

Straightaway, Goodwin sent twenty-five cents in stamps to the *Free Press* for ten copies. He contacted John Stewart Bryan, publisher of Richmond's *News-Leader* and William and Mary's vice rector. He explained the *Free Press* story, Ford's susceptibility to publicity, and asked for Bryan's help.

"I will see what can be done to further the movement you outline," Bryan said. It looks as if he saw to the submission of a story from Richmond to the *Baltimore Sunday Sun*; at least it contained details Goodwin had confided only to Bryan. The *Sunday Sun* published the piece November 4, along with an editorial savaging Goodwin's idea:

What Mr. Ford will say to this proposition remains to be seen. If he still adheres to the assertion attributed to him some years ago that "all history is bunk," Dr. Goodwin's suggestion may not appeal to him strongly. . . . To ask him to invest four or five million dollars in "bunk" would seem, on the face of it, expecting too much from a man of Mr. Ford's practical turn of mind.

In the newspaper's view, the reconstructed results would be pale imitations beside originals like Monticello and Mount Vernon. "But if some work of suggestive restoration is possible, should Virginia be willing to sell its birthright in Williamsburg to anyone? . . . The spectacle of the Old Dominion huckstering off her ancient capital to an outsider, in order to get a flivver imitation of departed glory, would bring a blush of shame to the pale cheeks of her mighty shades."

Goodwin replied in five-pages, complimenting the editorialist's skill and style, but rebutting his points. "This proposition, for better or for worse," he said, "originated in my own dreams. In these dreams I have seen a city beautiful."

February was nearly up before Goodwin wrote again to Rockefeller. He mentioned the banquet visit "pledge" and suggested Rockefeller come in early May. "You can bring your pocket-book, or leave it behind," he said. Rockefeller declined, though he said he and his wife "have long wanted to make a pilgrimage to this interesting and historic spot." The answer was still negative, but it was, for the first time, personal.

Thanks to Ford's newspaper publicity, Goodwin's interest in Williamsburg's real estate was now well known. Late in March, Marie Louise Stewart asked his advice on selling her 1755 Ludwell-Paradise House. She "would not like to see the old house fall into the hands of someone who would not value it for its real worth."

It is difficult not to read into her letter the idea that Goodwin should broker it to Ford. The property stayed on her hands.

Goodwin planned a New York trip the week of May 13, 1925, to call on college benefactors. He hoped to see Mr. Rockefeller, too. The day before leaving, Goodwin wrote for an opportunity "to intelligently interest you in William and Mary with a further view of anticipating your visit." But Goodwin waited in vain for a summons from his hotel. Worse, Mr. Rockefeller's office sent a letter to Williamsburg saying: "Mr. Rockefeller does not feel that he can take up the study of the different college needs in this country."

The Doctor's other hopes were fueled when Taylor brought William Ford to town June 23, 1925. But little came of the call save excitement, and Goodwin's realization he needed a detailed presentation. He had no real plan to show, nor means to procure one. Mr. Rockefeller was thinking of procuring Brandon plantation, a dozen miles up the James River from Jamestown, and on the opposite shore. Built in a bend of the old muddy river, the farm commanded a sweeping downstream view and boasted a 1765 manor house thought to have been designed by Jefferson. Owner W. Gordon Harrison put the land and its mansion on the market in April 1925. By January, Mr. Rockefeller had paid \$5,000 for an option.

He planned to look the property over in March when he visited Hampton Normal and Agricultural Institute, an African-American school about thirty-five miles east, a school that was an object of his philanthropy. As long as he was there, he thought he might see Jamestown, Yorktown, and Williamsburg. He'd take his wife Abby, and sons Nelson, 27; Laurance, 16; Winthrop, 14; and David, 11.

Hampton Principal James E. Gregg and Chandler had always found opportunities in the

cultivation of Northern donors for cautious cooperation between the all-black Institute and all-white William and Mary. The General Education Board, a Rockefeller charity once headed by Dr. James H. Dillard of Charlottesville, contributed to Hampton. Now Dillard was William and Mary's rector, and in early March he discussed with Mr. Rockefeller the family's interest in seeing the Peninsula's historic sites.

On March 9, 1926, Gregg wrote to Chandler asking whether "there would be embarrassment either for you, or for us, or for the Rockefellers" if in the course of their Institute visit they traveled to Williamsburg. Chandler thought not, and asked Goodwin to handle arrangements. The family would drive up with Gregg the morning of Monday, March 29, at nine.

Goodwin asked Gregg to telephone him as they left Hampton. He would meet them on Williamsburg's outskirts and show them the historic points on the way to a college lunch. They would go next to Jamestown and Yorktown. "I will be there ten minutes in advance of the time which you name," the Doctor said. "Be on the look-out for me and pick me up."

With Gregg as host and Goodwin as guide, the touring car growled through town. The Doctor was taken with young David, but his mind was focused on the boy's father. He described the occasion as if only he and Rockefeller were there: "I had the pleasure of showing him around the streets. . . . His interest was awakened."

Chandler hosted the luncheon. David wanted souvenir photographs, and as the party left, it stopped in Goodwin's office for snapshots of colonial Williamsburg buildings. Mr. Rockefeller noted the fuss Goodwin made over his youngest boy.

As they motored back to the college from Jamestown, Mr. Rockefeller surprised Goodwin with an opportunity to pitch his town-restoration idea. "It was in connection with the preservation of the old homes and points of historic interest in Williamsburg," Goodwin said. "Mr. Rockefeller was asking me about these homes and I mentioned to him the letter which I had written to Henry Ford. He immediately became interested and asked me just what plan I had in mind. . . . I did not feel free to tell him what my plan was as it would seem to open the question of the College endowment and this we decided we would not broach to him at all during his visit."

In any case, Goodwin still lacked the detailed plan needed to brief someone seriously interested in so large an undertaking, and "Mr. Rockefeller said that when a proposition was presented to a business man it should be clearly

outlined and presented in a definite way.”

Mr. Rockefeller cared too little for what he saw of Brandon that Thursday to pick up his option. Goodwin would not let lapse his new claim to the millionaire’s attention—or his investment in Henry Ford.

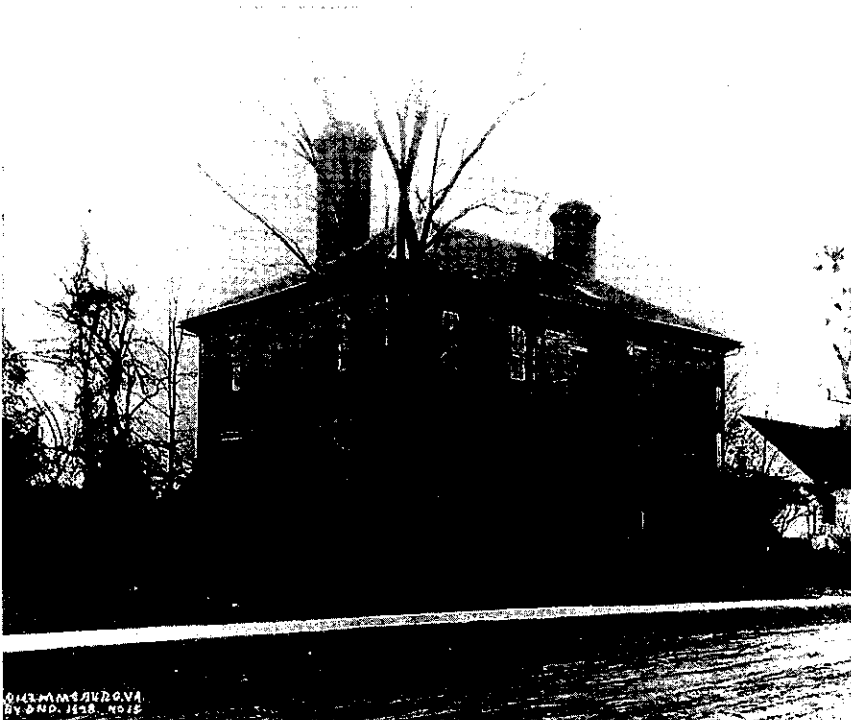
Doctor Goodwin had had no dealings with the Fords in months. But he thought that just as Mr. Rockefeller’s interest was piqued by the mention of Mr. Ford’s name, the automaker’s competitive spirit might be stoked by the oilman’s visit. The Doctor wrote to Ford dealer William Mitchell of Norfolk: “A few days ago when Mr. John D. Rockefeller, Jr., was our guest here, he was deeply impressed with this opportunity. Now my hope is that something may be done to lead Mr. Ford in a perfectly natural way to find this place.”

It was April 20 before President Chandler agreed even to a tentative approach to Mr. Rockefeller about the college’s restoration of the city. That day Goodwin wrote to Mr. Dillard and detailed the idea. Goodwin thought Dillard or Gregg might explain to Rockefeller the cause of his reticence, and say, “I did have a plan which had been suggested by Mr. J. Stewart Barney of New York which I should be most happy to explain to him.” He would be prepared to present maps and other data “showing the whole scope of the idea,” which now included the Wren. He hoped Rector Dillard might let Mr. Rockefeller “know the exact reason why I did not fully answer his questions.” With the

help of a Richmond newspaper map artist, the Doctor began to assemble a presentation, while he pursued restoration projects of his own.

Almost as soon as he returned to Williamsburg, Doctor Goodwin had joined William and Mary colleagues in the Society for the Preservation of the Blair Homestead and become its president. The society aimed to save the dwelling of John Blair, a delegate to the Constitutional Convention appointed by President Washington to the Supreme Court. The justice’s ramshackle clapboard was marked in 1921 for demolition. But Jonathan Garland Pollard, law school dean and later Virginia’s governor, bought it for transfer to the college as an alumni house—as soon as funds could be raised to reimburse the private investors in the society.

Goodwin pursued other preservation ideas, too. He optioned Market Square lots to keep them from developers and led an Association for the Preservation of Virginia Antiquities drive to preserve the Magazine. In the spring of 1926, he was asked to serve again as rector of Bruton Church. As he prepared to become rector again of the parish, he took up the salvation of the Wythe House. Apart from being the home of Virginia’s foremost colonial jurist, the nation’s first law professor, Thomas Jefferson’s home away from home in the fall of 1776, and Washington’s headquarters in the opening stage of the Yorktown campaign, it was regarded as the handsomest house in town.



Wythe House, circa 1920–25.

The Wythe House had stood next door to the church since about 1750. Now it was vacant and nearly derelict, Goodwin said, fast falling to decay and "being sought for purchase with the view of turning its spacious yard into a cemetery." He formed a foundation, bought it for a parish house, and began renovations.

The Doctor returned to Bruton's pulpit July 1, 1926. Chandler let him cut his teaching hours by half, with a corresponding salary reduction. But Goodwin was still the College's full-time fund-raiser, and in September he got a letter on that subject from Mr. Rockefeller's majordomo, Colonel Arthur A. Woods. Rector Dillard had forwarded Goodwin's interview request. Colonel Woods said Mr. Rockefeller had "sent the letter to me with the suggestion that you might be willing to see me, so that I could take the matter up with him at a later date."

Goodwin said he would call in October, but procrastinated until November 24, three days before Rockefeller was due in Williamsburg for Phi Beta Kappa Memorial Hall's dedication. Hayes said Dr. Goodwin was organizing his presentation, thinking through objections, and "forming his resolve to base his plea on the value of a restoration of Williamsburg as a great teaching center." Goodwin explained the possibilities, and showed his map and photographs. He suggested restoration of the Wren and reconstruction of the Governor's Palace, the Capitol, and the Raleigh Tavern. Woods studied the illustrations and asked questions, but was entirely noncommittal.

The Memorial Hall observances began Saturday morning at 10:30, followed by an afternoon Williamsburg tour. Mr. Rockefeller and Doctor Goodwin rode in a borrowed limousine past the saved-from-destruction Blair House, stopping at Bruton and the Wythe. They drove on to Bassett Hall—once owned by one of Martha Washington's kin—on the edge of town and walked into the woods past a towering oak. As they left, Rockefeller said, "If I come back some day, can we bring our lunch and eat it under the oak tree?"

Goodwin said, "We talked of the educational value which would come from the perpetual preservation of the buildings and the colonial greens." Rockefeller suggested they walk over the ground "in order to see the houses more closely and to get up an appetite for dinner."

They met again that night at the Memorial Hall dedication banquet. Doctor Goodwin said, "Mr. Rockefeller, next to whom I was seated, filled with the suppressed desire to recall the restoration thought, finally asked me if any further consideration had been given to the

restoration idea."

Doctor Goodwin was off and running. Before dinner was done Mr. Rockefeller said he would pay for sketches of Williamsburg's restoration and of the Wren's, and let Goodwin secure an architect to draw them. "He said that the offer represented his entire present interest, and that it must be understood that it should not be taken as giving any expectation or promise of further cooperation." Mr. Rockefeller said his role must be confidential. He also asked Goodwin about the status of the Wythe and Blair houses, and the Magazine lots.

Two days later the Doctor sent Mr. Rockefeller a detailed letter. Goodwin said he was personally liable for \$15,892 on the Wythe—a large sum of money in those days for a small-town Virginia parson. The college owed \$6,000 on the Blair and Goodwin \$1,000 on the lots. He thought Mr. Rockefeller should buy for himself Bassett Hall—a home Doctor Goodwin was too discreet to say that he coveted for himself. "It would give you a charming vantage point from which to play with the vision and dream which you see. . . . Don't forget to mention me to David."

Mr. Rockefeller wrote two letters to Goodwin the same day. One rehearsed their banquet conversation about the Wren. He said its interior was so disjointed that he wasn't interested in spending the \$250,000 its restoration would require. But he agreed to provide up to \$10,000 for a study. The other letter asked for photographs of every house to be restored; historical facts on each; an assessment of their relative importance; a memo about which owners might sell; and the financial facts on sites Goodwin "had tied up or gotten a hold on."

Mr. Rockefeller wanted to concentrate on the Capitol and Palace Green neighborhoods. Historic houses from other parts of town might be moved to those locations. He was not interested in buying isolated homes for faculty use.

As I said to you, this proposition would not interest me unless some complete thing could be done and so tied up with the University and its historical department as to insure not only its permanent maintenance but its permanent use as a centre for the study of American history. I feel clearly that the University is naturally by far the best organization to which such an enterprise should be attached and by which it should be maintained and operated, availing, of course, of such outside cooperation in development and management as might be deemed wise and advantageous.

TELEGRAM SERVICE	SYMBOL
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

WESTERN UNION TELEGRAM

NIGHT MESSAGE	NITE
NIGHT LETTER	N.L.

If some of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at
IBRDW 23

MD NEW YORK NY 1051A DEC 7
DR W A R GOODWIN

COLLEGE OF WILLIAM AND MARY WILLIAMSBURG VA
AUTHORIZE PURCHASE OF ANTIQUE REFERRED TO IN YOUR LONG LETTER OF DE
FOURTH AT EIGHT ON BASIS OUTLINED IN SHORTER LETTER SAME DATE
DAVIDS FATHER
1128 AM

Doctor Goodwin agreed to everything.

Mr. Rockefeller pledged to match every Wythe-renovation dollar the Doctor raised. The next week he enlarged the offer to an outright gift of \$10,000—his first investment in a Williamsburg property.

Friday, Goodwin ran into real estate man Gardiner T. Brooks. He seems to have come away confused about the status of the Ludwell-Paradise, the house Marie Louise Stewart had been trying to sell since 1924. Goodwin told Rockefeller the next day, December 4, 1926, that Stewart had cabled Brooks to sell it for \$8,000—something more than \$70,000 in 2001 terms. Brooks could give Goodwin a ten-day option, but couldn't guarantee Stewart wouldn't sell it on her own.

The Doctor thought it a bargain, and "would cost a great deal more if we had to buy it back after it was purchased by someone else." If nothing came of their plans, Mr. Rockefeller could return it to the market and lose nothing. In a postscript Goodwin said Stewart's cable was sent two months before, and "Some Washington people have been negotiating this purchase."

Next he drafted "Suggestion as to Emergency Purchase of Property" a memorandum prepared, he said, in case Mr. Rockefeller wanted him to move quickly "when, as in this instance, Colonial property comes suddenly upon the market." Doctor Goodwin would take deeds in blank, giving his name as purchaser, as Mr. Rockefeller's stalking horse.

But Goodwin's restoration proposal, first published by the Detroit News in 1924, had been no secret for more than two years. If his scheme proceeded—Mr. Rockefeller would not commit for nearly a year more—the Doctor could not long conceal city-scale acquisitiveness. All he could hope was keep to himself his backer's name.

He was out of town when Rockefeller wired at 11:28 A.M., December 8, 1926:

AUTHORIZE PURCHASE OF ANTIQUE REFERRED TO IN YOUR LONG LETTER OF DECEMBER FOURTH AT EIGHT ON BASIS OUTLINED IN SHORTER LETTER SAME DATE

DAVIDS FATHER

Thus Mr. Rockefeller made his second Williamsburg investment, buying the Ludwell-Paradise for the college. Four days later Mr. Rockefeller's check for the Wythe, Bruton's parish house, came. Goodwin's reply to the Ludwell-Paradise telegram has not been found; he thanked Rockefeller warmly by letter for the parish house check. The emergency procedure became standard procedure in the buying program that followed—as did use of a code name, Mr. David.

But Goodwin had yet to sell Rockefeller the restoration idea itself.

Doctor Goodwin said his plan might be ready January 15, perhaps a little later. For an

architect, he settled on William G. Perry of Boston's Perry, Shaw and Hepburn. They met the previous year when, as a tourist, Perry took an interest in the Wythe's restoration.

Bruton's minister asked Perry to return and help survey the city. He also wanted Perry to sketch restorations of the Wren, Palace Green, Courthouse Green, Market Square, Capitol Square, part of Duke of Gloucester, and a colonial-home-studded stretch of Francis Street intended for a link to the Capitol enclave. The Doctor said he might know someone interested in the restoration venture.

Mr. David was committed to no more than Perry's studies, but he was ready to risk more make-safe acquisitions. His office found fault with the Ludwell-Paradise deed and held up Goodwin's purchase. The title was clouded, but Mr. Rockefeller decided to chance it. He directed the Doctor to go ahead, and he suggested more purchases.

Rather than submit sketches, reports, documents, and photographs piecemeal, Doctor Goodwin proposed a comprehensive briefing. Rockefeller concurred.

Mr. David and his wife Abby decided to visit May 21, 1926, as they returned to New York from a vacation at his father's Florida estate. Their call, Rockefeller said, could be explained by saying Mrs. Rockefeller wanted to see Memorial Hall.

Goodwin and Hayes set out sketches, photos, historical notes, and citations in the Wythe study the evening of the twentieth. The Rockefellers arrived next morning on the 9:58 train. Goodwin and Chandler escorted them to their rooms before the Doctor conducted the couple to the Wythe. They examined Perry's handiwork and strolled out with the Doctor and Miss Hayes.

After lunch with President Chandler, Mr. David and the Doctor returned to the Wythe. They talked into the night.

Mr. Rockefeller said he had come to no decision about the plan, which now envisioned a connecting link on Duke of Gloucester instead of Francis. Goodwin said his schedule was full until fall, but they composed an agenda. The Doctor was to secure an exclusive five-year right to reconstruct the Capitol on its APVA-owned original site, in which event the property would be deeded to the College of William and Mary forever. Rockefeller authorized him to buy a lot opposite the Capitol to short-stop construction of another garage. He could have the Ludwell-Paradise re-roofed and say that "interested friends" had purchased it for a professor's

residence. He could say similar purchases were contemplated at fair prices. They drafted a list.

Mr. Rockefeller told Doctor Goodwin to have architect Perry produce a lot-by-lot blueprint of the city, to wait about six weeks to start buying properties, and to cross them off the blueprint as he went. Goodwin would tell Perry to prepare more detailed Wren plans and could say he hoped to interest Rockefeller in rebuilding, but Rockefeller had committed himself only to further study.

Abby Rockefeller spent her evening at a college folk singing program. A Professor Stubbs came in with a Richmond newspaper extra that said Charles Lindbergh had landed near Paris.

The next day, the Rockefellers looked over the Bassett Hall property and drove to Richmond for dinner with newspaper publisher Bryan. Doctor Goodwin composed a letter to Mr. Rockefeller recapitulating their discussions. Among other things, he said, "I can clearly see that the thing most important is to avoid, as far as possible, publicity, and prevent any knowledge of what is being done from getting into the public mind which would result in increasing values and raising opposition which might rise from selfish interests." He would proceed gradually, masking purchases through real estate agents.

Rhetorically wondering when it would be "advisable to have it said that the College was investing certain endowment contributions . . . in Williamsburg real estate" Doctor Goodwin suggested delay. But at month's end he visited Mr. Rockefeller and returned to tell President Chandler the college might have the Ludwell-Paradise. There was, Chandler learned, a possibility of the school gaining other properties and lots to hold in perpetual trust to further a plan to restore three historic centers. The Capitol, Palace, and Raleigh might be rebuilt and deeded to the college for teaching centers, libraries, museums, and archives for materials relating to colonial history or for other uses.

President Chandler and Rector Dillard accepted Doctor Goodwin's conditions as long as the gifts were conveyed with an endowment large enough to keep them from being burdens on the College. Doctor Goodwin asked Mr. Rockefeller to consider putting the school's name on the deeds on the condition the college return them if Mr. Rockefeller decided against Williamsburg's restoration.

But discussion uncovered problems. For example, as soon as title passed to the school the State Arts Commission gained authority over renovations and alterations. The upshot was a decision to continue to take deeds in blank for

Mr. Rockefeller to hold "pending the agreement which he has suggested to be made between him and the College should it be his pleasure to ultimately re-deed this property to the college."

In a week Doctor Goodwin returned to New York to confer. He came back with an offer from Mr. Rockefeller to Miss Hayes for employment "if it should be decided to go ahead with the project in its larger aspects."

Goodwin began to make the purchases authorized in May. First he paid \$7,000 on July 7 for a "hideous corrugated iron" movie theater. The same day, he sent the Ludwell-Paradise deed to President Chandler. Eight days later he bought a service station. Next he purchased the Tut-An-Cum-In garage by the Magazine. He decided to limit acquisitions below Palace Green to preemptive strikes.

In early August, he fetched from New York a twelve-property shopping list and resumed buying. Goodwin worked from the Wythe, receiving the real estate agents, deeds, and the options there. The agents gave Goodwin a third to a half of their commissions, which he deposited in an audited account to finance further purchases. Four lawyers handled paperwork, chiefly Vernon Geddy, Sr., the commonwealth's attorney.

Inevitably, people noticed. Reporters asked questions. Doctor Goodwin asked area newspapers for cooperation and silence, and wrote to the editor of the *Newport News Daily Press* to correct what he said were errors and rumors. He said others who shared his restoration interests had placed at his disposal "a very limited sum of money which has already been largely expended . . . with the possible view of making the College of William and Mary the owner and perpetual custodian of these investments." Success meant saving historic homes from ruin, fire, "or devastating commercialism." If speculation caused prices to advance, he said, his purchases might stop. He would try to secure funds to buy property offered at reasonable prices. None would be purchased for resale profit. He promised that no old-line families would be forced from their ancestral homes.

It was a reasonably candid description of his project at that moment. Doctor Goodwin sent Mr. Rockefeller the clippings and said reaction from "cultured and refined" people had been entirely positive.

Mr. Rockefeller approved. A few weeks later, his office okayed Doctor Goodwin's idea to grant life-tenancy to people who sold colonial homeplaces to the minister's agents. The price was reduced by the life-right's value, but Mr.

Rockefeller paid for restoration, major maintenance, and repair.

In less than a week, Goodwin was in Richmond making a pitch to a state APVA meeting for the Capitol site. He described a replica Capitol to be built for \$100,000 and promised to set aside a room for the association's perpetual use. It took until 1929 to consummate the plan, but at this point, reconstructing anything was a speculative proposition. For all the money spent in nearly a year, Mr. Rockefeller still had not approved Doctor Goodwin's plan.

On November 18, 1927, the Doctor left for a make-or-break meeting at New York's Vanderbilt Hotel. His proposal now included construction of an inn and a golf course; reconstruction of the Masonic Lodge; restoration of the Wren, and the acquisition of colonial furnishings. It considered the transfer of city property, as well as clearing modern houses from public-square leased lots.

He took a two-room corner suite on the 19th, and architect Perry came in from Boston before lunch with an armload of oversized renderings.

Sunday night they discussed the Doctor's presentation. Goodwin showed Perry the town blueprint. He had colored in yellow the lots and properties acquired. Perry "was so astonished that he sat down hard on the bed," the Doctor wrote. "He had no idea that we had accomplished anything like that."

At 9:05 Monday morning, while Doctor Goodwin sat reading a newspaper, Mr. Rockefeller walked into his suite. Perry had been told to wait in his room. As Mr. Rockefeller perused Perry's drawings, real-estate advisor Charles O. Heydt arrived.

Rockefeller estimated costs: \$409,000 for the Wren, \$200,000 for the Capitol, \$200,000 for the Palace, and \$100,000 for an inn. Goodwin suggested buying the business blocks and renting out colonial-style shops to help endow the project. Rockefeller liked the idea. The conversations lasted all day. That evening, Goodwin asked Perry to quick sketch the shops. By 4 A.M. he had produced a concept of a two-block Merchants Square.

The next day, Tuesday, November 22, 1927, Goodwin collected Rockefeller, Heydt, lawyer Thomas M. Debevoise, and Colonel Woods, and they all returned to the Vanderbilt. Rockefeller detailed the plans. "Mr. Rockefeller then intimated that he would be responsible for the development of the plans as they had been presented!" Goodwin wrote, underscoring the words himself. The restoration was begun, a de-

cision Mr. David would back with \$68,348,354 during the next thirty-two years. Woods would have charge of policy, the others of their specialties. Rockefeller's identity was to remain a secret.

Mr. Rockefeller dictated a memo of his intentions. In instructions to Colonel Woods, he said his purpose was to carry out the enterprise entirely. The three learning centers were replaced by a citywide restoration. Mr. Rockefeller said:

The purpose of this undertaking is to restore Williamsburg, so far as it may be possible, to what it was in the old colonial days. I have felt that the only way permanently to accomplish this object and to insure its continuance throughout the years would be ultimately to have the property thus acquired deeded to the College of William and Mary and controlled and operated for all time by the College.

On the way home, Doctor Goodwin telegraphed Vernon Geddy, asking the lawyer to meet him at Williamsburg's station. Geddy had just finished title examinations for properties purchased to date. "As he got off the train I said, 'Well, Doctor, I'm glad to see you back and I want to tell you I have all your abstracts of titles,' and he turned to me and smiled, and said, 'Boy, you haven't started. I'm going to buy the town.'"

By now Goodwin controlled forty-seven properties, a fact a *Richmond Times-Dispatch* reporter uncovered at the courthouse December 10 and printed the next morning, as did the *News-Leader* that afternoon along with a laudatory editorial. There was speculation about the donor. The coverage rattled the Doctor, who quickly assured Mr. Rockefeller he was blameless. Mr. Rockefeller downplayed the damage and congratulated Goodwin on keeping his purchases quiet as long as he had.

In December, the first of the Rockefeller team arrived to look over the project of which the philanthropist had given them charge. For the present, Goodwin's title was local director and for a few more months he would continue to quarterback acquisitions. But he would never again have as much authority.

Colonel Woods worried from the outset about the college's involvement. He told Doctor Goodwin no commitment should be made and spoke of "one or two letters which you have received authorizing you to tell President Chandler that the property ultimately would probably

be turned over to the College." He asked Goodwin to describe his understanding of the situation to "forestall any misunderstandings."

Commitments had been made, publicly. Doctor Goodwin told Colonel Woods so, and did as much as he could to keep them. In the end, however, Mr. Rockefeller and his subordinates concluded the project would be too vulnerable to politics if it was the creature of the state-controlled school. Mr. Rockefeller, nevertheless, restored the three colonial campus buildings, and Doctor Goodwin concluded the Restoration's mere existence was a substantial benefit to William and Mary.



Dr. Goodwin and Mr. Rockefeller examine the materials of the Restoration.

The local director's present problem, however, was acquiring the public's property. He wanted the Courthouse, Palace and Market Square Greens, and the Palace site—where stood a brand-new high school and the college's training school—along with all city- or county-owned buildings and land in Williamsburg except the streets.

The Doctor set out the deal in "The Colonial Williamsburg Restoration Plan" and presented it to the city and county governments on January 21, 1928. In return for deeding everything to Goodwin, his heirs and assigns, the community would have a new courthouse, fire station, and jail rent-free for ninety-nine years, and a newer school. The public would have perpetual access to the greens.

There were objections—opposition to the restoration became Mayor J. M. Henderson's unsuccessful reelection platform. But Doctor

Goodwin's primary handicap was his inability to disclose to the city the name of the person who proposed to buy its property.

Through a series of staff meetings early that year, Doctor Goodwin's value as Mr. Rockefeller's local representative became more apparent even as his role in the organization shrank. He proposed to New York on May 22 that "the donor" be named and suggested the form of announcement. Not that Rockefeller's connection was so secret any longer. Perhaps a score of people had guessed or been told.

The argument for telling everyone became more persuasive during a May 28 joint meeting of the local governments. Goodwin and his associates got permission to improve streets and sidewalks, lay sewer and water lines, bury utility wires, doctor trees, provide a firehouse, move homes, and pay for it all—if the citizens at large agreed. The city would conduct a mass meeting in fifteen days, and James City County another the day after. The Doctor would make his case from their rostrums. At the next Restoration conference, a June 5 dinner in New York, Doctor Goodwin won assent for the disclosure of Rockefeller's name at the Williamsburg gathering June 12.

There was little reason now to doubt success. The mayor's election defeat had served for a referendum; the losers had scant motivation to attend or make trouble. That Tuesday night in the assembly room of the high school he proposed to demolish, Goodwin was ready to share with his neighbors the secret he had held from them for a year, seven months, and fifteen days.

There were deeper divisions in the community than the outcome suggested. African Americans had been reluctant to sell their homes. Businessman W. A. Bozarth, a Goodwin ally, said two years afterward the Doctor "has not had the sympathies of the people as a rule." Much later, Goodwin wrote, "There were a few conscientious objectors to the whole Restoration project. This was anticipated and, wishing to make everybody happy as far as possible, no exception was taken to these protests or to the unwillingness of a few citizens to sell their property."

Council President Channing Hall described the contract. Doctor Goodwin answered questions, and delivered a speech. He said, in part:

It is the purpose of our associates to make this favored city a national shrine. Benefit will come in spiritual, as well as material, ways. Every business will be benefited. It

***There will be windows
built here, through which
men may look down the
vistas of the past.***

should be a source of pride to you to feel that you will have here the most beautiful shrine dedicated to the lives of the nation builders. We will be the custodians of memorials to which the eyes of the world will be turned. We should return thanks that this place has been chosen as a shrine of liberty and of beauty. There will be windows built here, through which men may look down the vistas of the past.

It is now my very great privilege and pleasure to announce that the donors of the money to restore Williamsburg are—Mr. and Mrs. John D. Rockefeller, Jr., of New York.

The room filled with applause.

Coleman moved acceptance, but Major S. D. Freeman, school board president, rose. He said:

It is my unpleasant duty to voice the minority side. There should be something said for both sides. If you give up your land, it will no longer be your city. Will you feel the same pride in it that you now feel as you walk across the greens or down the broad street? Have you all been hypnotized by millions dangled before your eyes? Can any of you talk back to millions of dollars? If we close the contract what will happen when the matter passes out of the hands of Mr. Rockefeller and Dr. Goodwin, in both of whom we have perfect confidence? Who will be the head? Who will control? . . . There is no doubt but that the contract will go through, but I want you to know that there is one man who has had something to say on the other side. We will reap dollars, but will we own our town? Will you not be in the position of a butterfly pinned to a card in a glass cabinet, or like a mummy unearthed in the tomb of Tutankhamen?

Four people voted against the contract; 150 for it. The meeting approved a resolution of appreciation. Doctor Goodwin cabled Mr. Rockefeller and enjoyed a unanimous vote the next night at the county meeting in Toano. On May 14, 1928, the Williamsburg council formally accepted the contract.

Many years later, the Doctor wrote to Mr. Rockefeller:

When, with your consent, your name, as the Donor, was made known, I expressed

my wish and desire to be relieved from the details of management which I clearly saw would often conflict with my duties and personal relationships as Rector of Bruton Parish Church. This relief was accorded me, for which I was then and have ever remained most grateful.

There was more to it. Ten days after pocketing the city's vote, he asked Rockefeller to meet him in Williamsburg. Doctor Goodwin hoped Mr. Rockefeller could be persuaded to return to him control of the project. But Colonel Woods informed him that Mr. Rockefeller could not come. The message underlined the Doctor's now-junior place in a new chain of command.

Before charge of the buying program passed from him in January, Doctor Goodwin figured he spent \$2,756,835.60—about \$24 million in 2001 terms—on Williamsburg properties. In all, Doctor Goodwin completed 194 transactions, 23 with life tenancies, at an average price of \$13,858.13, exclusive of the commissions the real estate agents divided with the Restoration. He counted 37 purchases as colonial.

By April 19, 1929, Goodwin had concluded he had done as much for the Restoration as he could under the new scheme and composed a resignation—though he decided against mailing it. "I am entirely unwilling to be paid a salary and hold a title with practically no local authority or position or duty," he said.

Haltingly, the work went forward to completion of its first phase in 1934, while, a step at a time, Goodwin was transformed into a sort of paid advisor and goodwill ambassador—which roles he made the best of and came to enjoy. In 1935, the local director's position was eliminated, and he announced his resignation. But he remained on the Restoration's board for two more years and maintained a close, affectionate, and reciprocated friendship with Mr. Rockefeller.

Doctor Goodwin, weakened by a stroke in 1937 and afterwards by heart disease, spent most of his last year in an oxygen tent. Mr. Rockefeller provided for the best treatment

available, but Doctor Goodwin died September 7, 1939. His oldest son, Rutherford, cabled the news. At 12:58 P.M. September 8, the Western Union office in Williamsburg received from Mr. Rockefeller in Seal Harbor, Maine, a reply:

Your telegram is received. While deeply saddened at the news it brings we cannot but rejoice that your father's physical suffering is ended and his beautiful spirit is at length free. I count my association with him these past years one of the happiest and richest experiences of my life. He has immortalized himself in the restoration. To you and to your mother and each member of your family Mrs. Rockefeller and I extend our heartfelt sympathy. May the heavenly father whom he loved and served strengthen and sustain you all and give you peace Your father's friend—John D. Rockefeller Jr.

W.A.R. Goodwin was buried September 9 in the Bruton Parish Church nave, his head toward the altar. The inscription on his grave, reads, "Here rests the Reverend William Archer Rutherford Goodwin, a native of Virginia, late rector of this parish—Born 1869—Died 1939." On a wall nearby is a plaque:

To the GLORY of God and in MEMORY of William Archer Rutherford Goodwin. Minister, Teacher, Man of Vision in whose Heart and Mind was conceived the Thought of restoring the Beauty of this ANCIENT CITY and who was himself the inspiration of its Fulfillment THIS TABLET is erected by his Friend and Fellow Worker JOHN DAVISON ROCKEFELLER JR. ANNO DOMINI 1941.

(Because of the length of this article, we were unable to include the accompanying footnotes. Anyone desiring a footnoted copy please contact Nancy Milton in staff development at ext. 7621 or Linda Rowe in research at ext. 7443.)

Elizabeth Hayes: “Always . . . Your Help Has Been Unfailing”

by Rosanne Butler

Rosanne Butler, a member of the Colonial Williamsburg Archives staff since November 1999, served as archivist and manager at the National Archives and Records Administration for twenty-six years.

Dr. W.A.R. Goodwin is a well-known figure to those familiar with the history of Colonial Williamsburg's Restoration, but less widely recognized are the exceptional contributions to that history of Elizabeth Hayes, Goodwin's longtime secretary/assistant. Hayes's eighteen years with Goodwin (1921–39) spanned the last segment of his rectorship at St. Paul's Church in Rochester, New York, his tenure as professor and endowment campaign director at the College of William and Mary, his second rectorship at Bruton Parish Church, his service as president of the Yorktown Sesquicentennial Association, and all of his years with the Restoration.

The personable and versatile Hayes handled a variety of responsibilities critical to realizing Goodwin's vision of a restored Colonial Williamsburg. Beyond this, she was an interesting woman whose life was far from routine. Through her work with Goodwin, she met millionaire philanthropists, presidents, and first ladies; Astors and aristocrats; governors, college presidents, and a multitude of other notables. For the era in which she lived, she married late—at 45—and became a mother at 46. Her husband, a noted pilot and aerial reconnaissance expert, helped resolve the 1962 Cuban missile crisis. She traveled extensively. She was a photography enthusiast, received training in piano at the Juilliard Summer School of Music, was much interested in art, and in later life studied painting.

Hayes was also a sympathetic observer and lively writer whose typescript “The Background and Beginnings of the Restoration of Colonial Williamsburg” (1933) is the source of much that is known about the early Restoration period from November 1926 (the Phi Beta Kappa Memorial Hall dedication, which John D. Rockefeller, Jr., attended) to June 1928 (the



Elizabeth Hayes, circa 1928–30.

Williamsburg mass meeting where Rockefeller was revealed as the Restoration donor). “The Background and Beginnings” has been called “the single most important document of the project's beginnings.”¹¹ It combines Hayes's first-hand accounts of personalities and events (from her contemporaneous diary notes) with pertinent correspondence from Goodwin's files. Her typescript “A Memory Sketch of Dr. W.A.R. Goodwin, 1921–26” was prepared in 1957 for the Colonial Williamsburg Oral History Project. It is a vividly drawn recollection of her days with Goodwin in Rochester, of her first impressions of Williamsburg, of Goodwin's work at William and Mary and his colleagues such as J.A.C. Chandler and John Garland Pollard, and of the steps leading to the Restoration of Colonial Williamsburg. After reading “A Memory Sketch,” Goodwin's niece commented, “Frankly, Elizabeth, I don't know when I have enjoyed anything so much as reading your recollections. . . . It was beautifully written and made Uncle Will so alive that I could almost smell the pipe smoke.”¹² Hayes also wrote newspaper and magazine articles about Colonial Williamsburg and the Restoration, including

"The City That Grew Backwards" for the July 1935 issue of *Popular Mechanics*. Articles about Alaska and the trip she took in 1934 on the Yukon, Koyukuk, and Tanana Rivers appeared in *The Churchman* (1935), *The Spirit of the Missions* (1936), and *The Christian Science Monitor* (1942).

Hayes was born on April 29, 1898, in Canandaigua, New York. Her paternal great-grandfather founded the Brooklyn Institute of Arts and Sciences. Her father, Edward Graham Hayes, was born in Canandaigua and lived most of his adult life as a banker there, but as a young man in the late 1880s and early 1890s spent several years as a cattle rancher in Colorado and an art student in Paris. Elizabeth Hayes attended Granger Place School and public schools in Canandaigua through seventh grade; the Shipley School in Bryn Mawr, Pennsylvania; and the Mary C. Wheeler School, a finishing school in Providence, Rhode Island.³

In 1920, Hayes completed a two-year course at the Rochester Business Institute. In October 1921 when she was twenty-three, a representative of the school called her about a secretarial job with local minister Dr. W.A.R. Goodwin, rector of St. Paul's Episcopal Church. She wrote later that she wasn't sure she wanted to work with a minister and sought the advice of her own pastor, who praised Goodwin and urged her to accept the job if offered. She met with Goodwin, was impressed with him ("a broad-shouldered, dark-haired man with brilliant eyes. He was extremely cordial, and I liked him immediately.") and charmed by Mrs. Goodwin ("Her warm cordial smile, her full resonant voice rich with southern drawl, made her a gracious . . . personality, and one felt at ease with her at once"). Of her interview with Goodwin, she later said: "If I had known at that time the importance of the years that lay ahead, I would have commenced a diary at the very first meeting."⁴

Hayes worked as Goodwin's secretary at St. Paul's until 1923, when he accepted an invitation from J.A.C. Chandler, the dynamic president of William and Mary, to teach and to direct the college's endowment campaign. Goodwin persuaded Hayes to come south, too, to work as his secretary at the college and continue assisting with his history of the Virginia Theological Seminary.

Hayes had first seen Williamsburg during the summer of 1922, when she accompanied the Goodwin family on a working vacation in Virginia. They stopped in Williamsburg, where Goodwin had years before been rector of Bruton Parish Church, to do research at the college li-

brary. The Goodwins were warmly received during this visit. Hayes said, "Right then I fell completely in love with Williamsburg." But she learned that "Williamsburg had changed since Dr. Goodwin had left there in 1909. As we ambled up the Duke of Gloucester Street toward the College of William and Mary, Dr. Goodwin sought to avoid the necessity of noticing the telegraph poles, the false-front shops, the abhorrent gasoline stations. . . . With half-closed eyes and pipe alight he had visions, I believe, of another day and he talked only of the colonial past."⁵

In February 1923, the Goodwins moved to Williamsburg, as did Hayes.

When I think back to my first impressions of Williamsburg and to the friendliness shown to me then, I also recall a world of February mud! The College campus was all mud, with wooden planks thrown down to keep the women students from becoming mired. The walk to the Library was mud, the walk to the dining hall was mud, the walk up either side of the College campus on Jamestown and Richmond roads was mud.⁶

Hayes at first intended to stay in Williamsburg only until Goodwin finished his seminary history, but later decided to remain. Her work with him "continued to hold interest and never grew tiresome," as he always had new projects at hand, and "besides, I was tremendously happy in my own life in Williamsburg. It was not all work. I was included in a congenial group of young women teachers and bachelor professors at the College." There were fishing trips, swims in the York River, "roll-up-the-rug" dancing, Sunday night suppers at Dr. and Mrs. Earl Gregg Swem's house, and many other diversions. "Social life was simple in Williamsburg but charming because it was without ostentation."⁷

Hayes roomed in various private homes, including Professor and Mrs. Bennett's, the Moncures', the Paradise House (and later in Chandler Court) with Professor Robert Robb's family,⁸ and for a long time at Mackie Lane's boarding house.⁹ Originally a Congregationalist, Hayes became an Episcopalian (confirmed by Goodwin in 1924 at Grace Church in Yorktown) and a member of Bruton Parish Church. She joined the Comte de Grasse Chapter, Daughters of the American Revolution (Yorktown), whose energetic founder and regent, Mrs. George Durbin Chenoweth, was a friend of both Goodwin and Hayes.

At William and Mary, Goodwin and Hayes initially worked in the Brafferton then moved to

the first floor of the Wren Building. "This delighted [Goodwin] because now he could tell people about his office in 'the oldest standing college building in America,' and point to the leaky roof, the sagging stairway, and the urgent need for repairs to the brickwork"—all of which testified to the desperate need for the funds Goodwin was trying to raise.¹⁰ One day in 1924, the ceiling of their office collapsed and smashed the keys of their L. C. Smith typewriter.¹¹

"There was no time clock to be punched, no stated hour to begin or stop work, no air conditioners to cool the humid summer hours. The work just went steadily on until the Doctor had put his dreams and plans into motion."¹² During her long career with Goodwin, the capable Hayes was his business confidante, handled his day-to-day transactions, ran his office in his absence, helped generate his tens of thousands of letters and other papers, organized his files, managed his crowded engagement calendar, attended Restoration-related and other conferences, gave tours of Williamsburg for visitors, responded to hundreds of requests for information about Williamsburg, and served as a notary public. Her professional skills were praised by many, including Charles O. Heydt of Rockefeller's staff, who told Goodwin in 1927, "It is entirely agreeable to have the full salary of \$50 per week paid to Miss Hayes from the first day of September [1927] and charged to the general expenses in connection with the Williamsburg plan—I fully agree with you in your estimate of Miss Hayes's work."¹³ Rockefeller himself told her in 1939, "I formed . . . a high opinion of the services you rendered to the Restoration in the early years of its history and of your own ability and discretion."¹⁴

Hayes completed numerous special projects for Goodwin. She kept records of classes he taught at William and Mary, assisted him in raising funds for the college's endowment campaign, and in 1934 helped put together a comprehensive final report on the campaign. She participated in Goodwin's 1926–27 restoration of the George Wythe House.

Spending part of her 1926 Christmas vacation researching old *Virginia Gazettes* in the Library of Congress, Hayes compiled a notebook with a history of Williamsburg and each historic house and illustrated it with photographs she took. Goodwin shared this notebook with Rockefeller at their key pre-Restoration meeting in May 1927 at the Wythe House. Rockefeller praised it as "not only a most interesting volume, but one of the utmost helpfulness and importance in the consideration of the prob-

lems which are under review. The amount of time, thought, and painstaking effort which has been put into this book is enormous. It represents not only much patience, but profound interest in the subject under consideration." He also gave her a check.¹⁵ (Of it, Hayes remarked, "The check was so much larger than the work done could have suggested, that the difference must have been for the hard time experienced in keeping the 'secret!'")¹⁶

In his 1935 "Citizens Banquet" address, Goodwin described the enormous amount of work involved with the start of the Restoration and how "the office in the George Wythe House was crowded from morning to night with details that had to be attended to and recorded." He said of Hayes, "My one assistant did all these things."¹⁷ Hayes, one of the few people aware of the identity of the Restoration donor before June 1928, for many months was immersed in the complexities of Goodwin's acquisitions of Williamsburg properties on Rockefeller's behalf, and she kept ledgers summarizing these purchases.

For four years she was Goodwin's student assistant in connection with his work among William and Mary students during his second rectorship at Bruton Church, through his long final illness she kept the Young Peoples' Fellowship going, and she helped raise funds for the Bruton restoration project. During the last year of Goodwin's life, and almost up to the day he died, she helped him draft and revise his proposed history of the Restoration and compose his memoirs.

Hayes was able get away to Canandaigua for summer vacations and at Christmas. She vacationed in Europe in 1930 and again in 1936. In 1934, she took a memorable trip in Alaska as the guest of Bishop and Mrs. John Bentley:

*It is hard to settle down to work after such a glorious summer. My mind keeps flying away to Alaska, to the Yukon, to my Indian and Eskimo friends, and to the beautiful coastal trip. Every minute of the trip was pure delight and I am so full of Alaska that I can think of nothing else. I envy them so their time. They have time to live, time to read and think, time to make friends, time for real conversation, and time just to be still. Life outside is so hurried, and we are covered up by the sweep of modern life. Give me the frontier countries!*¹⁸

Like Goodwin, Hayes had an active sense of humor, and her exchanges with him and his family were often lighthearted. When Goodwin's son



Dr. W.A.R. Goodwin with his dog, Alaska, circa 1928–30. Photograph taken by Elizabeth Hayes.

Bill legally changed his name to W.A.R. Goodwin, Jr., Hayes congratulated him on his “fine sentiment and good sense” in taking “one of the most famous names in Virginia,” then reminded him not to “forget the ‘um’ in Wm.” when he practiced Goodwin’s intricate signature.¹⁹ She and Bill once made fudge and sent it to Rockefeller, who sent a letter to Bill: “The fudge which you and Miss Hayes made was delicious. Nelson and I enjoyed it greatly. . . . Please thank Miss Hayes for me when you see her. You are experts at making fudge.”²⁰ She one time sent Goodwin a note asking him to “thank T.R.G. [Goodwin’s son Rutherford] for the beautiful quill pen he didn’t prevent me from stealing for you from his desk.” Goodwin sent a humorous thank-you to Rutherford.²¹ Writing to a former secretary, Goodwin joked that “Miss Hayes says you must have been a marvelous secretary if you succeeded in keeping my bank account straight. She did not believe that there was anybody in the world capable of doing that.”²²

After the post office issued the George Wythe

cachet in the early 1930s, several letters bearing the cover came addressed to “Mr. George Wythe” and requested Wythe’s autograph. To these she and Goodwin replied, “Mr. Wythe, who was noted for his courtesy, would take great delight in responding . . . if he were here, but . . . unfortunately he died in 1806, and . . . as [your] letter [came] by Air Mail [it] might, by chance, [have] come across Mr. Wythe on [its] upward flight.”²³ When Goodwin decided to order blue stationery for his correspondence, Hayes commented, “I am glad that you are going to have blue—it is the color of divinity and of paradise and of the sea and a great many nice things,” ending with “Yours bluey, Elizabeth Hayes—Haze is blue, too.”²⁴

A concerned and protective colleague and friend, Hayes once advised Goodwin, “I don’t think this lady should be allowed to use your photograph in her lecture, unless you have read her paper and know that it is correct.”²⁵

After Goodwin’s stroke in December 1937, she wrote to his sons Howard and Bill, who were away at school, about Goodwin’s need for rest and urged them not to tire their father out when they came home for Christmas. She asked their headmaster to remind the boys to be of as much help to their mother as to their father. In January 1938, she told one of Goodwin’s doctors, who had asked her to let him know how Goodwin was faring, that Goodwin was worried about not doing enough to strengthen himself; she asked the doctor to help Goodwin with this.²⁶

Goodwin, too, was a thoughtful colleague. He corresponded with Hayes’s father from 1922 until her father’s death in 1934, visited her parents in Canandaigua when he was in the area, and kept them apprised of her activities and well-being. In 1922, Edward Hayes said to Goodwin, “It is a great comfort to us to know that our daughter is in such good hands.”²⁷ In his will written on July 29, 1939, Goodwin thanked Hayes for her years of “unselfish and unbought service,” and bequeathed her a substantial sum of money, his portable typewriter, a number of books from his library, and a silver goblet from the Yorktown Sesquicentennial.²⁸

Several months after Goodwin's death on September 7, 1939, Hayes left Williamsburg. The social column of the *Virginia Gazette* for September 22 reported that she planned to vacation in the Adirondacks and would soon be locating permanently out of Williamsburg. It noted, "Miss Hayes has been a resident of Williamsburg for the past ten [sic] years having been secretary to the late Dr. W.A.R. Goodwin and will be greatly missed in Williamsburg." On December 22, the column recorded that Hayes would be spending Christmas in Canandaigua with relatives, then would move on January 1 to "Brookstone, at Oxford, Connecticut, where she will live. She has accepted a position in New York with Marjory Wilson and associates."

From 1941 to 1943, Hayes worked as Mrs. Vincent Astor's social and business secretary, and as liaison to her Musicians' Emergency Fund. In 1943, Hayes married U. S. Air Force Colonel (later Brigadier General) George W. Goddard.

In his autobiography, *Overview: A Lifelong Adventure in Aerial Photography*, Goddard (1889–1987) said that he and Hayes were introduced by mutual friends in New York at Christmastime 1942. "We decided there was no time like the present" and were married in May 1943 in Scarsdale, New York. They spent their honeymoon driving to Morris Field, Charlotte, North Carolina, where Goddard was based for a time.

Hayes gave birth to their daughter, Diane, at Walter Reed Army Hospital in Washington, D. C., in July 1944, while Goddard was stationed in England. When World War II ended, Goddard came home to Hayes and met their daughter for the first time. It was a dramatic homecoming: "My arrival was in the best Air Corps tradition." Flying a B-24 to Canandaigua, where Hayes and their daughter had been living, Goddard found that "All Canandaigua turned out for that low-level performance as I thundered around the house, dipping my wings in greeting—the soldier home from the wars."

From 1945 to 1952, they lived at Wright Patterson Air Force Base in Ohio. While Goddard was director of reconnaissance for the Allied Air Forces of Central Europe (1952–53), they lived in Fontainebleau, France, and traveled in France and Italy.

Goddard retired in 1953, after thirty-six years in the air force, then worked in photographic research and development for several private companies. He, Hayes, and their daughter settled in Chevy Chase, Maryland.

In 1962, Goddard played a role in resolving the Cuban Missile Crisis. General Curtis Le

May, Air Force Chief of Staff, sought Goddard's help in improving the clarity of low-level aerial photographs of the presumed missile sites in Cuba. His solution—a stereo shutterless strip camera—enabled the air force to take three-dimensional aerial photographs that clearly showed missiles at their launch sites. President Kennedy displayed one of the resulting photos of Cuba in his office.²⁹

Diane describes Hayes as "very involved in being a mother." She "did a lot of reading—her biggest interest"; she was always "fond of children and loved working with young people." She gave her daughter a lasting appreciation of art (Hayes's favorite artist was Monet). Diane, an artist, recalls visits to art museums when they lived in France and near Washington, D. C. Hayes also loved music, especially Chopin. And she continued to write: "A Memory Sketch" (1957); biographical material about her father for inclusion with his 1880s diaries and letters in the Edward Graham Hayes Papers at Tutt Library, Colorado College, Colorado Springs (1962); a collection of biographical sketches of her husband's family (late 1960s); a diary of her daughter's life as an air force wife in Guam (1970s); and an article, "Town in Early '20s Was Dignified, Not Dilapidated," for the *Virginia Gazette* (1976, later reprinted in "The Williamsburg 1944 and Before Reunion" issue of September 29 and 30, 1984).

When the family lived in Maryland, they sometimes visited Williamsburg. Over the years, Hayes kept in touch with Colonial Williamsburg officials and with the Goodwin family. She was particularly close to Goodwin's youngest son, Jack, with whom she and her family would dine when they came to Williamsburg. Members of the Goodwin family sent wedding presents to Diane when she married in 1971.

Hayes and Goddard moved to Boca Raton, Florida, in 1970. Her health had not been good, and they thought that the climate there would be beneficial. Diane says that her father's Florida ambition was to catch a sailfish, which he did, and to live to be 100, which he very nearly did. The couple was living in Boca Raton when Hayes died on June 25, 1984. She was buried on July 6, 1984, in Arlington National Cemetery.

Elizabeth Hayes was an extraordinary asset to Dr. Goodwin throughout her years as his secretary/assistant. She had the background and the ability to provide the kind of support he needed to execute his plans. Her graciousness and charm, competence and skill, energy, stamina, and dedication echoed Goodwin's own. In

1960, former Colonial Williamsburg President Kenneth Chorley wrote to Hayes about the death of John D. Rockefeller, Jr.: "I cannot begin to tell you what it means to me to have you say what you did in your letter about the restoration because you of all people shared more closely than anyone else with Dr. Goodwin his hopes and aspirations for the restoration."³⁰

Diane says that Hayes herself was "modest yet extremely proud of the work she had done in Williamsburg. She really loved history, and she saw the Restoration both as a challenge and a very important effort. She often said that, looking back over her life, she felt fortunate to have known three of the finest and most inspiring men—Edward Hayes, Dr. Goodwin, and George Goddard."

Goodwin acknowledged Hayes's worth many times, but most eloquently in a letter he gave her in October 1938: "My ministry in Bruton Parish can not close without the expression from my heart, which you have illumined in so many ways, of my appreciation for all you have done to help me here. You will never know the measure of help you have given or the measure of my gratitude. Always . . . your help has been unailing. . . . No person ever had a more loyal, a more faithful or a more helpful assistant."³¹

Robb remained a friend until Hayes's death and describes her as "wonderful to me as a child; a very interesting person, upbeat, artistic, very competent, precise, and particular about her work."

⁹ The reference to Mackie Lane's boardinghouse and all recollections of Elizabeth Hayes Goddard and George Goddard attributed to their daughter are from the author's interviews with Diane Goddard Bergh on April 5 and 10, 2001. The author thanks Mrs. Bergh for also providing access to her mother's personal papers.

¹⁰ Goddard, "Memory Sketch," 32.

¹¹ W.A.R. Goodwin to L. C. Smith Typewriter Company, October 11, 1924, W.A.R. Goodwin Personal Papers, CWF Archives. (Hereafter cited as Goodwin Papers.)

¹² Goddard, "Memory Sketch," 47.

¹³ Charles O. Heydt to W.A.R. Goodwin, December 1, 1927, Goodwin Papers.

¹⁴ John D. Rockefeller, Jr., to Elizabeth Hayes, September 22, 1939, Goddard Family Papers.

¹⁵ John D. Rockefeller, Jr., to Elizabeth Hayes, June 8, 1927, Goodwin Papers.

¹⁶ Elizabeth Hayes, "The Background and Beginnings of the Restoration of Colonial Williamsburg, Virginia," 1933, p. 88, CWF Archives.

¹⁷ "Address Delivered by Dr. W.A.R. Goodwin at the Citizens' Banquet, Williamsburg, Virginia, February 15, 1935," Goodwin Papers.

¹⁸ Elizabeth Hayes to Sally Melick, September 19, 1934, Goodwin Papers.

¹⁹ Elizabeth Hayes to Wm. A. R. Goodwin, Jr., May 5, 1932, Goodwin Papers.

²⁰ John D. Rockefeller, Jr., to Billy Goodwin, November 12, 1929, Goodwin Papers.

²¹ Elizabeth Hayes to W.A.R. Goodwin, circa April 12, 1937, Goodwin Papers.

²² W.A.R. Goodwin to Julia Russell, March 22, 1937, Goodwin Papers.

²³ "The George Wythe Cachet," Letter to August Dietz, Editor, from Elizabeth Hayes, Secretary, The George Wythe House, *The New Southern Philatelist* (October 1932).

²⁴ Elizabeth Hayes to W.A.R. Goodwin, June 21, 1938, Goodwin Papers.

²⁵ Elizabeth Hayes to W.A.R. Goodwin, March 1931, Goodwin Papers.

²⁶ Elizabeth Hayes to Howard and Bill Goodwin, December 9, 1937; Elizabeth Hayes to A. R. Hoxton, December 14, 1937; Elizabeth Hayes to Dr. James Smith, January 12, 1938, Goodwin Papers.

²⁷ Edward Hayes to W.A.R. Goodwin, June 26, 1922, Goodwin Papers.

²⁸ City of Williamsburg, Virginia, Will Book 4, Aug. 19, 1930 to June 12, 1940, 543, 545.

²⁹ George W. Goddard, *Overview: A Lifelong Adventure in Aerial Photography* (Garden City, N. Y., 1969), xi–xiii, 314, 333, 346, 387.

³⁰ Kenneth Chorley to Elizabeth Hayes Goddard, June 20, 1960, Correspondence with Colonial Williamsburg, Goddard Early Restoration Material.

³¹ Montgomery, *Link Among the Days*, 287–288.

¹ Dennis Montgomery, *A Link Among the Days* (Richmond, Va., 1998), 18.

² Ella Grigg to Elizabeth Hayes Goddard, February 6, 1957, "A Memory Sketch of Dr. W.A.R. Goodwin"—Correspondence and Notes, Mrs. George W. Goddard Early Restoration Material, 1925–73, Colonial Williamsburg Foundation Archives, Williamsburg, Va. (Hereafter cited as Goddard Early Restoration Material.)

³ Information about schools Hayes attended is from autobiographical notes prepared by Elizabeth Hayes Goddard for the Colonial Williamsburg Foundation Archives in 1958. Information about Edward Graham Hayes is from biographical material prepared by Elizabeth Hayes Goddard in 1962 for inclusion with the Edward Graham Hayes Papers, Tutt Library, Colorado College, Colorado Springs, Colo.

⁴ Elizabeth Hayes Goddard, "A Memory Sketch of Dr. W.A.R. Goodwin, 1921–1926," pp. 1–4, Oral History Collection, CWF Archives.

⁵ *Ibid.*, 15–16.

⁶ *Ibid.*, 24–25.

⁷ *Ibid.*, 29–31.

⁸ Author's interview with Frances Robb, March 26, 2001. Robb has a photograph of herself as a baby being held by Hayes who is standing in front of the Paradise House.



COOK'S CORNER

by Laura Arnold

Laura is a member of the Interpreter Planning Board.

The publication of *The Colonial Williamsburg Tavern Cookbook* celebrates the fiftieth anniversary of the Kings Arms Tavern and also coincides with the seventy-fifth anniversary of Colonial Williamsburg. This cookbook continues a tradition that began in 1938 with *The Williamsburg Art of Cookery* by Helen Duprey Bullock, a historian and archivist at Colonial Williamsburg between 1929 and 1939.

Mrs. Bullock inadvertently fell into the role of a food historian when she became fascinated by references to food and ingredients while researching architectural features of colonial kitchens. She chose recipes from an existing copy of *The Compleat Housewife, or Accomplish'd Gentle-woman's Companion* by Mrs. E. Smith, printed in Williamsburg in 1742 by William Parks, as the basis for her cookbook. Additional recipes from other eighteenth-century cookbooks and from surviving manuscript cookbooks of Virginia housewives were included in the final version.

Mrs. Bullock indicated which recipes had been tested in the kitchens of Colonial Williamsburg, but encouraged experienced cooks to try the "unproved" recipes. Because *The Williamsburg Art of Cookery* was printed in the same old-style Caslon type used by William Parks, using the recipes first required mastering the reading skill of substituting "s" when "f" (actually an extended "s") appeared within a word. Nevertheless, for many years this small-sized volume was considered the "bible" of Williamsburg foodways even after Mrs. Bullock turned her attention to the papers of Thomas Jefferson and ended her career as an architectural specialist at the National Trust for Historic Preservation.

In spite of its charm and popularity, home cooks found *The Williamsburg Art of Cookery* difficult to use. With the publication of *The Williamsburg Cookbook* in 1971, Colonial

Williamsburg provided a practical, appealing cookbook that used photographs and drawings to enhance a new collection of traditional and contemporary recipes. This cookbook was revised in 1975 and again in 1978 as its author, Letha Booth, responded to changing tastes and food preferences. Most of the recipes selected were for dishes popular in Colonial Williamsburg's taverns and restaurants where visitors sampled the traditional dishes. Like Mrs. Bullock who believed that history is more than political events, Mrs. Booth included a taste of social history in her descriptions of the foods chosen for her cookbook.

Favorite Meals from Williamsburg: A Menu Cookbook was published in 1982 and introduced a format that grouped recipes by function rather than food groups. The book is divided into four sections: "Breakfast and Brunch Menus," "Luncheon Menus," "Dinner Menus," and "Holiday Menus." Author Charlotte Snyder Turgeon used few of the recipes found in the earlier Colonial Williamsburg cookbooks, retaining only the most popular of the traditional recipes. *Favorite Meals from Williamsburg* provided a 1980s perspective on food preferences without sacrificing the historical perspective of dining as a source of Virginia hospitality. Colonial travelers often found that hospitality in private homes while today's visitors look to Colonial Williamsburg's restaurants to give them a taste of the past.

John Gonzales, the author of the newest cookbook, lived in the Historic Area as a child. He combined that early exposure to colonial cooking with his expertise as a graduate of the Culinary Institute of America and his experience as the former executive chef of the taverns of Colonial Williamsburg to produce a cookbook that brings the preparation of traditional foods into the twenty-first century. Gonzales and his editor, Charles Pierce, have created a cookbook that is immediately appealing, because they recognize that busy cooks want recipes that are easy to follow using ingredients that are readily available. The format of the book subtly mixes histor-

ical facts and definitions of eighteenth-century food terms with recipes that are illustrated with outstanding photography. Gonzales, who continues to serve as a consultant to the Foundation, has said that the goal of *The Colonial Williamsburg Tavern Cookbook* is to "enable home cooks to relive the great American culinary tradition—the ultimate in comfort food." Initial response to the publication of this latest cookbook from Colonial Williamsburg leaves little doubt that his goal will be reached. This is a cookbook that will be used and treasured by satisfied cooks long after the anniversary celebrations have ended.

The following recipes for Sally Lunn, a favorite bread served in the taverns of Colonial Williamsburg, offer a contrast between eighteenth-century and twenty-first-century baking techniques.



Sally Lunn from *The Williamsburg Art of Cookery*

Beat four Eggs well; then melt a large Tablespoonful of Butter, put it in a Teacup of warm Water, and pour it to the Eggs with a Teaspoon of Salt and a Teacup of Yeast (this means Potato Yeast); beat in a Quart of Flour making the Batter stiff enough for a Spoon to stand in. Put it to rise before the Fire the Night before. Beat it over in the Morning, greafe your Cake-mould and put it in Time enough to rise before baking. Should you want it for Supper, make it up at 10:00 o'Clock in the Morning in the Winter and 12: o'Clock in the Summer. (Recipe, circa 1770, of Governor Spotswood's Granddaughter.)

Sally Lunn from *The Colonial Williamsburg Tavern Cookbook*

1 cup milk	2 teaspoons salt
½ cup vegetable shortening	2 (2¼ teaspoon) packages active dry yeast
4 cups flour, divided	
½ cup sugar	3 large eggs

In a small saucepan, combine the milk, shortening, and ½ cup water. Warm over medium-low heat until a thermometer reaches 120° F. (The shortening does not need to melt.)

In a large bowl, blend 1½ cups of flour with the sugar, salt, and yeast. Blend the warm liquids into the flour mixture. Beat with an electric mixer at medium speed for 2 minutes. Add the remaining flour and eggs. Mix well. The batter will be thick, but not stiff. Cover and let the dough rise in a warm, draft-free spot (75–85° F) until doubled in bulk, about 1¼ hours.

Grease a 10-inch tube or Bundt pan. Beat the dough down with a spatula or electric mixer set on low speed. Turn into the prepared pan, cover, and let rise in a warm spot until almost doubled in bulk, about 30 minutes.

Preheat the oven to 350° F. Bake for 40–50 minutes, or until golden brown. Run a knife around the center and outer edges of the bread. Turn out onto a wire rack to cool.



The reconstructed interior of the Wren Building is supported by a concrete-and-steel framing system, seen here in a progress photograph taken on the second floor of the main block.

The Sir Christopher Wren Building: A Historic Restoration

by Louise Lambert Kale

Louise is director of the Historic Campus at the College of William and Mary.

Herbert S. Cleverdon, structural engineer for the restoration of the Sir Christopher Wren Building, prefaced his report, "Structural Features in the Restoration of the Wren Building" (circa 1933), with the following observation:

Seldom does an engineer have the unique experience to be retained on a project where the economical design of the structural framing of a building is so subordinated to sentiment and history as was the case in the restoration of the Main Building of William and Mary College, called the Wren Building. . . . The reason the building has a greater interest from an engineering point of view than any other structure restored in this unique project, is that it has been in use from the time it was built.

A historic monument almost from the moment it was constructed, the main building at the College of William and Mary has borne wit-

ness time and again to disaster and recovery from disaster, surviving today as the flagship academic building of a modern university campus.

The fact that the Wren Building would continue to be used for many of the purposes for which it was originally built, rather than exclusively as an exhibition building, shaped the philosophy underlying the 1928-31 restoration as well as the preservation philosophy developed for the 1999-2000 renewal and replacement project. An equally important consideration in both of these interventions was the sentiment attached to the historic brick walls. After each of three catastrophic fires, the College had chosen to rebuild the structure, incorporating in each building campaign what remained of the original brick walls. The desire to salvage the walls a fourth time was a critical factor in the engineering of the twentieth-century restoration, and remains a fundamental preservation goal to this day.

Renaissance

Just as the choice of Middle Plantation in November 1693 as the site for the colony's new college preceded the founding of Williamsburg by several years, so too did the plan to "restore" the Wren Building precede the Rockefeller Restoration of colonial Williamsburg. As early as 1920, the College's board of visitors had approved a fund-raising campaign to establish a \$660,000 endowment for support of academic programs and to raise \$780,000 for capital projects. First on the list was the "restoration of college building according to original plans of Sir Christopher Wren," an undertaking that was expected to cost \$100,000. (The "original plans" by Wren, if they ever existed, have never been found.) Three years later, College President J.A.C. Chandler offered the Reverend W.A.R. Goodwin a position at William and Mary as director of the endowment campaign and professor of biblical literature and religion. Goodwin immediately produced a forty-eight-page booklet, *The Romance and Renaissance of the College of William and Mary in Virginia*, which outlined the College's most pressing needs, chief among them the restoration of the main building. With a revised price tag of \$200,000, the proposal included making the building "absolutely fireproof."

The College's desire to render its main building invulnerable to the threat of fire was understandable. Three times fire had raged through the structure—in 1705, 1859, and 1862—each time destroying the interior, but sparing the thick exterior masonry walls. It would be difficult to overstate the impact that "the old enemy fire" had on William and Mary's struggle to survive in the early-eighteenth and mid-nineteenth centuries. At the same time, however, fire forced renovation. With each conflagration and recovery, the building was modified—both its exterior appearance and its interior arrangements—to accommodate the changing needs of a changing institution.

Recovery

Construction of the College began in 1695, and by 1699 the east block and north wing of a planned quadrangular structure had been built. This first building housed students and contained classrooms, the great hall for meals and general use, a library, faculty room, and living quarters for the president and masters; a kitchen and servants' rooms were located in the cellar. In 1705, after an occupancy that had lasted no longer than the period of construction, the building was gutted by fire.

Encouraged by Queen Anne's promise of fi-

ancial support, the College trustees decided to rebuild the structure, reusing the original brick walls in the reconstruction. William Byrd II, who recorded his fellow-trustees' action in an August 4, 1709, diary entry, favored new construction in another location, but it seems likely that the majority of the trustees were not able to overlook the economy of reusing the surviving walls. Hugh Jones, professor of mathematics and natural philosophy at the College from 1717 to 1721, wrote in *The Present State of Virginia* (1724) that "This College, Phoenix-like, as the City of London, revived and improved out of its own Ruins." The reconstructed building, "nicely contrived, altered and adorned by the ingenious Direction of Governor Spotswood," according to Jones, was to stand, with the addition of the south (chapel) wing in 1732 and other modifications, until the mid-nineteenth century.

One of those modifications was driven by the College's changing needs. By the 1830s, more space was required for academic activities. The great hall, which had not been used as a refectory since 1779, was subdivided into two floors, with the chemistry laboratory located on the first and the library on the second. The attic above, used for student rooms, was dubbed "Nova Scotia," presumably because it was cold and dark in the winter months.

On February 8, 1859, fire swept through the building for a second time, and in a response that was to become discouragingly familiar, the College mobilized for recovery. The faculty minutes from March of that year record the decision of the board of visitors and the faculty and president to reuse the by-now historic brick walls "on the ground of strength[,] economy & dispatch." The minutes noted that "Every bricklayer who has seen the old walls has expressed the opinion that it would be wasteful extravagance to pull them down, and build new ones." On April 6, the *Weekly Gazette and Eastern Virginia Advertiser* reported that it was "fortunate indeed . . . that the flames did not so far impair the strength of any of the out-side walls as to render them unfit for use, hence, the identity of the old building will be preserved, and thus not a single hallowed association of the past lost to old William and Mary. The effect of the fire will be only to make the appliances of the College adequate to the demands of the day." The voice of sentiment was added to the more pragmatic voice of the faculty.

The reconstruction that followed the 1859 fire brought about a dramatic change in the appearance of the building, both outside and in, with twin Italianate towers—one an observa-



In 1705, 1859, and 1862, catastrophic fires left the College's main building a burnt-out shell. This water-color documents the aftermath of the 1859 fire.

tory, the other a bell tower—adorning the east facade. Shortly after the fire, the College had purchased the “College Hotel,” a structure directly across what is now Jamestown Road from the Brafferton, to house and board the students left homeless when their dormitory rooms in the Wren Building were destroyed. The College Hotel continued in use as a dormitory and dining hall well into the twentieth century, and the Wren Building, with a revised floor plan, was devoted to academic functions, providing classrooms, library, and faculty offices.

Recovery from the next fire—set by Union soldiers in 1862—was slow. For five years, the building had remained a burnt-out shell, but finally, as the College struggled to reestablish itself after the Civil War, the structure was rebuilt, and once more the old walls were recycled. A report to the board of visitors by College President Benjamin Stoddert Ewell (July 5, 1865) included the unlikely assertion that “The walls of the College building are apparently in as good condition as they were after the fire of 1859; in fact are less warped and cracked.” The *Norfolk Journal* (January 20, 1868) declared that “the new plan . . . while founded on the strictest economy, will present a fairer and more imposing, and, we may add, a more convenient structure than the one recently destroyed.”

This, then, was the Wren Building on the eve of its restoration. The College's three eigh-

teenth-century buildings—Wren Building, Brafferton, and President's House—and their dependencies had constituted William and Mary's entire physical plant for the first 150 years of its existence. The College, in fact, would not construct another classroom building until the first decade of the twentieth century. The static condition of the campus for so many years provides striking evidence of the College's almost continuous struggle to survive from 1780, when the capital of Virginia was relocated to Richmond, until the early twentieth century.

By the 1920s, William and Mary's revival was well under way. The College had “given itself” to the state in 1906 and was benefiting from the resulting financial support. In 1918, with the admission of women, William and Mary became Virginia's first public coeducational college. By the 1920s, additional dormitories and classroom buildings were needed to support growing enrollments, and this practical reality would be an important factor in decisions made concerning the restoration of the Wren Building.

Restoration

The early days of the project were marked by debate concerning which form of the college building the restoration should seek to replicate. An even more fundamental issue was whether the design goal should be historical accuracy—the position held by the Restoration's

Architects Advisory Committee and Perry, Shaw and Hepburn, the project architects—or an “improvement” in appearance—the preference of the Virginia Arts Commission, which represented the state and had approval authority over the design. The conflict was ultimately resolved in favor of historical accuracy, and the decision was made to restore the building to its second-form appearance as it existed after 1732 when the chapel wing was constructed. Visual sources for the colonial appearance of the building, which guided the early stages of design, included the depiction of the east facade in a portrait of the Reverend James Blair and a daguerreotype taken just a few years before the 1859 fire. Earl Gregg Swem, William and Mary librarian, supported the efforts of the Restoration architects with a compilation of documentary references, “Some Notes on the Four Forms of the Oldest Building of William and Mary College” (published in the *William and Mary College Quarterly Historical Magazine*, 2nd ser. 8 [1928]: 217–307).

For the fourth time, the historic exterior brick walls would be preserved and reused. The demolition phase of the project eliminated almost all postcolonial building fabric, stripping the structure down to the exterior walls, a few partition walls in the cellar, and the north and south walls of the center passage on the first floor. Weakened with age and warped by thermal trauma, the exterior walls were strengthened and consolidated by the application of Gunitite, a sprayed cementitious material, on the interior face. Gunitite was also used as a waterproofing agent on the exterior subgrade face of the foundation walls. A concrete-and-steel framing system was devised to support the reconstructed interior and relieve the old walls of their load-

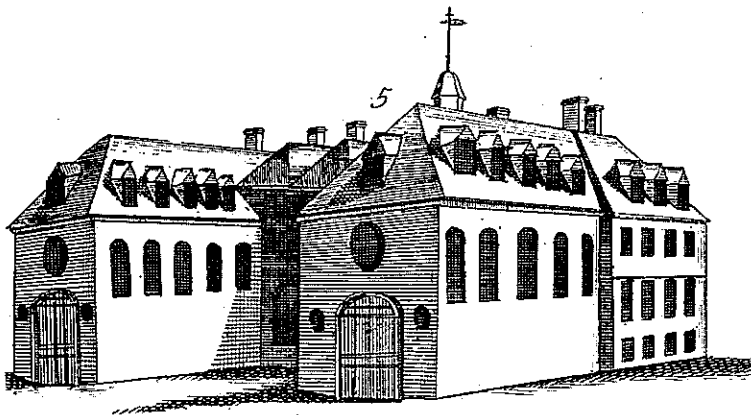
bearing responsibilities. Sections of the exterior walls that had been demolished in earlier renovations were rebuilt with custom-made brick.

At the beginning of the project, Perry, Shaw and Hepburn had been stymied in their design of the reconstructed roof on the west side of the building. All architectural evidence for the colonial appearance of the rear roof had been consumed in the flames of the 1859 fire, and there were no pictorial sources for the west side of the college until the dramatic discovery of a copper plate in the Bodleian Library at Oxford by Mary F. Goodwin and Kate Cannon, researchers for the Restoration. The Bodleian Plate proved to be a virtual Rosetta stone for the restoration of the Wren Building, providing critical information on the appearance of the south and west sides of the building, including the small hipped roofs that cover the rear of the main block. The copper plate came to light in December 1929, just as contractors were preparing to frame the rear roof, and was cause for a stop order in construction to allow the project architects to redesign the roof.

The reconstructed plan of the first and second floors was based on remaining foundations, archaeological evidence, and a drawing of the first floor produced by Thomas Jefferson in 1771–72 as part of his unrealized plan for expanding the building (Huntington Library, San Marino, California, HM 9367). Recognizing that the restored structure would need to be used by the College as a classroom building, Perry, Shaw and Hepburn modified the eighteenth-century floor plan in the interest of convenience and safety. Stairhalls (which function as fire exits) were added at the north and south ends of the piazza, a sacristy was provided for the chapel, a small stair was deleted from the southeast corner of the great hall, and

the entrance to that room was relocated from the north side of the fireplace to the south to permit construction of a cellar staircase. The reconstructed third floor was arranged for the convenience of the faculty whose offices would occupy that space.

There is no pictorial evidence—and scant documentary evidence—for the appearance of the interior of the Wren Building during the colonial period.



The Bodleian Plate provided the Restoration architects with critical information on the appearance of the Wren Building from the west.

Perry, Shaw and Hepburn filled in the considerable gaps with an elaborate composite of architectural details collected from English buildings designed by Sir Christopher Wren and from colonial Virginia structures. The result is a Colonial Revival interior, which, in its detail, may bear slight resemblance to the original, but which documents an important moment in the historic preservation movement in the United States as well as a critical early stage of the Williamsburg Restoration project.

For more than two centuries, the Wren Building had been the College's workhorse, serving as the main (and often only) classroom building as well as, at various times, a dining hall (1700–79), dormitory (1700–1859), chapel, and auditorium. With the Rockefeller Restoration, the building was fitted to continue in use as a classroom facility, while simultaneously taking on a new, more public role in the life of the College and of the town. From the beginning, the Wren Building had been a Williamsburg landmark. It had always received its share of visitors, and few descriptions of the town in the eighteenth and nineteenth centuries failed to include a description of the College's main building—with reviews ranging from Hugh Jones's "beautiful and commodious" to Thomas Jefferson's "rude, mis-shapen pile." When it reopened in 1931, however, the Wren Building took its place as the westernmost exhibition building in the emerging Historic Area and became a heritage tourism site. Student tour guides and tourists took their places alongside professors and students attending classes. In 1962, the Wren Building was designated a National Historic Landmark.

A revision of the restoration of the exhibition room interiors was undertaken in 1967 by the Colonial Williamsburg Foundation. Fireplaces in exhibition rooms (except the great hall) were rebuilt with rounded fire backs replacing the splayed jambs of the 1930 restoration. Desks for the scholars, master, and ushers were reconstructed in the Grammar School, based on relevant precedents in England, and reproduction lighting fixtures were installed. At this time, the building was air conditioned so that antiques from the Foundation's collections could be used in the exhibition rooms. In 1970, what was to become one of the building's greatest assets—a mid-eighteenth-century English chamber organ—was lent to the College by the Foundation and installed in the chapel.

Renewal

The most recent chapter in the architectural history of the College's main building has just

been completed. In 1999, the Wren Building was closed for a fifteen-month renewal project that replaced the structure's antiquated mechanical, electrical, and plumbing systems, and added state-of-the-art safety features, including concealed smoke detectors, emergency lights, and fire sprinklers. Funded entirely by private donations and foundation grants, the \$4 million project prepared the Wren Building for its fourth century of service to the College and the town.

The joint stewardship of the Wren Building, which began in the 1920s and has extended across three-quarters of a century, was carried forward into the 1999–2000 renewal. While this intervention was undertaken by the College's capital outlay department, the Colonial Williamsburg Foundation fully supported the effort, offering expert consultation at every stage of the project. Foundation architects and engineers, conservators, and craftsmen participated in virtually every aspect of the design and construction of the renewal, making an important contribution to the successful outcome of the project. The most striking manifestation of this support can be seen in the chapel, where the antique chandelier and organ—both on loan from the Colonial Williamsburg Foundation—have recently been reinstalled following conservation treatment that was funded jointly by the College and the Foundation. Design services for the new wrought-iron railing that replaced the brass curtain rod on the chapel gallery were donated by Foundation architectural historians, and the railing was fabricated and installed by Colonial Williamsburg craftsmen.

The chapel railing, which was added in the interest of safety, is one of the few visible changes made during the renewal. While some of the design decisions made during the 1928–31 restoration could have been modified in the light of more recent scholarship, this project did not seek to revise the restoration. The preservation philosophy that guided the project architects states, "the restoration itself has acquired significance of its own. As the first major structure in Williamsburg to be restored by John D. Rockefeller, Jr., the Wren Building was, as one author has put it, a 'training ground' for the architectural staff. This project will respect the decisions made during the restoration and, furthermore, will seek to preserve the building's historic patina."

Renewed for its fourth century, the Wren Building provides a powerful testimonial to the seventy-five-year shared history of the College and the Colonial Williamsburg Foundation.



The Bothy's Mould

by Terry Yemm

Terry, a longtime gardener, is a historical interpreter in the Department of Historic Sites and a member of the Interpreter planning board.

As he relates in the biographical essay below, Justus B. Brouwers came to Williamsburg, Virginia, on October 20, 1928. He arrived here to assume the responsibilities of landscape superintendent for the Restoration project under the direction of Arthur Shurcliff, consulting landscape architect. Brouwers continued to oversee the acquisition and installation of the plant materials used by Colonial Williamsburg until his retirement in 1950. Shurcliff wrote in a 1933 memorandum to Colonial Williamsburg Vice President Kenneth Chorley, "As I said at our meeting in New York and have oftentimes remarked to the Architects, a large amount of the credit for the landscape work in Williamsburg which has come to me really belongs to Mr. Brouwers." A view of the history of professional gardening in the early twentieth century, as well as an insight into the beginning of Colonial Williamsburg restoration, is contained in Brouwers's account of how he came to be in Williamsburg.

June 24, 1933

Kenneth Chorley, Esq.,
c/o Colonel Arthur Woods,
61 Broadway, Room 2601,
New York City, N. Y.

Dear Mr. Chorley:

I have received your letter of June 16th in which you refer to our conversation in New York in Mr. J. O. Brown's office when we discussed Mr. Brouwers. Following your request I give you below the information I have regarding Mr. Brouwers, as far as my office records show after the lapse of nearly four years.

1. When the question of a gardener came up I made a careful search around Boston, going to the head gardeners of a good many large places to see if they could recommend a man of wide experience, especially in handling plants and labor in the South. After many conferences and much correspondence I nar-

rowed a large group of promising men down to five. These men came to my office several times and I looked over their written recommendations and then wrote or telephoned these previous employers. Finally the group came down to three and among them was Mr. Brouwers. I then sat in with these three men at special conferences and asked each one in succession some difficult questions regarding the handling of plants, especially Box and Southern material, and then discussed his answers in his presence with the other men. He was also exceedingly alert, always came to his appointments on the dot of time, and I found his record of health, honesty and initiative was perfect. I had a long talk with his then employer, who is nurseryman in Connecticut. This man said he would be very sorry to lose Mr. Brouwers on account of his unusual knowledge of plants, his skill in meeting clients, and the fact that he had a way of making his plants live. He confirmed the other information I had regarding his honesty, physical strength, and his loyalty. I also found his family relations ideal and, as you know, we decided to employ him.

During this time of inquiry a great number of written "recommendations" came in from all the men. These were returned to the men as precious documents which they wished to keep personally.

2. As I said at our meeting in New York and have oftentimes remarked to the Architects, a large amount of the credit for the landscape work in Williamsburg which has come to me really belongs to Mr. Brouwers. I have never seen a man with such indefatigable energy in searching for plant material and for willingness to work day after day and week after week, long hours overtime, without grumbling, to see that the plants are properly dug, transported and planted. His botanic knowledge of trees, shrubbery and flowers and their actual handling has been of the greatest aid to me and has enabled us to make our plant identifications and decisions on the ground without delays. Dr. Corville commented on Mr. Brouwers' unusual knowledge of some of the little-known wild kinds with which many botanists and most gardeners are unfamiliar.
3. Copy of my letter to you of October 2, 1929, attached, in which I list five of the places on which he was employed and my examination of these references.

4. Copy of my letter to Mr. Brouwers of October 21, 1929, in which I arranged for his employment.
5. A copy of Mr. Brouwers' statement regarding himself. I wrote him for a statement immediately on hearing from you.

Yours very truly,
(Signed) Arthur A. Shurcliff

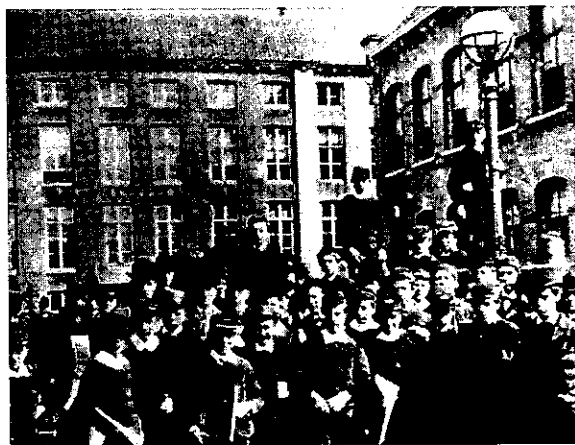
P. S. C. H. Sierman of Hartford (of whom Mr. Brouwers says, "I do not have to relate here about this job as Mr. Shurcliff knows all about this") is one of the largest nurseryman there who also does planting on contract. He has done work for me both in Hartford and throughout Connecticut, and I have advised clients of mine to go to him.

June 21, 1933

Mr. A. A. Shurcliff
11 Beacon St.,
Boston, Mass.
My dear Mr. Shurcliff:

In reply to your letter of recent date may I say that I was born in 1885. My father was an expert agricultural gentleman the likes of which you find in the old countries. At the age of 5 years I went to school and at 12 I was admitted to the high school and followed this up with a "Landboerschool" [Shurcliff's secretary misspelled "Landbouwschool"] that is an agricultural school in Holland. Father had a large place and he took particular pleasure in raising all kinds of fruits on walls; had a large flower and vegetable garden with a well landscaped outlay around the large brick house. Father taught me more how and when to plant and the general care of vegetables, shrubs and flowers than I could learn in school. My spare time was spent in and around his place and an uncle of mine who had a nursery and raised ornamentals, fruit trees, etc. After I got out of school I went on several trips to England and made myself acquainted with the methods of the general nursery men there and bulb farms. As I was too young at that time to make any wages, which is seldom paid to any boy after he leaves school, I drifted here and there and picked up all I could from several of the biggest in the business at that time. I visited as far as I can remember Waltham Cross near London; remember a man by the name of Mr. Larson at Waltham Abbe who had at that time a fine nursery. Also I re-

member a Mr. Cross at Wisbeck who had a wonderful bulb farm and who had at the time some beautiful Spanish Irises, Tulips, etc. Work those days was scarce and hard to find. I went to Boscoop, Holland and visited several large firms there and was very much interested in Felis and Dykhuis Nursery where they raise Box bushes by the acre in any form you may desire. Whenever I came back home I spent the best part of my time in a Botanical Garden where they raised everything you could imagine. By that time I was offered a job as overseer on a large plantation on the Island of Java but my folks discouraged me in that venture. Then I made up my mind against my father's wishes to come to America. I came here in 1905 and I visited several places and finally found temporary employment on a place in the Oak Hill section as gardener. I think his name was Mr. Appleton. By early fall I got the road and found work for a



Landsbouwschool. Courtesy, Wageningen University Library, Special Collections.

Mr. Smith in Newton Center who had a place there and also in Worcester, Mass. Then I got employment for Mrs. L. Wade in Newton Center as head gardener on her estate. She sold out the following year and I went home for a visit and came back to start on her new place and I worked there for four years as Supt. I left there and went in business for myself in Needham, Mass. I married in the meantime and took care of several small properties in Wellesley Hills and started a small nursery. Mrs. Brouwers got sick and we struggled along for I guess 3 years when Mr. B. Blake of Auburndale came to see me and offered me his job as Supt. on his mother's large show place. We had a large force of men as this place was very extensive. Here I stayed 4 yrs. and was the first man who ever stayed that long as this place had a bad reputation in the Reg-

istry Offices. From there I went to work for Dr. F. B. Lund of Scituate as head gardener. Here I stayed 3 yrs. or so and left for Virginia to take up the position offered me by Mr. C. A. Becker of Billerica, Mass., and Damascus, Va. I had known Mr. Becker quite some time and he had asked me several times before if I would not go, but not knowing Va., I always said no. This time he came and visited me and he insisted that I should go there and see for myself and he would gladly pay all the expenses. We both loved flowers and native material and enjoyed the same things so much that I hired out to him after making the trip. We started a nursery to beautify his place; he had large greenhouses, etc. Here it was that I started some experiments with Box bushes that proved successful, also did I get acquainted with all the wild native shrubs, trees, wild flowers, etc., so plentiful in this section. Here I moved large quantities of native trees, shrubs, etc., and learned considerable about the best time to plant and how to handle them after moving. I experimented a good deal with the best ways in moving trees, etc. and worked out a superior way in the general handling. Here I decided to take a Landscape course and studied hard for a year in all my spare time and finally got my diploma of the National Landscape School of Des Moines, Ia. I stayed there until the sudden death of Mr. Becker and afterwards closed the place up for Mrs. Becker who went to live with her mother in Billerica, Mass. Then I got a job as a Landscape Gardener for a Mr. Littleton of Aldie, Va., a very eccentric man and found out soon that he was impossible. He forbade my daughter to wear a Girl Scout suit on his premises, etc. Well, life was just one disappointment after another.

Mrs. Brouwers got ill again, was operated on twice; then we had to move to Louisville, Ky., as I had a position offered there as Supt., on the large estate of R. B. Hickman. This place had been closed some time and the greenhouses were in terrible shape. After cleaning the greenhouses of all insect pests, etc., and having the whole estate a credit to any man, Mrs. Brouwers collapsed completely and on the Dr.'s advice to leave that section as it was very bad for Mrs. Brouwers' general health, I took up the position with Mr. C. T. Burroughs of Norfolk, Va., as Landscape Gardener on his estate. Before I left, Mr. Hickman came down all the way from Toronto, Canada, where he also had a large estate, and expressed his deepest sympathy at our leaving and thanked me for the good work done in such a short time. On Mr. Burroughs' estate we had a greenhouse and started a nursery with all the unheard of material that we could buy to beautify his estate. Here I had unlimited time to experiment with all the evergreens and rare deciduous shrubs and trees that could possibly be grown in this section. Here we had thousands of bulbs of all kinds and here I moved the first large live oaks successfully also large hollies, Bays and lots of other native material which could not be moved successfully according to nurserymen at large. Here also I perfected again the crating and burlapping devices and seldom lost a tree or shrub. For 3 yrs. I experimented with more rare material than perhaps any one nurseryman to my knowledge. It was here I discovered that all blights on tomatoes and most other plants can be controlled by moisture. As I made a life habit of doing the most exact work myself I never would let anyone water the plants under glass as I had started so many ex-

periments and as long as I was there for 3 yrs. winter and summer I never missed watering all the plants. I left here for several reasons, first of all the place was too lonely for Mrs. Brouwers and daughter, second Mr. Burroughs would not give me enough work to do in my line as we had outlined at hiring time, and as he said, "Well it suited him and it ought to suit me." Well it did not, I wanted more action

Topiary Boxwood in Felix and Dykhuis' Nurseries. Courtesy, Wageningen University Library, Special Collections.



and as I was not on too good terms with his farm foreman who happened to be the only neighbors in sight, we thought the best way was to move. Mr. Burroughs wished me good luck on leaving and we are on the best of terms now. He calls me up quite often on matters pertaining to his estate and I have made several trips down there to help him out with his various problems. I am just as much now interested in his trees as I was when working for him, although it costs me around 4 dollars a trip. But it costs him nothing and as long as I stay in this section he can have my advice free of charge as I know he appreciates it. From there I went to Hartford, Conn., and was Landscape Supt., for Mr. Sierman who had a large nursery and landscape business. I do not have to relate here about this job as Mr. Shurcliff knows all about this. I left there on Oct. 18, 1929 and started work for the Restoration on Oct. 20, leaving my family behind as there was not a house to be gotten for love nor money in Williamsburg. The difficulties I encountered since tackling this job in organizing green crews to dig, crate, and burlap all kinds of trees, move, plant and care for them, you know enough. The hardships some of us

went through working night and day while bringing in large trees. The things I accomplished here were: The saving of the Paradise Box—from the dreaded Nectria Canker; the eradication of all Volatelli buxi by lime and sulphur spray; the successful moving of practically all native large trees, etc.

I have tried hard to please every one connected with the Restoration. I have cheerfully given my time Sundays, Mondays, and holidays. Night and day I have been on the job. Missed only three days in nearly 4 yrs. on account of tonsil trouble.

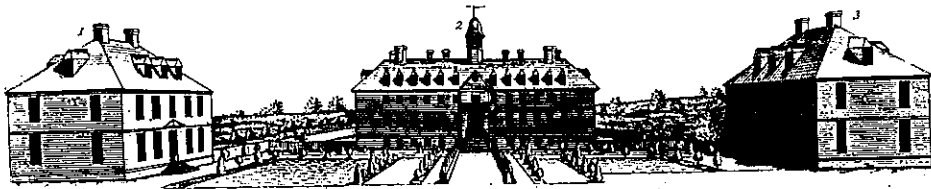
It has been a pleasure to work for you and nothing would please me more than to see the project completed.

Hope this gives you the needed information. I remain

Yours very truly,
(Signed) J. B. BROUWERS

P. S. This letter has been delayed considerable, for 2 nights I had to work until 1 and 2 in the morning as our water outfits broke down and everything is very dry around here.

Did you know?



The Bodleian Library at Oxford University is entitled to a free copy of all books printed in England. This privilege dates to the seventeenth century by an agreement with the Stationers Company in 1610 and by the Press Licensing Act of 1662. Today the library's printed collection numbers close to five million titles. According to David G. Vaisey, librarian emeritus and a close friend of Colonial Williamsburg, the only object deaccessioned from the library is the Bodleian Plate, presented to Colonial Williamsburg in 1938. Discovery of a print made from this copperplate engraving assisted Foundation architects in the reconstruction of the Governor's Palace and the Capitol, and in the restoration of the Wren Building at the College of William and Mary.

Submitted by Susan Berg, formerly director of the John D. Rockefeller, Jr. Library, and currently vice president and director of libraries at the Mariner's Museum.

A Brief History of Time (At Least Our Version of It!)

by Noel Poirier

Noel, a member of the Interpreter planning board, is a journeyman carpenter in Rural Trades. The information for this essay is taken from *Chronological Development: Historic Trades*, a timeline created by Diane Hudgins of the Department of Historic Trades.

The Historic Trades Department has existed, in one form or another, for seventy-two of the Colonial Williamsburg Foundation's seventy-five years. It has, virtually since Colonial Williamsburg's inception, been tirelessly working at the preservation and presentation of the processes and history of those trades practiced in Williamsburg during the colonial period. The origin of the modern Historic Trades program has been attributed to the Foundation's purchase of its first carriage in 1929. Six years later the Foundation acquired a second carriage and undertook the restoration of both for public use.

In 1936, Colonial Williamsburg signed an agreement with Williamsburg Craftsmen, Inc., to begin developing an active trades program that would preserve the mechanical arts of the eighteenth century. Williamsburg Craftsmen, Inc., stated that preservation of the handicrafts of the eighteenth century was integral to the restoration of the city itself. The subsequent years before 1940 saw the opening of the Craft House, creation of a cabinet shop (by Kittinger Furniture) at the Ayscough Shop, a blacksmith's shop at the Deane Forge (by Boone Forge), and a pewter shop at the Margaret Hunter Shop.



Noel Poirier at work.

The above trades, as well as bootmaking, candlemaking, spinning and weaving, and wig-making, were incorporated into the Curators Department in 1939, with James L. Cogar as the director. Between 1939 and 1948, there were a number of additions to the program. The spinning and weaving program was placed at the Craft House, while candlemaking was performed at the Palace Scullery. Under the new organization, outside firms no longer operated the blacksmith shop at the Deane site and the cabinet shop at the Ayscough. The year 1940 witnessed the establishment of the barber and peruke maker at the Prentis Store, spinning and weaving's move to the Wythe South Office, and the boot shop's opening in the Repiton. During World War II, a number of sites were closed, including some of the trade shops.

The war's end saw the reopening of the trade shops and, in 1948, the program was incorporated into the Foundation's Department of Interpretation, with Edward P. Alexander as director. Later that year, Historic Trades (then known as Craft Shops) received a new director in the person of Minor Wine Thomas. In the years between 1948 and 1953, the program continued to expand with the addition of new trades. The printing office opened in the Prentis Store in July 1950, and that October the apothecary opened in the Pasteur-Galt Shop. During the same period, Colonial Williamsburg embarked on its first attempt to construct a coach.

Williamsburg Craftsmen, Incorporated

Announces the Opening of

<p>The Craft House Near Williamsburg Inn</p> <p style="text-align: center;">☐</p> <p>Ayscough's Shop South of the Capital</p>	<p>The Sign of the Golden Ball Near the Raleigh Tavern</p> <p style="text-align: center;">☐</p> <p>The Dean Smithy On Prince George Street</p>
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Monday, October 18, 1937

After October 18th these buildings will be open to the public without an admission fee. The hours at the Craft House will be—week days from 9 A. M. to 9 P. M.; on Sundays 1 P. M. to 9 P. M. The Craft Shops will be open during the same hours—week days and Sundays—as the Exhibition Buildings.

On Sundays no sales will be made at the Craft House and the Craft Shops will be open only as Exhibition Buildings.

Historic Trades found itself a part of the Foundation's Division of Presentation in 1953. That same year saw the addition of yet another trade when the bookbinder shop opened in the Prentis Store. Three years later the millinery shop opened at the Margaret Hunter Shop, and the James Craig Silversmith Shop opened a year later. In 1956, William D. Geiger was appointed director of Craft Shops, the same year that the Lanthorn Tour program of trade shops began. In 1957, Robertson's Windmill opened to the public on North England Street.

A landmark event in the history of the Historic Trades program occurred in May 1958. The movement of the Printing Office and Bindery to an original location marked the beginnings of an effort to place trade shops on appropriate sites. The decade that followed saw the opening of the cabinet shop at the Anthony Hay site (1966), the harness/saddler at the Elkanah Deane site (1966), and the foundry at the James Geddy site (1968). Those ten years also witnessed the addition of more trades to the program, including gunsmithing, basket-making, coopering, and papermaking.

The decade of the seventies began with the appointment of Earl Soles, Jr., as director of Craft Shops. During the first half of that decade, musical instrument making was added

to the repertoire of the Cabinet Shop; the Public Magazine and Coach and Livestock were integrated into the program; and the first wheelwright was employed. These five years were also the first effort to separate the sales of Historic Trades-produced products from the shop environments themselves. The Trades program continued to expand throughout the second half of the 1970s. It offered workshops at the Williamsburg Lodge, began the Historic Foodways program (part of Domestic Crafts at the time), and experimented with the Historic Building Trades program.

As the seventies rolled into the eighties, Historic Trades continued to demonstrate a willingness to experiment with new programs and interpretations. The carpenters' shop (called housewrights at the time) opened in the spring of 1980, and the Wythe and Palace Kitchens, candlemaking, spinning and weaving, and basket-making were all incorporated into the Domestic Crafts program. The separation of sales responsibilities from Historic Trades continued throughout the early 1980s with the transfer of sales to the Foundation's Products Division. Historic Trades' Agricultural program began during the first half of the decade, as did the reproduction of the fire engine and the formation of the Fashion Textiles program (including the millinery, wig-

Did You Know?

The landau, a crane neck, elaborately decorated carriage, was built in 1960 to be used by dignitaries during official visits to Colonial Williamsburg. The design of a landau, with its folded back heads, allows special visitors to view the town as they ride in the carriage and to be seen by the public. Sixty-four foreign and American heads of state or other prominent dignitaries have ridden in this vehicle since July 1961. Vice President and Mrs. Chen Chang of the Republic of China were the first guests to ride in the carriage, which was reproduced to the appearance of a 1775 landau.

Special thanks to Richard Nichol, director of coach and livestock, for this information.

Prime Minister Nakasone and staff at the 1983 Economic Summit.



makers, and spinning and weaving). The Agricultural program continued at Carter's Grove with the construction of the tobacco barn by Historic Trades' carpenters in 1983.

Three years later, in May 1986, another highpoint in the history of the Historic Trades program occurred. The James Anderson Blacksmith Shop, the first trade shop to be constructed by traditional methods on its original site, was completed after three years of work. The following year, the Department of Craft Programs became the Department of Historic Trades. The second half of the decade also saw the continuing commitment of the program to the scholarly study of historic trades. The Brick-making Research Project began in 1986 with funding from the Warren Hobbie Charitable Trust and the Webster Brick Company. Historic Trades published the first *Journal of Historic Trades* in 1988 and a subsequent issue in 1990.

Leadership of the department passed from Earl Soles, Jr., to Michael Kipps in 1991. During that summer, the Military Encampment opened to the public. Historic Trades' interest in the accurate representation of military history continued in 1992 with the formation of the Williamsburg Independent Company. The coopering program moved from the Cole Shop to the Rural Trades site in 1992, and the harnessmaker/saddler occupied the Cole Shop shortly after. Historic Trades continued its efforts to improve its dedication to the accurate practice of trades by creating the Technical Advisory Council in 1994. The group studied a variety of issues important to trades, including preservation, standards, and apprenticeships.

The Historic Trades Department was combined with the Presentations and Tours Department in March 1995, with William White as director. The new Department of Historic Trades, Presentations, and Tours continued to explore improvements in the Trades program. To this end, it appointed the Apprenticeships and Trades Education Committee to evaluate and make recommendations regarding apprentices, specialists, skills, standards, and training. The effort to place historical processes in their proper physical locations continued as construction began on the Peyton Randolph outbuildings. When completed, these buildings will allow more accurate practice and preservation of the Foodways program.

Reorganization in 1997 eliminated unified oversight of the Historic Trades program and led to creation of the Historic Trades Council. The group was tasked with a variety of duties, including ensuring historical integrity in trades practices, setting consistent standards, establishing procedures for evaluating skills, and integrating technology themes into the interpretive story lines. The Department of Historic Trades was reestablished as part of the 2000 reorganization, with Jay Gaynor serving as acting director.

What do the next seventy-five years hold for the Department of Historic Trades? There is at least one certainty: The Historic Trades program will continue to practice, preserve, and present the technological skills, processes, and biographies that contributed to Virginia's and America's independence.



*Master silversmith
Jimmy Curtis recently
retired.*

New Sources Document Restoration History

by Gus Brothman, Rosanne Butler,
Donna Cooke, and Steve Haller

In the Department of Archives and Records, Gus Brothman, CPA (retired) is a volunteer, Rosanne Butler (recently retired from the National Archives) is a part-time assistant archivist, Donna Cooke is associate archivist, and Steve Haller, CRM, is manager.

Three “new” collections of information documenting the earliest years of the Restoration of Colonial Williamsburg have been processed, indexed, and preserved in the Foundation’s Department of Archives and Records. It is particularly timely to describe these sources during the celebration of the seventy-fifth anniversary of the beginnings of the Restoration. Additional information about archives and records can be found on the department’s home page on the Colonial Williamsburg Intranet (<http://intranet.cwf.org/arch&rec>). The following brief descriptions of the scope and content of these important collections provide a glimpse of their value:

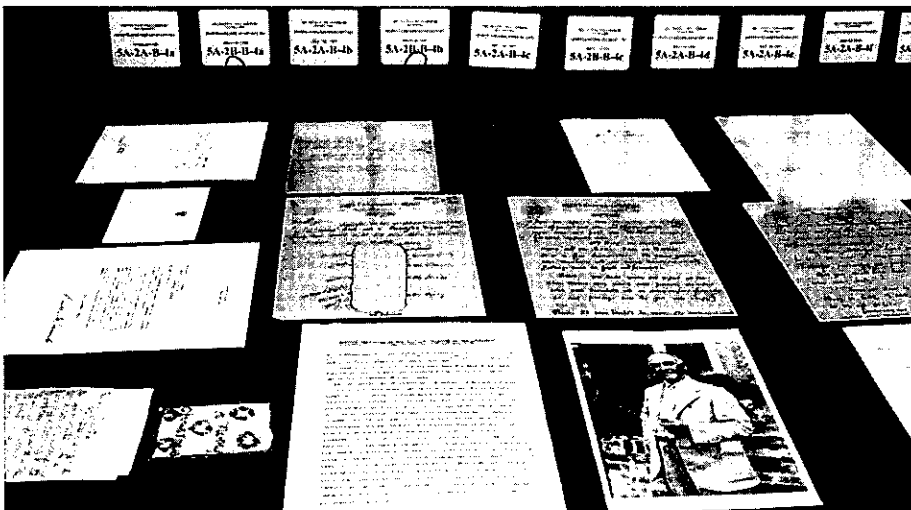
1. Personal Papers of Dr. W.A.R. Goodwin (1886–1939)

The William Archer Rutherford Goodwin Personal Papers comprise more than 15,000 items—correspondence (the bulk of the collection), diaries and memoirs, sermons and speeches, newspaper clippings and magazine articles, family photographs, scrapbooks, ledgers and other financial documentation, programs,

invitations, postcards, calling cards, flyers, and publications—created or amassed by Dr. Goodwin between the late 1880s (when he was a Roanoke College and Virginia Theological Seminary student) and 1939 (the year he died). Also within the collection is a small body of correspondence, newspaper clippings, and other materials gathered by his son Howard Goodwin relating to his parents and to Williamsburg.

The collection is a substantial resource in such areas of interest as:

- The character, personality, beliefs, interests, practices, and activities of Dr. Goodwin as student, scholar, community and church leader, family man, friend, mentor, speaker, writer, and innovator. The many facets of Goodwin’s life are reflected foremost in his voluminous correspondence, which he maintained on multifarious topics, among them his views on Prohibition, the New Deal, politics, and politicians. He corresponded with hundreds of individuals, both the not-so-famous and the well known, including Presidents Coolidge, Hoover, and Franklin Roosevelt; Virginia Governors Pollard and Byrd; U. S. congressmen and ambassadors; biographer Douglas S. Freeman; and historian Thomas J. Wertenbaker. Some of Goodwin’s most engaging letters were written to sculptor, friend, and one-time Williamsburg neighbor Edward Field Sanford, Jr. The nature of Goodwin’s life and thought is further revealed in his “Notebook of Quotations” (1886), his “Diary” (1889–94), his 1890 “Debate in the Mu Sigma Rho Society (“Resolved that a man’s life is the product of his environment”), his



A sampling of the newly accessioned Goodwin materials

"Notebook of Memories" (the 1924 autobiography he wrote for his family), his "Personal Memories" (March 1939), speeches, articles he wrote, and scrapbooks, as well as personal financial documentation relating to his income taxes, charitable contributions, investments, insurance policies, trusteeship of his mother's and his sister's property, and oversight of the family farm in Nelson County, Virginia.

- The personalities and activities of Goodwin family members, including his first wife, Evelyn T. Goodwin, and his second wife, Ethel H. Goodwin; immediate and extended family; and his longtime secretary/assistant Elizabeth Hayes (Goddard). Letters to, from, and about these individuals are within the correspondence (one recurring note of which is the effect of the Depression on the Goodwin family and friends); there are also family photographs, daughter Evelyn's "What Williamsburg Means to Me" (1957); and the Goodwin children's Christmas cards, letters to Santa Claus, report cards, and other childhood memorabilia. Genealogical information is contained in a Rutherford family lineage chart; histories of the Archer, LeBaron, and Silvester families; and applications for memberships in several patriotic societies.
- Dr. Goodwin's role in the creation and early development of Colonial Williamsburg is reflected initially in his 1924-25 correspondence with William Ford, brother of Henry Ford, whom Goodwin first tried to interest in funding Williamsburg's Restoration. His 1924-39 correspondence with John D. Rockefeller, Jr., and members of Rockefeller's family, and New York City and Williamsburg staffs, covers subjects including design, planning, and operations; Goodwin's recommendations for Colonial Williamsburg's future direction; and Rockefeller's kindnesses to Goodwin during his final illness. Goodwin's commitment to making the public aware of the Restoration of Williamsburg is a constant of his 1930s correspondence (some of those speeches are in the files).
- Dr. Goodwin's involvement in other historic preservation efforts of the day is evident in his correspondence with officials of the Daughters of the American Revolution and other patriotic societies; with Mrs. George D. Chenoweth (whose actions led to the restoration of the Custom House in Yorktown); with representatives of the Association for the Preservation of Virginia Antiquities; with Mr. and Mrs. Archibald McCrea concerning their purchase (which Goodwin helped negotiate) of Carter's Grove; and with assorted individuals seeking Goodwin's advice on, assistance with, and financial aid for historic preservation projects such as restoration of Decatur House in Washington, D. C. Goodwin's leadership in celebrating the 1931 Yorktown Sesquicentennial is documented in the correspondence and other materials, as is his integral involvement in development of Public Law 292 of the 74th Congress, the "Historic Sites Act."
- Dr. Goodwin's influence on, and ideas relating to the College of William and Mary in the 1920s and 1930s are seen in his correspondence with the college's Presidents J.A.C. Chandler and John Stewart Bryan, with several of his colleagues on the faculty and staff, with individual students, and with Virginia government officials. There are also speeches and papers he wrote about the history and future of William and Mary, as well as records relating to classes he taught. His lengthy October 30, 1934, report to President Bryan on the 1923-34 Endowment Campaign (which Goodwin directed) describes the campaign and lists the amounts received, for what purpose, and from whom.
- Details of the local history of Williamsburg and the vicinity can be gleaned from Dr. Goodwin's correspondence with neighbors, business owners, and community leaders. In son Howard Goodwin's personal collection, there are numerous newspaper articles relating to Williamsburg together with the publications *Some Williamsburg Memories* (October 1976) and *The Williamsburg 1944 and Before Reunion* (September 1984). The latter contains a 1984 article by Elizabeth Hayes Goddard: "Town in Early '20s Was Dignified, Not Dilapidated." One unusual item in the Goodwin correspondence is an April 1846 letter (given to Goodwin by a Rutherford cousin in the 1930s) from John Minson Galt, superintendent of the Eastern Asylum, to John Rutherford, Esq. The letterhead is a color print of the "Virginia Lunatic Asylum at Williamsburg, Va." and offers guidance on committing and transporting an insane slave to the institution.

- The life of an Episcopal "country parson" (as Dr. Goodwin and a group of his clerical friends styled themselves) of the late nineteenth and early twentieth centuries. Insights into a minister's training and beliefs; parish administration; relations with clerical superiors and peers, vestry and staff, members of his congregation, clergymen of other faiths, and the larger community; the Episcopal missionary movement (a continuing interest of Goodwin's); and participation in churchwide activities such as the Nation Wide Campaign and General Convention are found in a variety of sources. Some of these are Goodwin's "Priest's Diary" (1894-97); his "Epic Poem" (1910-14); his sermons and materials he consulted in writing them; correspondence and other records from 1909 to 1912 and 1921 to 1922, a portion of the period (1909-23) when he was rector of St. Paul's, Rochester, New York, and correspondence then and thereafter with individual members of the St. Paul's clergy, vestry, and congregation; addresses he delivered on religious education and church history; correspondence with Episcopal bishops including Charles Henry Brent and Beverly D. Tucker; and correspondence to and materials about the Bishop Payne Divinity School for African-American students in Petersburg. The 1907 dedication of Bruton Parish Church, which Goodwin restored during his first rectorship there, and Goodwin's efforts in 1906-10 to raise money for Bruton is recorded in his "Endowment Fund Corp" ledger and in a letter book. His "Emeritus Scrapbook," consisting of newspaper clippings, telegrams, and letters was begun upon resignation of his second Bruton rectorship on November 1, 1938, and concludes with his September 8, 1939, obituary in the *Richmond News Leader*.

Although the Foundation has always had custody of the "official records" of Dr. Goodwin's activities on behalf of the Restoration (1924-39), these "personal papers" came to Colonial Williamsburg in 1999 as a generous gift from Mr. E. Howard Goodwin (Dr. Goodwin's sole surviving child) and his wife, Mrs. Alice Goodwin. The archives and records department has an itemized description of the papers in a Microsoft Access database and manages the use of the collection by qualified researchers.

2. Williamsburg Journals of William G. Perry (1927-42)

William G. Perry created his "Williamsburg Journals" while serving as the lead architect for Perry, Shaw and Hepburn (the Boston firm selected to design and oversee the restoration of Colonial Williamsburg).

The typed "Journals" provide a unique annotated chronology (1927-42) of critical and routine events during the early years of the Restoration. Moreover, they provide leads or cross references to other, more extensive documentation already at Colonial Williamsburg (e.g., nearly one hundred boxes of project and construction files preserved in the archives and records department and several thousand related architectural drawings preserved in the Rockefeller Library).

Perry began each year of his "Journal" with the first page unnumbered, and pages 2 through the end of each year are typed at the top center of each page. Although each year thus begins with "page 1," the specific chronology is readily identified and easy to follow and reference. For example, the first two entries in 1927 read:

*January fifth
Williamsburg, Virginia, Plan—Rev.
W.A.R. Goodwin of Bruton Parish
Church, Williamsburg, wrote requesting
WGP [Perry] to visit him for a week in
January to study restoration of the town.
Wired him that WGP would go down on
January 12th.*

*January thirteenth, Williamsburg
Arrived at noon and was met by Rev.
Goodwin. Taken to his house for lunch-
eon and later to his office where the proj-
ect was discussed. Miss Hayes, his
secretary, present, who had searched the
old records in the library for data on old
Williamsburg and its buildings and had
marked them. Dr. Goodwin wishes to
keep the project quiet until all plans are
ready.*

*1. Plan includes reconstruction of House
of Burgesses at end of Duke of Gloucester
Street (foundations only now extant)*

2. Governor's Palace on Palace Green.

In March 2000, the 720 fragile pages of "Journals" were reproduced on acid-free paper without any additional pagination or editing, and two copies were bound in five-volume sets in their original order. A complete set is now available in Special Collections of the John D.

Rockefeller, Jr. Library and the archives and records department in the Goodwin Building.

The "Journals" came to Colonial Williamsburg in 1999 as part of a generous gift of books and other materials donated by Mrs. Frances Perry, Mr. Perry's second wife.

3. Early Financial Records of the Restoration (1927-40s)

When Dr. W.A.R. Goodwin and John D. Rockefeller, Jr., first began the now-famous collaboration that resulted in Colonial Williamsburg, the philanthropist demanded a degree of secrecy that would have been beyond the capacity of most people. Not only was there a genuine concern that speculators might try to corner the market in historical properties once his identity was known, Mr. Rockefeller was an intensely private man. Fortunately, he found a kindred spirit in Dr. Goodwin, a cleric accustomed to keeping confidences.

The demands of the early Restoration, together with the need for secrecy led to a number of surreptitious activities on Dr. Goodwin's part, from measuring the historic area in the dead of night with architect William G. Perry to keeping the initial accounting records, wherein

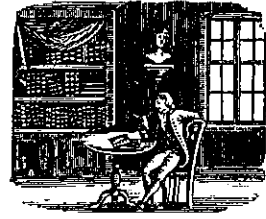
Mr. Rockefeller was referred to anonymously as "donor."

It is important to understand that Dr. Goodwin was a literate nineteenth-century Virginian with a religious calling; he was not a bookkeeper. Articulate and not subject to the restraints of brevity in the business world, his bookkeeping entries reflected far more than the financial transactions they recorded; they often included a summary of the dealings, as in the purchase of the Paradise House, for example. The various transactions for the (Ludwell) Paradise House purchase authorized by the famous "David's Father" telegram on December 7, 1926, were recorded in the spring of 1927 as indicated in the chart below.

Although the Foundation has always had in its possession the "financial records" of the Restoration, these early records had never been fully arranged and described until 1999, when a volunteer with significant accounting experience with "pre-computer" records came forward to accomplish this important project. The archives and records department has an itemized description of the records and manages access to them by qualified researchers.

[Cash Receipts]						
1927		Bank Pen[insula]	Donors	Rent	Int	Com. Rec'd
Jan. 18	Paradise House	8000	8000 -			
Feb. 17	Gardner Brooks	160 -				160 -
17	Int on \$7,000	16.33			16.33	
May 17	" \$1,000	10 -			10 -	
20	Addit. Donat.	60.14	60.14			
Cash Disbursements						
[1927]		Bank	Real Estate	Insurance	Miscel.	
	Pen[insula]					
Feb. 15	Paradise House (Mrs. L. D. Steuert)	7000 -	7000 -			
Feb. 15	Expenses on Paradise House - freight	77.40				77.40
May 9	Paradise House - Insur.	37.53		37.53		
May 9	" " (Purchase)	1000 -	1000 -			
May 17	" " (Title, etc)	80.60	80.60			

BRUTON HEIGHTS
UPDATE:
New at the Rock



**Becoming Americans Story
Lines: New Titles in the
Rockefeller Library**

Buying Respectability

Arman, David and Linda. *Anglo-American Ceramics*. Portsmouth, R. I.: Oakland Press, 1998. [NK 4085.A76 1998]

The first of a projected three-volume set on the American export market for English transfer-printed ceramics, this volume covers creamware and pearlware, 1760–1860. The authors describe themselves as “compilers, not scholars,” and attempt to assign current values. Useful for the hundreds of photographs that illustrate the variety of, and distinctions between, items deliberately created for the American consumer.

Day, Ivan. *Eat, Drink & Be Merry: The British at Table, 1600–2000*. London: Philip Wilson Publishers, 2000. [GT 2853.G7 E27 2000]

This heavily illustrated overview of how the British have consumed food in public settings is a food historian’s, curator’s, and interpreter’s delight. Through the use of period paintings, one can see the objects associated with food consumption and public ritual behavior—a visual feast of “respectable” behavior, seen in both large festive gatherings and more intimate home settings.

Hildyard, R.J.C. *European Ceramics*. London: V & A Publications, 1999. [NK 4083.H55 1999]

Illustrated with examples from the Victoria and Albert Museum’s collections, this book highlights key developments, techniques, discoveries, and styles from the end of the Middle Ages to the present. The author offers a good way to acquire the vocabulary of eighteenth-century ceramics, and to understand the chronological visual changes.

McInnis, Maurie D. *In Pursuit of Refinement: Charlestonians Abroad, 1740–1860*. Colum-

bia, S. C.: University of South Carolina, 1999. [N 5201.5.S6 M35 1999]

On the eve of the Revolutionary War, Charleston dominated the intellectual and commercial life of the Southern seaboard. Nowhere did economic success and a need to maintain class distinctions create a larger market for luxury goods and a quest for a “refinement” that went beyond mere respectability. Education abroad and the proper souvenirs acquired and displayed were the twin hallmarks of one’s elevated social status.

Nylander, Jane. *Windows on the Past: Four Centuries of New England Homes*. Boston: Bulfinch Press, 2000. [F 5.N95 2000]

Using the physical setting of a landscape with a house furnished with appropriate objects, this book illustrates the lives of a wide range of New Englanders who differed in race, gender, age, social class, occupation, etc. To see what one deliberately surrounds oneself with is to see what is regarded as valuable and “respectable.”

Wild, Antony. *East India Company: Trade and Conquest from 1600*. New York: Lyons Press, 2000. [DS 465.W55 2000]

Indian cottons and spices, Chinese silks and ceramics all found their way to the American colonies through the London warehouses of the East India Company. This book is a broad historical overview of the merchant company that made the international trade possible and the goods affordable.

Zea, Philip. *Useful Improvements, Innumerable Temptations: Pursuing Refinement in Rural New England, 1750–1850*. Deerfield, Mass.: Historic Deerfield, 1998. [Oversize F 7.Z43 1998]

The New Englander’s pursuit of refinement, just like the Charlestonian’s, required both patterns of public behavior and conspicuous consumption of the right sort of goods to convey the desired image of taste and success.

Taking Possession

Stephenson, Richard W. *Virginia in Maps: Four Centuries of Settlement, Growth, and Development*. Richmond, Va.: The Library of Virginia, 2000. [Oversize G 1290.V57 2000]

From maps to boundary lines to road surveys, Virginians tried to describe their new land visually, chart their future expansion into the backcountry, and make travel and exploration easier. This all-color book is a chronological history of Virginia mapmaking and will be the standard reference book on the subject for years to come.

Choosing Revolution

Gallup, Andrew. *A Sketch of the Virginia Soldier in the Revolution*. Bowie, Md.: Heritage Books, Inc., 1999. [E 263.V8 G35 1999]

Pen-and-ink drawings in this small paperback enhance the descriptions of uniforms, firearms, and equipment of soldiers in the Virginia Continental Army. If you can identify the regiment, you can discover when specific clothing items were issued and what they looked like.

Minnis, M. Lee. *First Virginia Regiment of Foot, 1775–1783*. Lovettsville, Va.: Willow Bend Books, 1998. [E 263.V8 M56 1998]

This day-by-day history of a single regiment includes biographical sketches of the individuals who comprised it. The First Virginia Regiment, of which Williamsburg cabinet-maker Edmund Dickinson was a member, was the first state unit formed and the last to be dismissed after the war ended. This was the unit whose companies began arriving in Williamsburg in September 1775 and later saw action during thirty-eight battles or skirmishes.

Submitted by Susan Shames, decorative arts librarian, John D. Rockefeller, Jr. Library.

Special Collections

The John D. Rockefeller, Jr. Library has recently acquired the following materials in its Special Collections section:

William Finnie property description and plot plan:

This ink-on-paper manuscript was written by Williamsburg resident and then owner of the property, James Semple, on July 29, 1809. Semple was a law professor at the College of William and Mary, member of the Virginia legislature, and judge of the general court. St. George Tucker, writing in the same year to a Skipwith family member, describes the house and gardens as among the finest in town and states: "Mr. Semple has been lately appointed judge, which will oblige him to move from Williamsburg." Semple's description is written at the "instance of Col. Skipwith," who was evidently seeking a property to acquire. Research, however, tells us that the Semple family did not ultimately part with the house until 1851.

Donald H. Parker Landscape Collection: This group includes materials belonging to the Foundation's third landscape architect, who held the position from 1960 to 1985. It includes more than 1,000 landscape drawings pertaining to his practice in Virginia, Maryland, North Carolina, and New York. Work on many of the properties was begun by Alden Hopkins, his predecessor as landscape architect at Colonial Williamsburg, so that the collection actually combines the careers of both men. There are more than 200 file folders with correspondence, photographs, and brochures concerning the sites, together with some subject files. A number of books pertaining to gardening and landscape architecture were also acquired. Among them is Batty Langley's *New Principles of Gardening* (London: A. Bettesworth, 1739), which describes the laying out and planting of parterres, groves, wildernesses, labyrinths, avenues, and parks. Illustrated with twenty-eight engraved folio plates, it also includes notes on the cultivation of many plants and trees together with the medicinal uses of various herbs.

Submitted by George Yetter, associate curator for the architectural drawings and research collection.

Q & A

Question: *What was the connection between the Association for the Preservation of Virginia Antiquities (APVA) and the restoration of Colonial Williamsburg?*

Answer: The Association for the Preservation of Virginia Antiquities grew out of the first documented preservation effort in Williamsburg. In 1884, Mrs. Cynthia Beverley Tucker Coleman of Williamsburg, a granddaughter of patriot St. George Tucker, organized a group of children into the Catherine Memorial Society to commemorate her recently deceased daughter. The group raised money to repair tombs and the walls of the churchyard, among other things.



Cynthia Beverley Tucker Coleman.

This small beginning led to further interest in preservation and the founding of the Association for the Preservation of Virginia Antiquities in 1889. The APVA's purpose was to "restore buildings in which stirring deeds have been enacted, and where they have been destroyed to mark the spot on which they stood." This organization purchased the Powder Magazine and the Capitol site in Williamsburg, restoring the former and marking the latter. The APVA also began to see to the preservation and management of Jamestown Island. The Association transferred ownership of its Williamsburg properties to Colonial Williamsburg in the course of Mr. Rockefeller's twentieth-century restoration of the town. Today the APVA owns and operates thirty-four historic properties throughout Virginia and has become a model for statewide preservation organizations all over America.

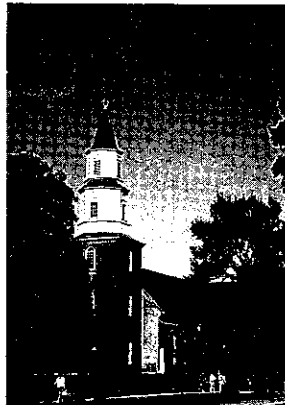
Question: *Was Colonial Williamsburg responsible for the twentieth-century restoration of Bruton Parish Church?*

Answer: Well, no and yes—in that order. Bruton Parish has undergone two restorations in the twentieth century. The first one, financed by the congregation itself and a number of outside donors, coincided with the 1907 Jamestown tricentennial celebration, twenty years before the Rockefellers became involved in Williamsburg. In this restoration, Bruton's vestry sought to undo the gross compromises of the building's internal integrity that had occurred

in early-nineteenth-century renovations, which reversed the orientation of the altar and pews and divided the sanctuary with a wall. Although the 1907 restoration corrected these problems and returned the interior to its eighteenth-century orientation, it was not a precise "colonial" makeover. Interestingly, Dr. W.A.R. Goodwin presided over the 1907 restoration while in Williamsburg on his first stint as rector of Bruton Parish 1903–09.

During Goodwin's second residency in Williamsburg (beginning 1923) as college professor/fund-raiser and Bruton rector, he conceived the grand scheme of Williamsburg's total restoration and sold Mr. Rockefeller on the idea. The Restoration of the colonial city was well under way and Goodwin near the end of his years when the minister spearheaded another overhaul of the church to try to recapture more of its eighteenth-century appearance. About 1935, Goodwin and the church vestry set out to raise the funds necessary, with Colonial Williamsburg to assist only in an advisory capacity. However, as the workmen progressed, the project became more involved and more expensive. In the midst of the work, with the church's interior gutted and insufficient funds to put it aright, Goodwin turned to Kenneth Chorley, president of the Restoration. Chorley and the board of trustees of Colonial Williamsburg offered to take over the project completely if the church relinquished its control over the restoration. Thus, Colonial Williamsburg came to finance the completion of the project, with total authority over decisions about architectural and aesthetic details. The project was barely complete when Dr. Goodwin died in 1939.

Although Colonial Williamsburg does not own Bruton Parish, agreements concerning maintenance, aesthetics, and security that were established between the church and the Foundation in the 1930s are, to a great degree, still in place.



Bruton Parish Church restored.

Question: How long did it take Colonial Williamsburg to achieve an annual visitation of a million people?

Answer: It took until 1973—about forty years after the opening of the first exhibition buildings—for visitation to hit one million. After a significant part of the town's restoration was completed in the 1930s, annual visitation climbed steadily. In 1951, President Chorley said, "As the number of visitors increases each year, we find ourselves pressed hard against a dilemma. One voice urges more and more people be brought to Colonial Williamsburg. . . . Another voice, however, reminds us that only so many people can be daily guided through exhibition buildings under the best conditions. If the intimacy is lost, much may be lost with it."

To deal with increasing visitation and the need to orient visitors, the Information Center opened in 1957, with buses shuttling people around the Historic Area. To further alleviate the pressures of visitation, the City of Williamsburg closed Duke of Gloucester Street to automobile traffic year-round in 1969.

Some visitation milestones:

1941—200,000
1953—300,000
1957—500,000
1966—600,000
1969—800,000
1973—1,000,000

Question: When did Colonial Williamsburg begin training interpreters for the Historic Area?

Answer: In 1932, Dr. Goodwin wrote to President Kenneth Chorley, "Nothing connected with the restoration will be more important than its presentation and interpretation. Nothing presents to us a more important and vital challenge."

Two hostesses were trained to interpret the Raleigh Tavern when it opened as the first exhibition building in 1932. They were paid 40 cents an hour. The opening of the Capitol and Palace in 1934 increased the need for further trained staff. Anticipating this need, Rutherford Goodwin, Dr. Goodwin's son, instituted the first hostess training program, in the fall of 1933. A series of lectures were given with the intention of imparting the spirit of the Restoration and the historical significance of Williamsburg. In the fall of 1946, the Division of Education was organized with Edward P. Alexander as director. Interpretive programs fell within this new division, and paid training classes were structured around a more standardized curriculum.

The interpretive focus in the 1950s moved away from objects and question-and-answer tours toward a realistic examination of the people who used these objects. After several new exhibition buildings opened in 1968, training was reorganized for all crafts people, escorts,

Training class.



hosts, and hostesses. In the 1970s, interactive programs were designed to engage visitors. Training mirrored programming, and trainees got involved instead of just listening to lectures.

All along, training sought to provide interpreters with the most up-to-date findings about Williamsburg in the colonial period. Sometimes conflicting new information necessitated modification of established interpretive traditions. Visitors' curiosity about "the other half" of the colonial population led to a new, in-depth interpretation of slavery. On the heels of that, in June 1979 came the first experiments with living history. In 1982, the Department of Interpretive Education introduced a new unified Core Curriculum for Education Division employees.

Comprehensive, graduated Historic Area training today encompasses all interpreters in the newly organized Historic Area Division, with the divisional training unit headquartered in the James Anderson House on Duke of Gloucester Street. All divisional staff members are trained to interpret our central theme of Becoming Americans and its six story lines. Much of training occurs outside the classroom, using the Historic Area to full advantage in making connections among material culture, historical content, and human resources. The end result of this interpretive training for our visitors is the opportunity for fun and learning at Colonial Williamsburg, no matter what their ages.

(For more in-depth information on the history of interpretation at Colonial Williamsburg, see Roy Underhill's excellent article "Create the Illusion . . . Stimulate the Imagination" in the Summer 1995 issue of the journal *Colonial Williamsburg*.)

Question: *When did some of the other departments of Colonial Williamsburg come into being?*

Answer: This question is a great one, because it focuses our attention on some of the less obvious, behind-the-scenes functions of the Foundation, where many talented people labor much of the time out of the public eye. Of course, the initial phase of the Restoration inevitably gave rise to certain key departments that continue to be crucial to our mission today, such as Architecture, Archaeology, Research, and Conservation. However, it wasn't long before various needs caused other support units to sprout. Steve Haller, manager of Archives and Records, has compiled a wonderful timeline of Colonial Williamsburg's development, which is available on our website. From that list, come these dates for the creation of some key Foundation entities.

- 1928 Landscape architect Arthur Shurcliff hired
Architectural firm of Perry, Shaw and Hepburn hired
- 1930 Department of Research and Record Williamsburg Taverns and Ordinaries
- 1931 Curatorial Department
- 1934 Department of Architecture
Department of Public Relations
Department of Maintenance
- 1936 Department of Research and Education
Department of Hostesses and Escorts
Department of Crafts
- 1937 Williamsburg Inn and Craft House opened
- 1938 The Quarter and Orrell House opened as first colonial guest accommodations
Personnel Relations Department
- 1939 Williamsburg Lodge opened
- 1940 First edition of *Restoration News*, employee newsletter, printed
Department of Public Safety
- 1941 First Laundry
Chowning's Tavern opened
Goodwin Building dedicated
- 1945 Institute of Early American History and Culture (with William and Mary) founded
Department of Archives and Records
- 1946 Division of Education
Department of Publications
- 1947 Williamsburg Inn Golf Course opened
- 1948 First visitor reception center (between Inn and Lodge) opened
Craft Shop Program established
- 1949 First bus service offered
- 1951 King's Arms Tavern opened
- 1956 Christiana Campbell's Tavern opened
- 1957 Abby Aldrich Rockefeller Folk Art Center opened
New Information Center and Motor House, with movie *Story of a Patriot*
Colonial Williamsburg Commissary
- 1968 Cascades Restaurant and Meeting Center opened
- 1979 Company of Colonial Performers
Division of Museums
- 1988 The African-American Interpretation and Presentations Department (Rex Ellis appointed first director)
- 1990 Religious Studies and Programs established
- 2001 The Historic Area Division named Rex Ellis vice president

Q & A was compiled by Bob Doares, instructor in the Department of Staff Development, and a member of the Interpreter planning board.

News from the Museums

by Jan Gilliam

Jan is associate curator for exhibits and toys in the Department of Collections and Museums.



In this anniversary year, it seems appropriate to celebrate the milestones that have brought Colonial Williamsburg so far in seventy-five years. Although fairly new in comparison to the Foundation itself, the DeWitt Wallace Decorative Arts Museum is one of these landmarks. For sixteen years the Wallace Museum has provided visitors with the chance to view a world-class collection of objects in a variety of contexts. The museum has also offered numerous special programs that have entertained and educated our visitors.

Soon after John D. Rockefeller, Jr., authorized the purchase of the first "antique" in 1926, he encouraged the acquisition of furnishings for the buildings. His goal was to assemble a superb collection of art and historically significant objects. Even before the curatorial department was officially established in 1931, staff actively sought out antiques. The collection quickly grew, and then outgrew, what could be accommodated in the historic interiors.

With the refurbishing of the Governor's Palace in the early 1980s, it became evident that Colonial Williamsburg had wonderful objects that should remain in the collection, but that were not appropriate for accurately furnishing the historic buildings. What was needed was a place to show the more than 8,000 objects in a broader context. Enter DeWitt and Lila Acheson Wallace, longtime friends of the Restoration.

Building a Museum: The Wallace Legacy, on view at the Wallace Museum, is a small exhibition devoted to a brief overview of the Wallaces' commitment to the Foundation and the building and use of the museum. The Wallaces, publishers and co-founders of *Reader's Digest*,

believed Williamsburg to be "the most charming spot in America." Like John D. Rockefeller, Jr., they felt it was important to preserve the past for the education and entertainment of future generations.

The Wallaces' financial support made it possible to construct the much needed, state-of-the-art museum. Although neither of them lived to see it opened, the museum has successfully fulfilled the role they envisioned. Designed by Kevin Roche, the structure's more than 61,000 square feet of space incorporates proper storage for the antiques as well as exhibition area and an auditorium funded by the Hennesseys, also longtime devotees of Colonial Williamsburg. By using the reconstructed Public Hospital as the entryway, the modern museum does not intrude on the integrity of the Historic Area, but remains within walking distance.

The museum is important to the overall mission of the Foundation because of the ability to display thousands of decorative arts objects in an educational and engaging way. The collections are one of the Foundation's most significant assets. Over the years, they have grown (and continue to grow) through purchases and gifts from private individuals, which have added immeasurably to the breadth of the collection. The exhibition highlights just a few of the donors who have made it possible to build the world-class collection that Rockefeller imagined.

As with most museums, the size of the collection makes it impossible to have everything on view at the same time. The Wallace Museum was created with spaces designed specifically for changing exhibitions. Since the opening of the museum, the staff has mounted more than sixty exhibitions. These have covered a wide range of

topics and brought to the public many objects in the collection from woodworking tools to the finest antique clothing.

The most recent exhibition installed at the Wallace Museum, other than *Building a Museum*, features selections from Colonial Williamsburg's vast collection of prints. *Peep Show! Panoramas of the Past* is the inaugural exhibition in the newly renovated print gallery. The new gallery has higher ceilings, better lighting, and more flexibility for mounting exhibitions. In the eighteenth century, certain prints were made specifically for use with viewing machines. The prints often depicted landscapes and buildings from around the world and were intended to amuse and instruct the curious viewers. Others were pricked to create a startling effect when illuminated from behind with a candle. A series

of prints, set one behind the other, created miniature peep shows or three-dimensional views of places and events. The exhibition briefly follows the "peep show" concept through the nineteenth century with its use of the stereoscope to the twentieth century and the View Master.

While at the Wallace Museum, it is also worth looking around to discover special seventy-fifth anniversary labels highlighting several objects on view. Each label relates an interesting fact about the particular object and how it came to the collection. Stories like that of a masterwork Philadelphia side chair that was used as a sled on a frozen pond or of the massive sideboard formerly in the collection of Andy Warhol offer visitors a different perspective on the antiques.

Colonial Williamsburg's Anniversaries

by Steve Haller

Steve is manager of the Department of Archives and Records.

In 2001, the Colonial Williamsburg Foundation began celebrating seventy-five years of the Restoration. This is the third such celebration since Dr. W.A.R. Goodwin engaged John D. Rockefeller, Jr., in a conversation on November 27, 1926, when they "talked about the educational value which could come from the perpetual preservation of the buildings and the Colonial greens."¹

The two men had toured Williamsburg (including a stop at the "Great Oak" at Bassett Hall) and, later that evening, attended the dedication of the new Phi Beta Kappa Memorial Hall at the College of William and Mary. Dr. Goodwin received Mr. Rockefeller's authorization to spend a modest amount for a study of the possible restoration of Williamsburg's existing historic buildings, and on December 7, 1926, the "David's Father" telegram from Mr. Rockefeller authorized the first purchase of Williamsburg property (the Paradise House, now Ludwell-Paradise House).²

This and similar activities led to the November 21-22, 1927, conference held in New York, where Mr. Rockefeller stated that he would be responsible for the plans for the city's restoration as submitted, provided he could remain anonymous for the time being.³ By February 27,

1928, Colonial Williamsburg's first two corporations were formed: Williamsburg Holding Corporation and Colonial Williamsburg, Inc., with Vernon M. Geddy named as the first "president" of both companies.⁴

Colonial Williamsburg used the late November 1926 time as the beginning point for marking both its twenty-fifth and fiftieth anniversaries. The modest twenty-fifth anniversary's most public activity included the issuance of two publications: *The City That Turned Back Time: Colonial Williamsburg's First Twenty-five Years* by Park Rouse, Jr., and *Colonial Williamsburg: The First Twenty-five Years* (A Report by the President as of December 31, 1951).⁵ The former fifty-two page soft-cover booklet was published for general sale and distribution, and the latter thirty-two page soft-cover booklet ushered in the publication of formal annual reports for the board of trustees, employees and friends. On November 14, 1951, the City of Williamsburg honored Mr. Rockefeller (who was present) with a special resolution during "Community Night" held at Matthew Whaley School. The November 27, 1951, issue of the organization's Colonial Williamsburg News was a 12-page "Silver Anniversary Edition," and its date marked the same date in 1926 when Dr. W.A.R. Goodwin discussed restoring the city with John D. Rockefeller.⁶

The fiftieth or "golden" anniversary in 1976 was a far more elaborate affair than the twenty-fifth. This anniversary also happened to coincide with the first year of the nation's bicentennial activities, to which Colonial Williamsburg was, of course, a featured contributor. That chapter



Employee receptions were held inside a tent.

of the Foundation's history would have to be the subject of a separate article, however. As was the case with the twenty-fifth, two "corporate" publications were issued: *The Fiftieth Anniversary of Colonial Williamsburg, 1926-1976* by Burke Davis and *The CW News 50th Anniversary Issue*.⁷ The *CW News*'s thirty-page soft-cover illustrated chronology, primarily for employees, followed the 1957 precedent and bore the November 27 date. The Foundation published Davis's thirty-two-page soft-cover booklet as a commemorative piece for the board of trustees, employees, and friends. It included a resolution from the City of Williamsburg and a message from President Gerald Ford, who observed, "It is particularly fitting that in the year of our nation's bicentennial we also celebrate the fiftieth anniversary of the restoration of Colonial Williamsburg, Virginia's revolutionary capital."⁸

The fiftieth-anniversary celebration had its own logo and included several events. Except for a combined United States Bicentennial and Colonial Williamsburg fiftieth-anniversary banquet held on January 28, 1976, to begin the year, all other fiftieth-anniversary events were compressed into the period of November 12 through December 5, 1976. The following were among the highlights of the celebration.

- Board of trustees member David Brinkley issued a November 12 appeal to friends of Colonial Williamsburg, declaring "as we enter our second fifty years, it has become apparent that our needs are enormous if we, as a private institution, are to maintain the unique quality of the Williamsburg experience."⁹
- Ceremonies at the Capitol on Friday, November 12, included Charles B. Hosmer's keynote speech opening a symposium titled

"Fifty Years of Historic Preservation." That evening at a black tie dinner in the Lodge's Virginia Room, Vice President Nelson Rockefeller delivered an address to an impressive assembly of Rockefeller and Goodwin family members, Virginia Governor Mills Godwin, the trustees of the Colonial Williamsburg Foundation, and other friends and guests.¹⁰

- The Colonial Williamsburg Foundation Board of Trustees held their annual meeting and enjoyed special programs on Saturday, November 13.
- On Saturday, November 27, the Thanksgiving weekend militia muster called attention to what was considered to be the actual birth date of Colonial Williamsburg (i.e., John D. Rockefeller, Jr.'s authorization to Dr. Goodwin to initiate studies of the possibility of restoring Williamsburg).
- President and Mrs. Carlisle Humelsine hosted eight Governor's Palace receptions between Monday, November 29, and Wednesday, December 1. A large heated tent in the gardens accommodated the gatherings. Employee and retiree "group photos" that included the Humelsines commemorated the occasion.
- "Open House Tours" for the community were offered at twelve sites on the following Sunday, December 5: Coke-Garrett House, Commissary, Construction and Maintenance Warehouse and yards, Goodwin Building, Landscape Nursery, Laundry, Lightfoot House, the new Merchandise Warehouse (just off Route 60), the Motor House (later renamed "The Woodlands"), Powell-Waller House, Publications (in the former Methodist Manse), and the Research Library (in the Barrett House). The celebration ended that evening with special fireworks separate from the December 16 Grand Illumination.

All of these activities generated significant local and regional press coverage in such newspapers as: *Daily Press* (Newport News), *Los Angeles Times*, *The Richmond News Leader*, *Richmond Times-Dispatch*, *Preservation News* (Washington, D. C.), *Times-Herald* (Newport News), *The Virginia Gazette*, *The Virginian-Pilot* (Norfolk) and *The Washington Post*. The *Virginia Gazette* devoted its October ten-page supplement, *The Public Observer*, to the anniversary, and the December 22 issue of *CW News* followed suit. Parke Rouse authored "Those Rockefellers" for *Commonwealth: The Magazine of Virginia* (February 1977 issue), and the Foundation's 1976 Annual Report included six pages of

text and photographs describing the anniversary. Finally and interestingly, *The Magazine Antiques* included twenty-five pages in its December 1976 issue, not unlike their generous coverage in January 2001 featuring the start of our seventy-fifth anniversary.¹¹

¹ Elizabeth Hayes, "The Background and Beginnings of the Restoration of Colonial Williamsburg, Virginia" (compiled from her contemporaneous diary notes, 1933; and from Dr. Goodwin's files), 43. Hayes was Goodwin's secretary.

² W.A.R. Goodwin to John D. Rockefeller, Jr., December 4, 1926, and [John D. Rockefeller, Jr.] "David's Father" to Goodwin, December 7, 1926 (telegram).

³ John D. Rockefeller, Jr. to Arthur Woods, November 30, 1927.

⁴ Certificates of Incorporation for Williamsburg Holding Corporation and Colonial Williamsburg, Inc., February 28, 1928. Arthur Woods succeeded Geddy in April 1928.

⁵ Parke Rouse, Jr., and Thomas L. Williams (photographer), *The City That Turned Back Time: Colonial Williamsburg's First Twenty-Five Years* (Williamsburg, Va.: Colonial

Williamsburg, Inc., 1952) and *Colonial Williamsburg: The First Twenty-Five Years* (Colonial Williamsburg, Inc., A Report by the President as of December 31, 1951). Kenneth Chorley had been serving as Colonial Williamsburg's third president since his appointment to succeed Arthur Woods in 1935.

⁶ "Silver Anniversary Edition," *Colonial Williamsburg News*, vol. 4, no. 7 (November 27, 1951).

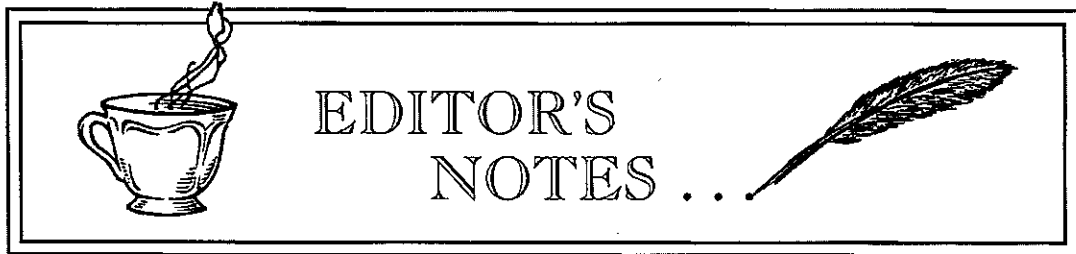
⁷ Burke Davis, *The Fiftieth Anniversary of Colonial Williamsburg, 1926-1976* (Williamsburg, Va.: The Colonial Williamsburg Foundation, 1976) and Janice Rice Sanders, ed., *The CW News 50th Anniversary Issue* (Williamsburg, Va.: The Colonial Williamsburg News, 1976).

⁸ Gerald R. Ford to Lewis F. Powell, Jr. (chairman of the board), November 3, 1976, reproduced in Davis, *Fiftieth Anniversary*, 5.

⁹ David Brinkley to Friends of Colonial Williamsburg, November 12, 1976.

¹⁰ Hosmer, a noted expert on historic preservation, later authored *Historic Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949* (Charlottesville, Va.: University Press of Virginia, 1981)

¹¹ *The Magazine Antiques* (December 1976 and January 2001).



New Member

The *Interpreter* Planning Board welcomes Terry Yemm, historical interpreter in the Department of Historic Sites and author of our new gardening column, "The Bothy's Mould." We appreciate his willingness to serve as part of our staff.

Common-place

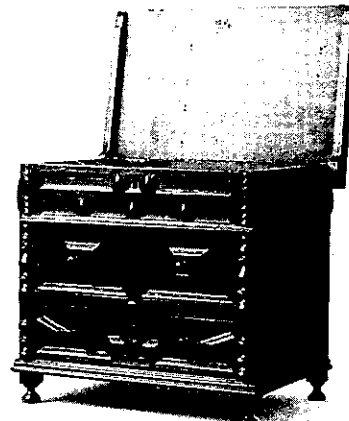
(www.common-place.org)

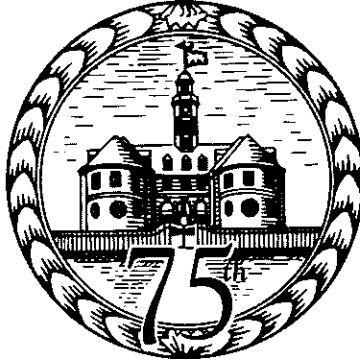
Common-place devoted its entire July issue to a deep and multifaceted look at the tangled roots of race and slavery in the United States. Colonial Williamsburg's historical interpreter Karen Sutton contributed an article.

Correction

The illustration on page 5 of Cary Carson's article, "Teaching Visitors about the Consumer Revolution," in the Spring 2001 issue of the *Interpreter* was improperly reproduced and labeled.

Chest, 1694.
 Maker:
 Emery, shop.
 Courtesy,
 Winterthur
 Museum.





ANNIVERSARY

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