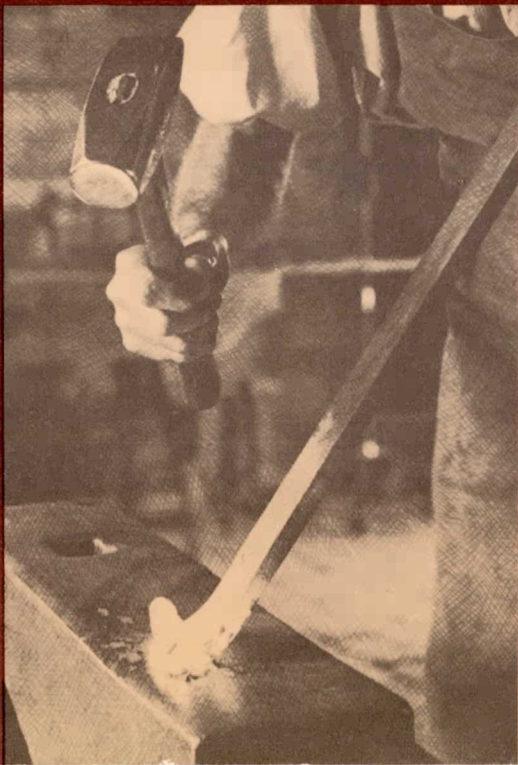
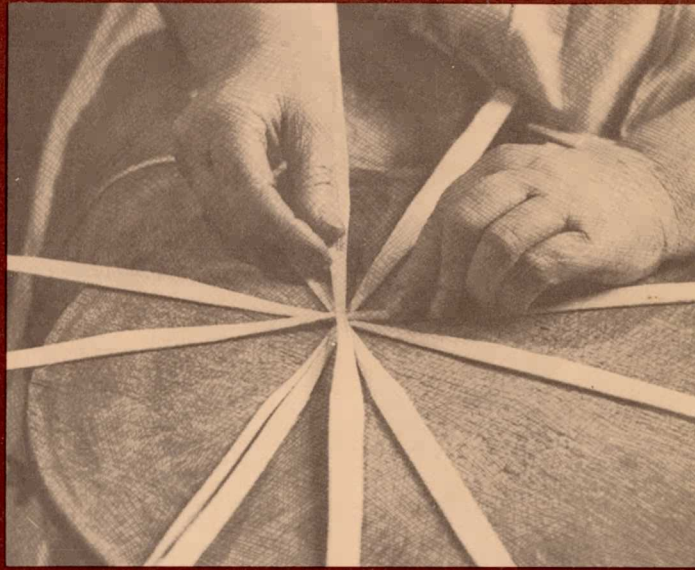


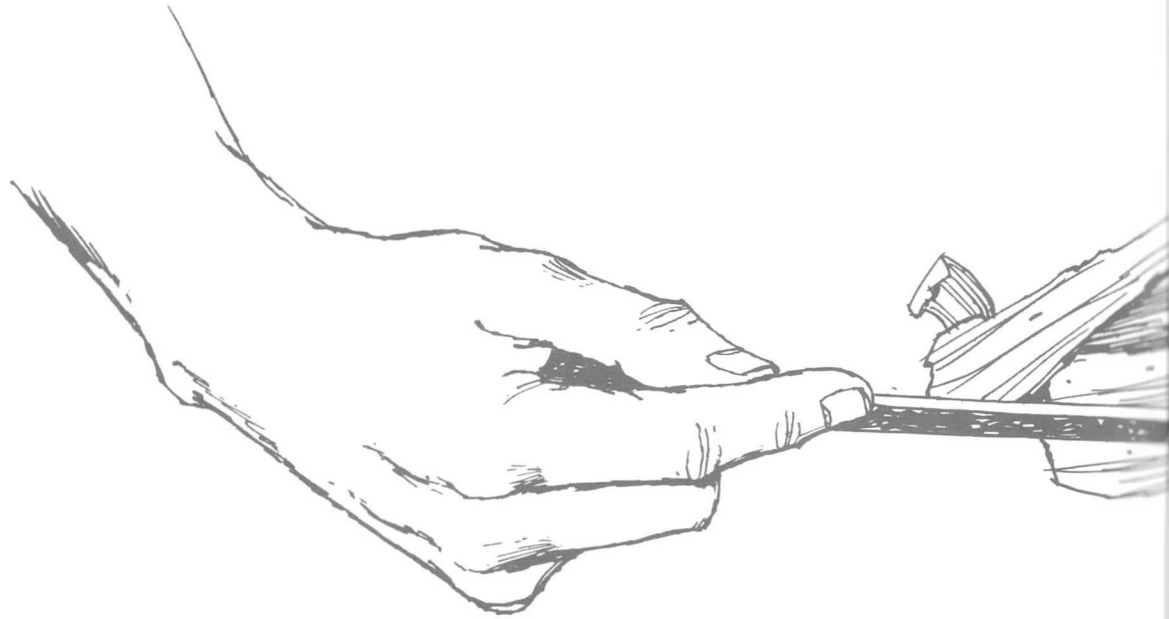


Preserving Our Handcrafts





PRESERVING OUR HANDCRAFTS



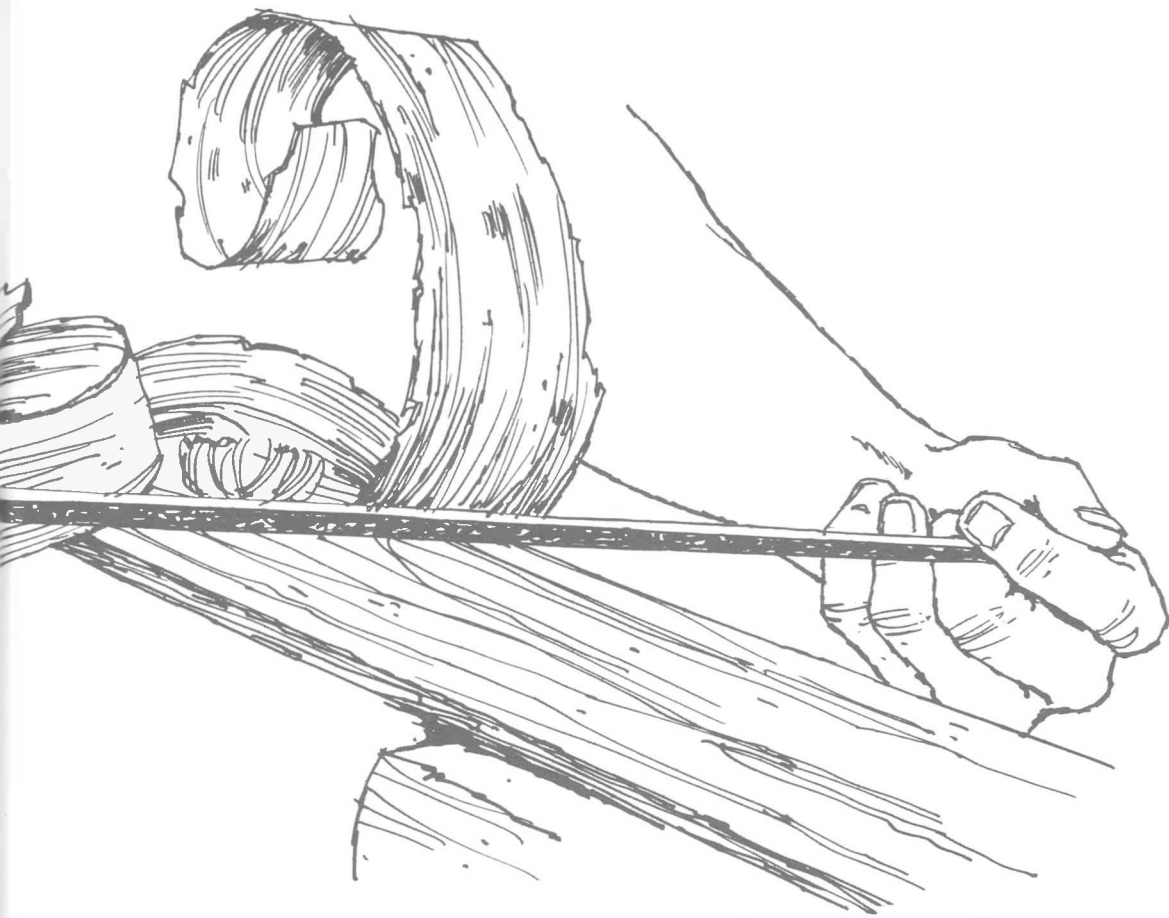
Colonial Williamsburg

AS THE CAPITAL OF VIRGINIA from 1699 to 1780, Williamsburg was a proving ground for both ideas and leaders. These ideas became the foundations of the system of self-government that Williamsburg developed during its eighty-one influential years. They were strongly expressed in such documents as Patrick Henry's resolutions protesting the Stamp Act, the 15 May 1776 Resolution for Independence, Thomas Jefferson's "Summary View of the Rights of British America," George Mason's Virginia Declaration of Rights, and the pioneering Virginia constitution.

The ideas were not entirely new, but their practical application called for leadership of extraordinary quality. A remarkable body of men grew to political maturity in Williamsburg in this era and met its challenges: George Washington, George Wythe, Peyton Randolph, Edmund Pendleton, Patrick Henry, George Mason, Thomas Jefferson, and a score of other Virginians. The capital provided the setting and the stimulus for their training as leaders.

In 1926 Dr. W. A. R. Goodwin interested Mr. John D. Rockefeller, Jr., in the preservation and restoration of eighteenth-century Williamsburg. Thereafter Mr. Rockefeller devoted his personal attention and resources to the fulfillment of this goal.

The purpose of Colonial Williamsburg, in the words of the Board of Trustees, is "to re-create accurately the environment of the men and women of eighteenth-century Williamsburg and to bring about such an understanding of their lives and times that present and future generations may more vividly appreciate the contribution of these early Americans to the ideals and culture of our country."



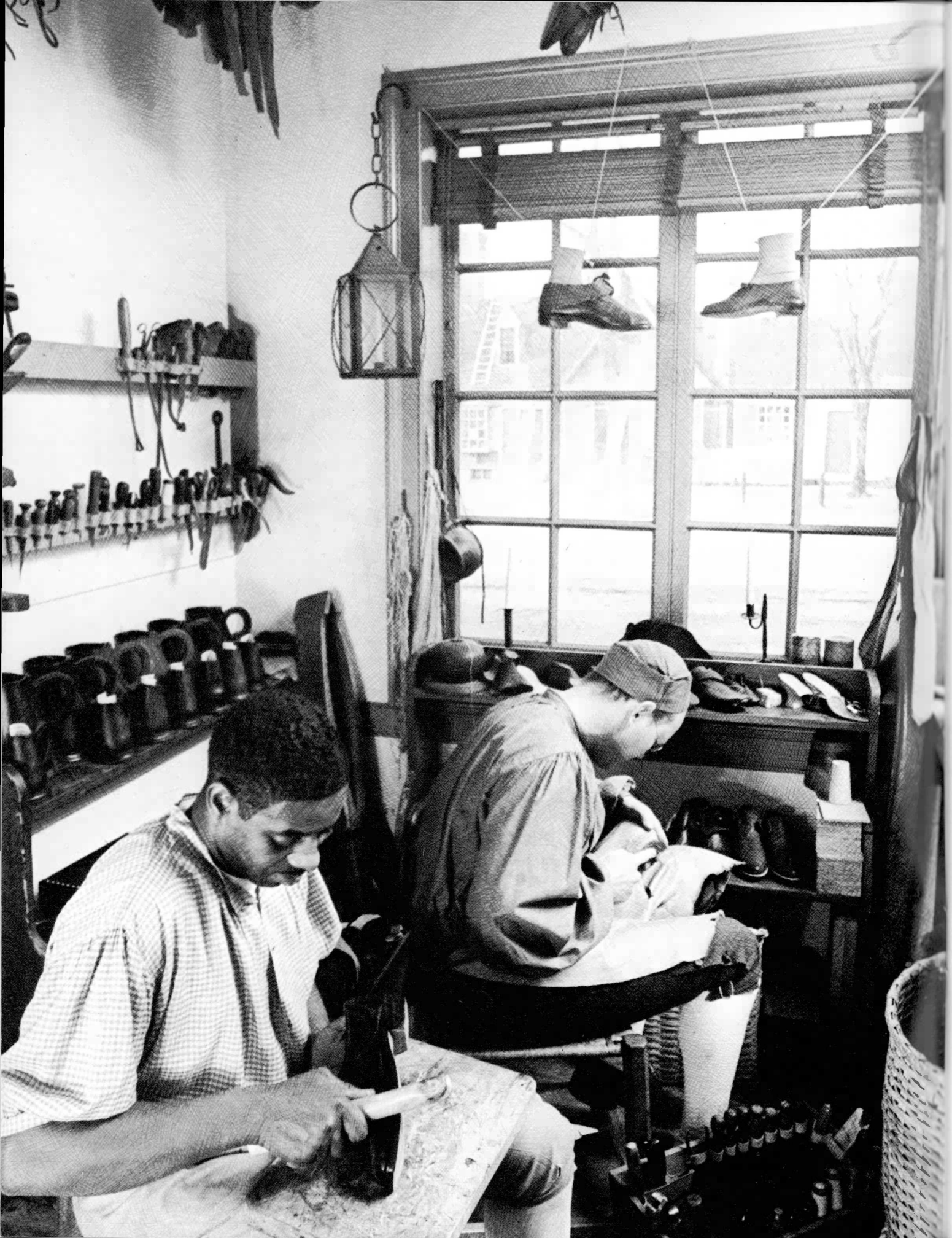
Preserving Our Handcrafts

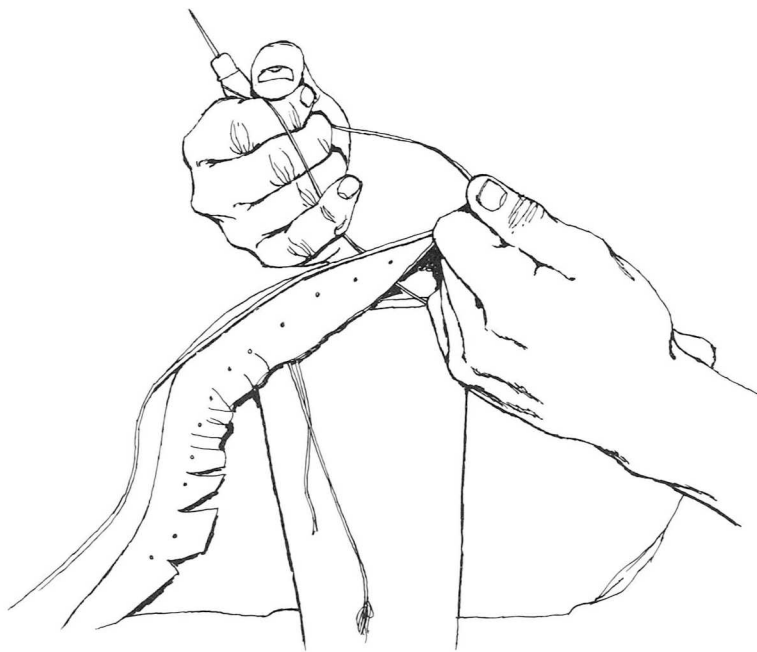
THE PRESIDENT'S REPORT

1968

COLONIAL WILLIAMSBURG

Williamsburg, Virginia





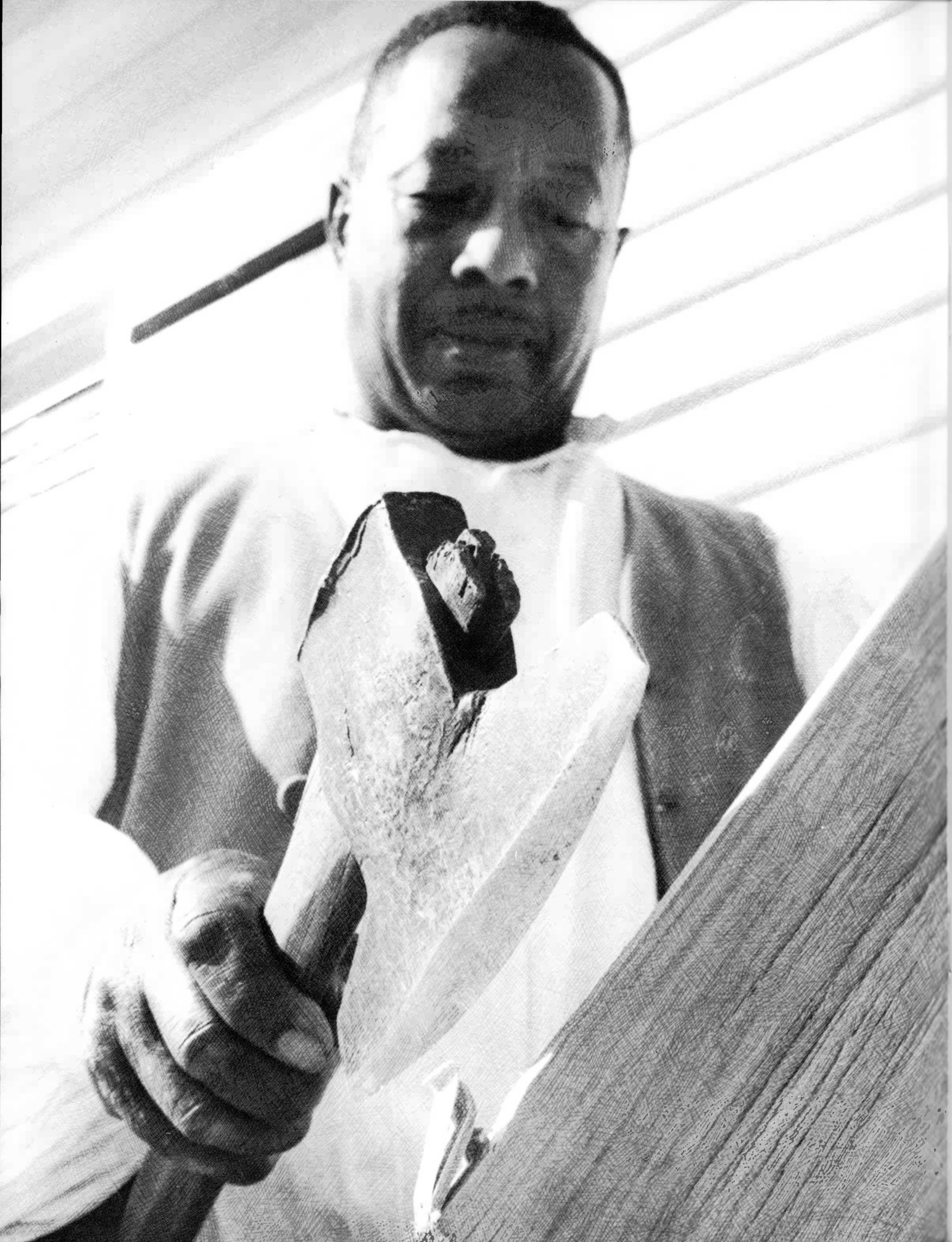
IN recent years in my annual report I have been attempting to tell the story of the major appeals of Williamsburg as I see them. These are: the surviving original buildings, the town plan and its distinctive architecture, the restored gardens and greens, preservation research, history and heritage, and the handcraft program. To me none of these appeals has more to offer or is of greater importance for the future than the handcraft effort, and this year's report is devoted in its entirety to this work.

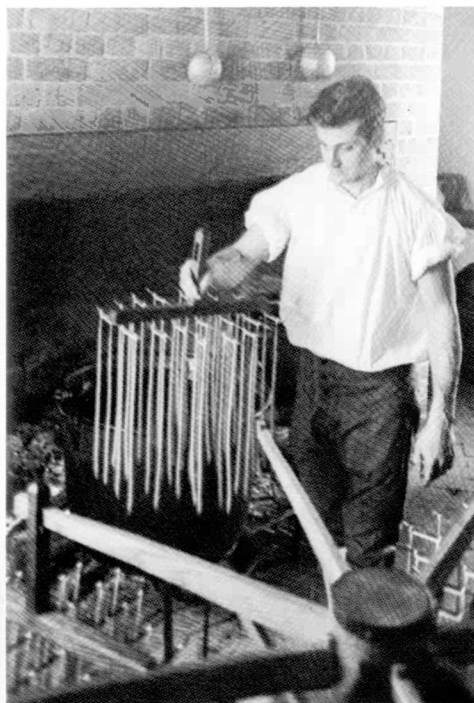
I have long felt that one of the most rewarding sights in Williamsburg is to see visitors crowded about a busy craftsman, lost to the modern world, marveling at the dexterity of his strong, skilled hands. The attraction may be a silversmith or a flaxbreaker, a weaver, a cabinetmaker, gunsmith, candlemaker, bookbinder, cooper, basketmaker, shoemaker, shinglemaker or founder—but in every such moment, I think, the onlookers are as near an understanding of eighteenth-century America as they ever will be.

Certainly, one of the striking differences between our world and that of the colonists is the nature of everyday work. The industrial revolution has led us to forget that progress in easing the lot of the workman also doomed the handcraftsman; with his passing, a vital quality is disappearing.

Perhaps more than we have realized, the prevalence of

◀ *Skilled bootmakers use eighteenth-century lasts to turn out amazingly comfortable shoes, many of them worn by our costumed employees.*





Candle dipping is a tedious and demanding process.

handwork and handcrafts affected character, individual and national. Creation required time and perseverance as well as skill; apprentices were long in training, and even as masters they found no short cuts to perfection. Indeed, I believe, the tempo of eighteenth-century life as reflected in its craftsmanship affected the whole quality of the life of that period.

Some thirty-two years ago the first Colonial Williamsburg craft shop was opened, a blacksmithy, the cornerstone of so many trades and crafts. From that one-man, one-shop beginning we have developed our program of more than forty handcrafts, staffed by more than one hundred people, and by far the largest of its kind, to my knowledge, in the country. Our goal has been the same one that we have followed in every phase of our entire program—a faithful re-creation of the early life of our city, using every means at our command.

We have been fortunate in the energetic and imaginative leadership which has distinguished this program from the beginning. Dr. Edward P. Alexander, our vice-president and director of interpretation, conceived the idea of a working, living craft program to replace the demonstrations of our first three master craftsmen, who did little interpretation. The program owes much to the early contributions of Minor Wine Thomas, Jr., who served as first director from 1948 to 1956, and is now assistant director and chief curator at Cooperstown. Under the enthusiastic guidance of his able successor, William D. Geiger, the program has expanded enormously in the past thirteen years. Mr. Geiger's first assistant, Robert Reveille, began our experiments in outdoor crafts, adding a new dimension to the program, and his successor, Earl Soles, Jr., has been an invaluable assistant director since 1960. Mr. Soles was instrumental in bringing the coopering and gunsmithing crafts to Williamsburg, two of our most significant additions of recent years.

We do not believe we have been attracted merely by the picturesque. Our craftsmen are full-time workers and not dramatists. They interpret as they work, but do not simply play a role. Their backgrounds confirm this—our cooper, the son and grandson of coopers, devoted many years to the trade

◀ *W. Randolph Black, shinglemaker, fashions cypress shingles of the sort that often outlasted colonial householders.*



in England before coming to us; our cabinetmaker had a similar background in the Netherlands; a spinner and weaver came to us after many years of handwork in Scotland; our master silversmith learned the craft from his father, and has spent many years perfecting his skills; our clockmaker, blacksmith, and one of our bookbinders were professionals long before they came to us. Our gunsmith—an expert craftsman—was forced to train himself in a craft that had virtually disappeared. He made his first rifle at the age of fourteen.


Our craftsmen produce their wares the year round. The basketmakers, for example, who estimate that they have made more than a trainload of baskets in their career, still turn them out by the hundred, for use in the Historic Area or for public sale. Silver pieces from our shop are treasured by presidents and heads of state; by retiring Colonial Williamsburg employees and casual purchasers alike.

We have re-created the entire institution surrounding each craft—tools, equipment, buildings, and authentic methods. In some instances, I think it is fair to say, we are preserving trades which would otherwise be lost.

Our third generation of craftsmen is now at work in some fields, as masters have trained journeymen who in turn train apprentices. This continuity, we hope, will enable us to continue and to expand the program. Our resources are rich in human and material terms, our staff well qualified, and our equipment outstanding. Since the 1930s we have based our work in the craft program on the Stephen Wolcott collection of early American and English hand tools. This assemblage of more than five thousand examples is one of the great American collections and was the gift of the late Stephen Wolcott of Gloucester, Virginia.

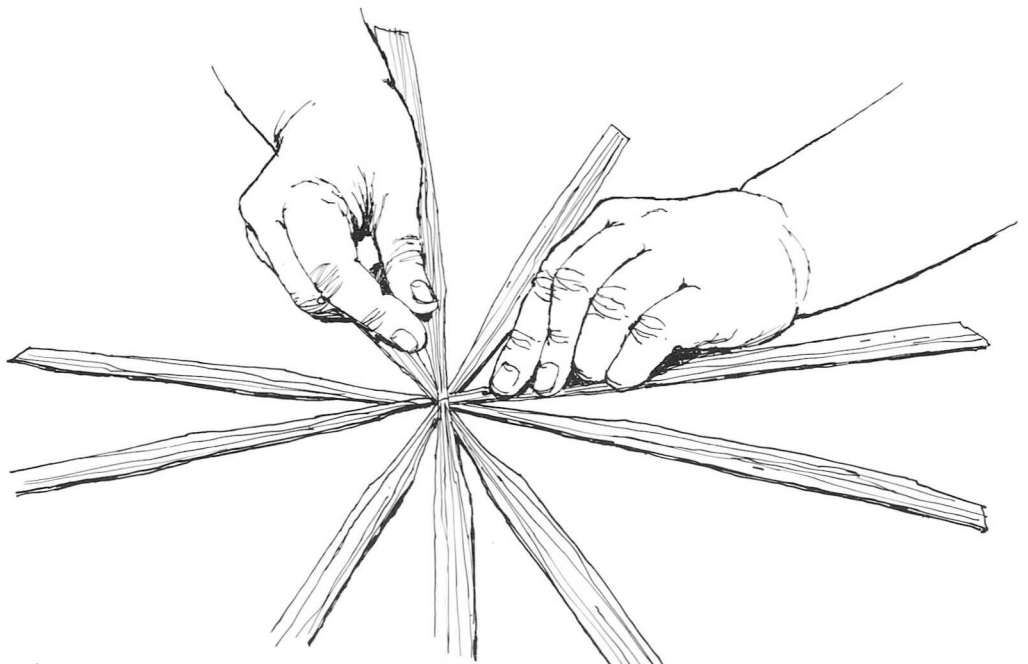
Of all the appeals which draw people to Williamsburg, none, I believe, is more rewarding, more significant, or more intimately related to the exciting story of our past than our crafts effort. In the following pages we will attempt to give an insight into this program as well as to record our appreciation of the remarkable group of people who staff this varied and endlessly fascinating endeavor.

CARLISLE H. HUMELSINE



Eddie Givens turns out delicious gingerbread and hard loaves from one of the country's busiest small bakeries.





Oaken Baskets

WHEN you step into the George Wythe South Office these days, there is a strong sense of the past: the odor of fresh-cut oak, a tiny wire-haired dog asleep in a corner, the floor littered with chips and shavings, and handmade baskets hanging everywhere, large and small, in many shapes and sizes, pecks and bushels, trays and panniers, a back pack, an old-fashioned chicken coop. Seated in the midst of this, looking as much at home as if they had been here since the days of George Wythe himself, are the Virginia basketmakers, Mr. and Mrs. William Cody Cook.

It is not strange that the Cooks are so strongly reminiscent of the craftsmen who once provided the essential containers and packaging of colonial days. Their fingers fly through the intricate steps of weaving the white oak splints with a sure skill reflecting a lifetime of practice. Their explanations of each step of the craft reveal complete familiarity with materials and process—all delivered in the soft accents of the Virginia hill country.

“It’s the wood that’s important,” Mr. Cook says. “The big

Mr. and Mrs. Cody Cook, among the last of native Virginia basketmakers.



thing about making baskets is getting out your materials. We go to the woods and cut a good, straight white oak, about a foot in diameter, and cut out a log about eight feet long.

"We split it with an axe and wooden wedges, into these billets, about an inch thick and two or three inches wide, and then I split it out with a knife into these thin splits. We dry these in the sun for a few hours, for if you use them green they'll shrink and your basket'll not be tight.

"And you must always be sure to go with the grain—when you cut oak you can't cross the grain—and it comes out easy, like this. Then you smooth it down with the edge of your blade, and you're ready to make baskets.

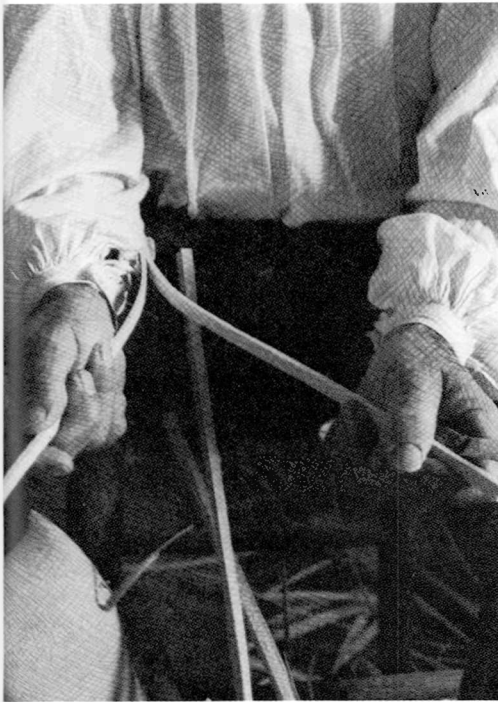
"I make these wide splits, about half an inch, for our big baskets, and these little thin ones, maybe a sixteenth of an inch, for the smallest ones."

Mrs. Cook holds up a string of tiny baskets hardly larger than a thimble. "I make them for children," she says, "people make big mirations over my little baskets."

Cody and Lou Cook have earned their living by making baskets for forty-four years, and now are among the few who still practice the craft in the eastern United States. Mr. Cook says: "When we began there were twenty-five or thirty basketmakers in our part of Virginia, but they've all died out. The only other basketmakers I know today are my brothers, and one of them is seventy-one and the other is seventy-seven. It looks like the trade is fading out."

The Cooks have a major role in preserving the traditional craft. Not only do they demonstrate for hundreds of thousands of visitors to their shop; they have reached many others through our film, *Basketmaking in Colonial Virginia*, in which they star with convincing professionalism. They turn out scores of baskets each month for a variety of uses in the Historic Area, and for sale in our Millinery Shop. Somehow, they still find time to train apprentices who may some day carry on their craft. They are now training Roy Black, the son of our shinglemaker, a young man who promises to become adept at basketmaking and a skilled interpreter.

Cody Cook has vivid memories of how all this began: "It



Sturdy oak splits make baskets almost indestructible.

◀ *Apprentice Roy Black is already far advanced in the craft.*



Baskets of every size and description—the answer to colonial packaging needs.



Mrs. Lou Cook is celebrated for the fine finish of small baskets.

was way back there in the deepest of the depression, and times were hard. We were already married, and I was about twenty-five years old. I made our living by farm work in our neighborhood, earning a dollar a day—six dollars a week.

“So then we turned to baskets. We’d never made one before in our lives. I’ll never forget the first day. I went out in the woods one Sunday and cut a tree, a good white oak—plenty of it then—and on Monday I split it open and we started making baskets.

“We didn’t learn it all at once. Lou used a little blue kitchen kettle for our first pattern. We’d seen baskets made and had a general idea, and I’d worked with wood all my life, so we got along. At first we made mistakes and had to tear down our baskets and start over. But we kept at it.

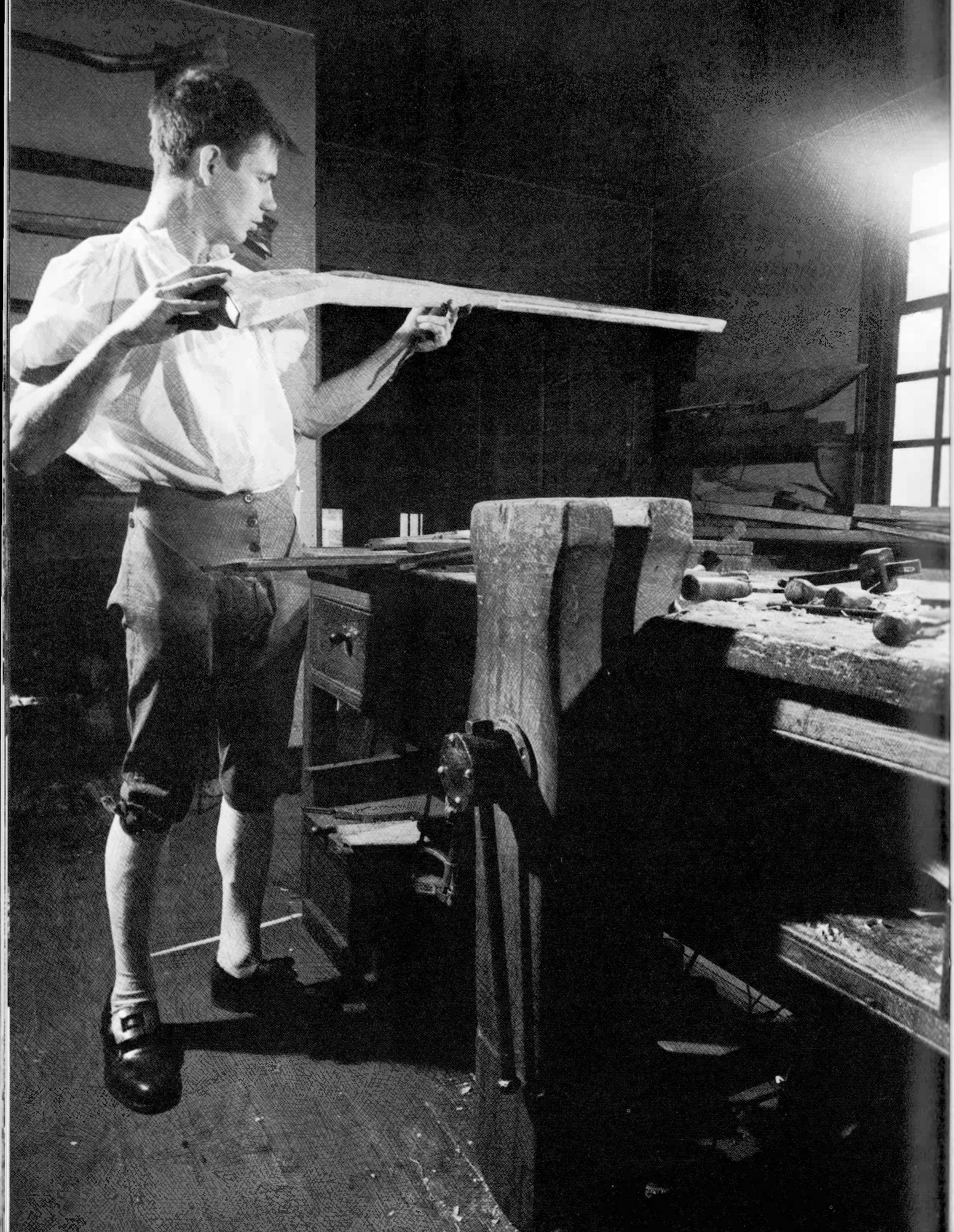
“In four days we made nine dollars, selling baskets to our neighbors. I never went back to farm work.”

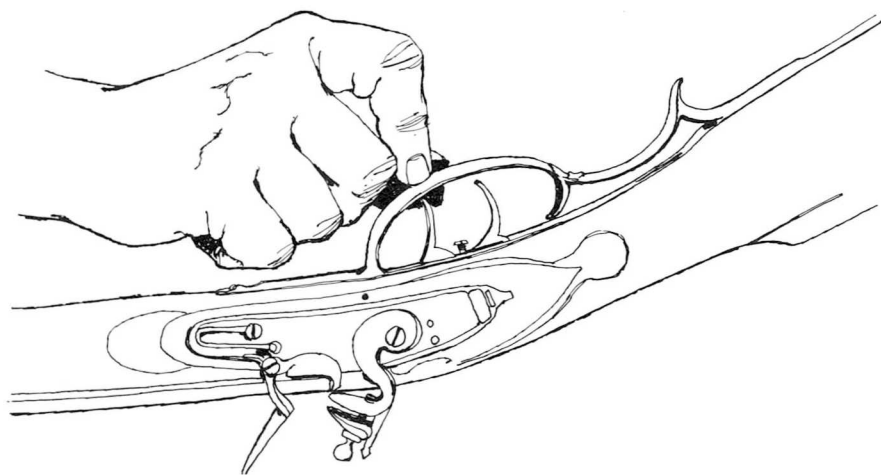
A peck basket sold for twenty-five cents at that time—it brings six dollars today—and the Cooks each made two or three such baskets each day, and often worked from dawn until late at night. Every week or so, Cody strapped dozens of baskets on his back and walked through the Shenandoah Valley, selling them from house to house. He walked thirty miles each day on these trips.

As they developed skill, the Cooks began wholesaling baskets to stores and roadside stands, and for years sold their entire production to one merchant. They operated a souvenir stand of their own at Waynesboro for a time, but found merchandising burdensome and gave it up to give full time to their craft.

Colonial Williamsburg discovered the Cooks two years ago, tracing them through the attractive, authentically made baskets on sale in a store near Charlottesville. They were persuaded to come for a week as demonstrators, and then to join us permanently.

The Cooks sometimes encounter visitors who fail to perceive how demanding and difficult the trade of the basket-maker can be. There is often the question: “Are you just doing this for the summer?” Mr. Cook replies gently, “Yes, and for forty-three summers past.”





A Surviving Gunsmith

THE long rifle, which won the American frontier, is almost extinct today. But we are fortunate to have one of the very few men in the country who now make this remarkable weapon just as it was made in colonial days. He is our master gunsmith, twenty-eight-year-old Wallace Gusler, a self-taught craftsman who is turning out incredibly accurate pieces which are also works of art, using the same slow, painstaking process known to riflemakers of the past.

Gusler and his apprentices work for a month or more, eight hours a day, to produce one rifle. They make all of the eighty-odd parts themselves—cutting curly maple trees from which they shape the stocks, making their own brass plates for inlays, trigger guards, and patch boxes, making, filing, and inserting the sights, rifling the barrel, adding decorative carvings, and sighting in the gun on the firing range.

This resourceful craftsman, who has made the American rifle the work of his life, is also the star of our most recent film, a fascinating hour-long documentary on the making of a rifle. Wallace spent much of his boyhood around the gun

◀ *Wallace Gusler, master gunsmith,
a remarkable self-trained artisan.*

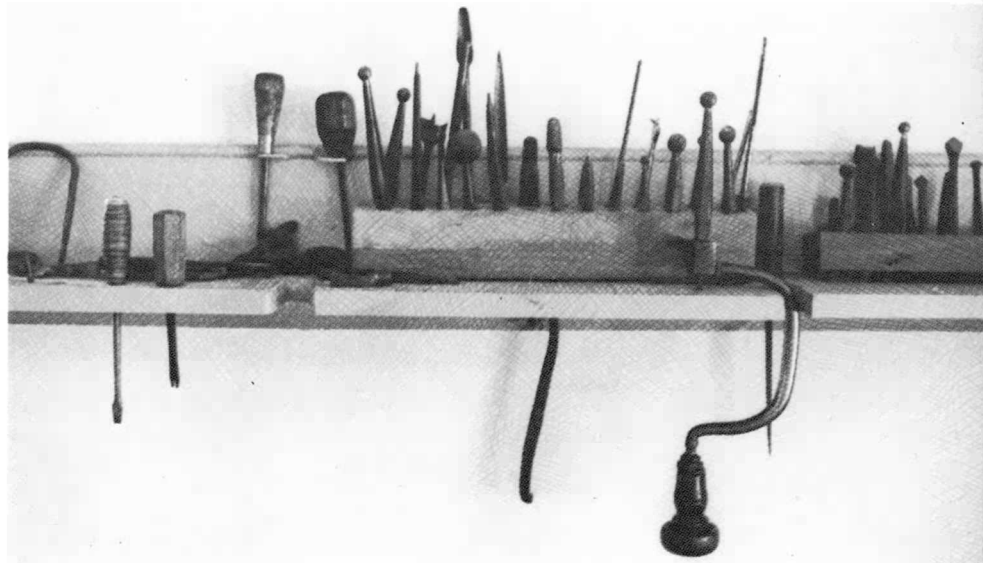


Weeks of painstaking work go into each flintlock rifle.

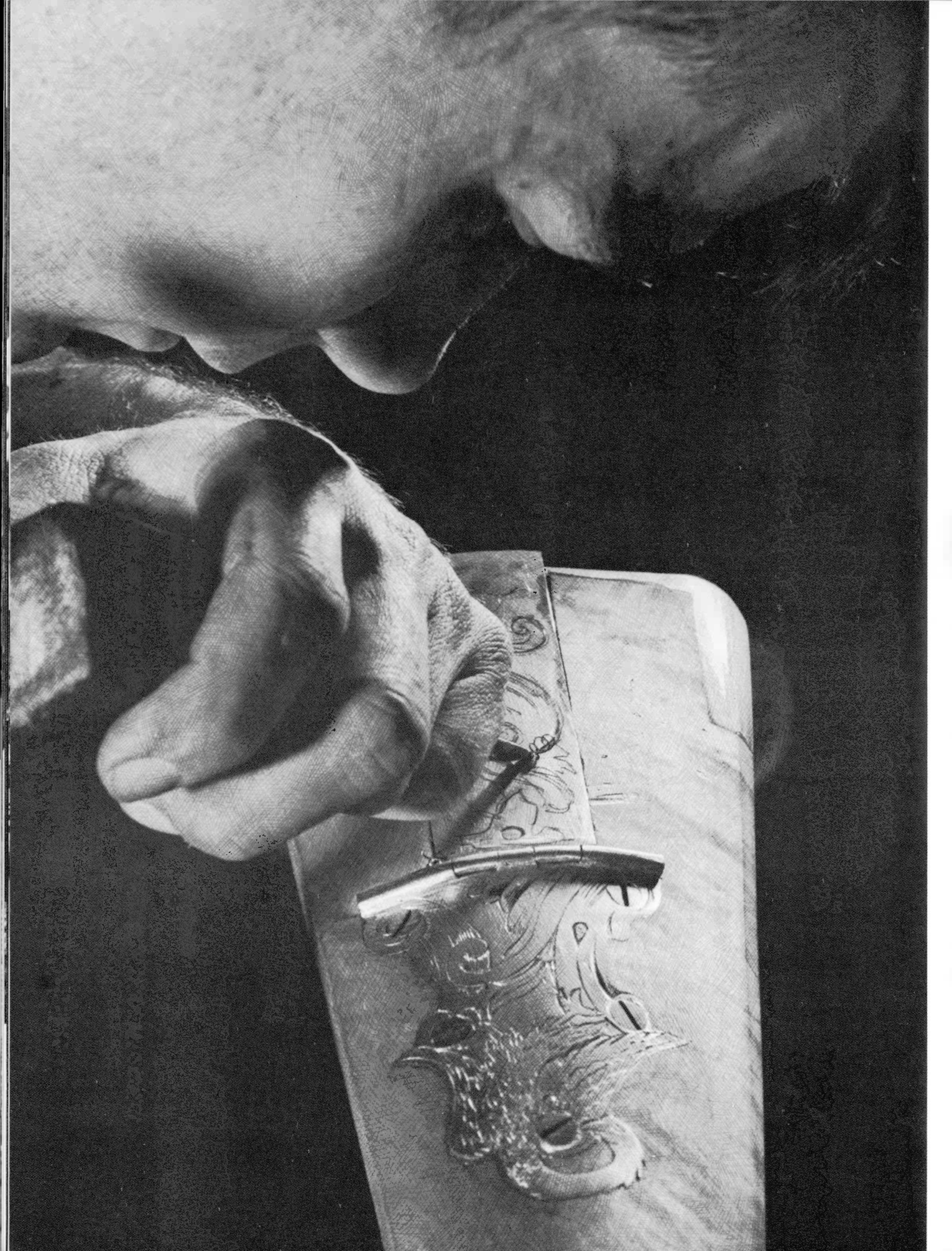
shops of southwest Virginia, but quickly absorbed all that modern smiths had to teach him—the secrets of the old craft had been lost. Wallace set out to relearn and revive them on his own. He sought out old men of the community who had known Virginia gunsmiths of their youth and went to old-fashioned musket shoots, talking with hobbyists who fired at targets with nineteenth-century guns. Within a few years he was an expert on early American arms.

He began his life's work using only the tools in the small shop of his father, who had worked in sawmills and a flooring plant, and Wallace was forced to make other tools for himself, since he could buy none. He heated his metal in a small forge in a garage operated by a cousin; he cut an old sugar maple in the woods for his stock, identifying the tree as curly maple before cutting it, by some obscure method that is largely intuition. It was a long process; the wood seasoned for two years, and Wallace took no short cuts. His first rifle was crude by comparison with the beautifully finished weapons he produces today, but it was soundly made, handsomely carved, and impressively accurate.

Men who saw Wallace firing at targets in musket shoots began asking for rifles, and within a few months he had more orders than he could fill. Wallace produced a few rifles each year and sold them at \$150—today they bring from \$600 up.



Some tools of a trade that requires ► many skills.



◀ *Beauty of design in brass, wood, and iron marks every fine gun.*



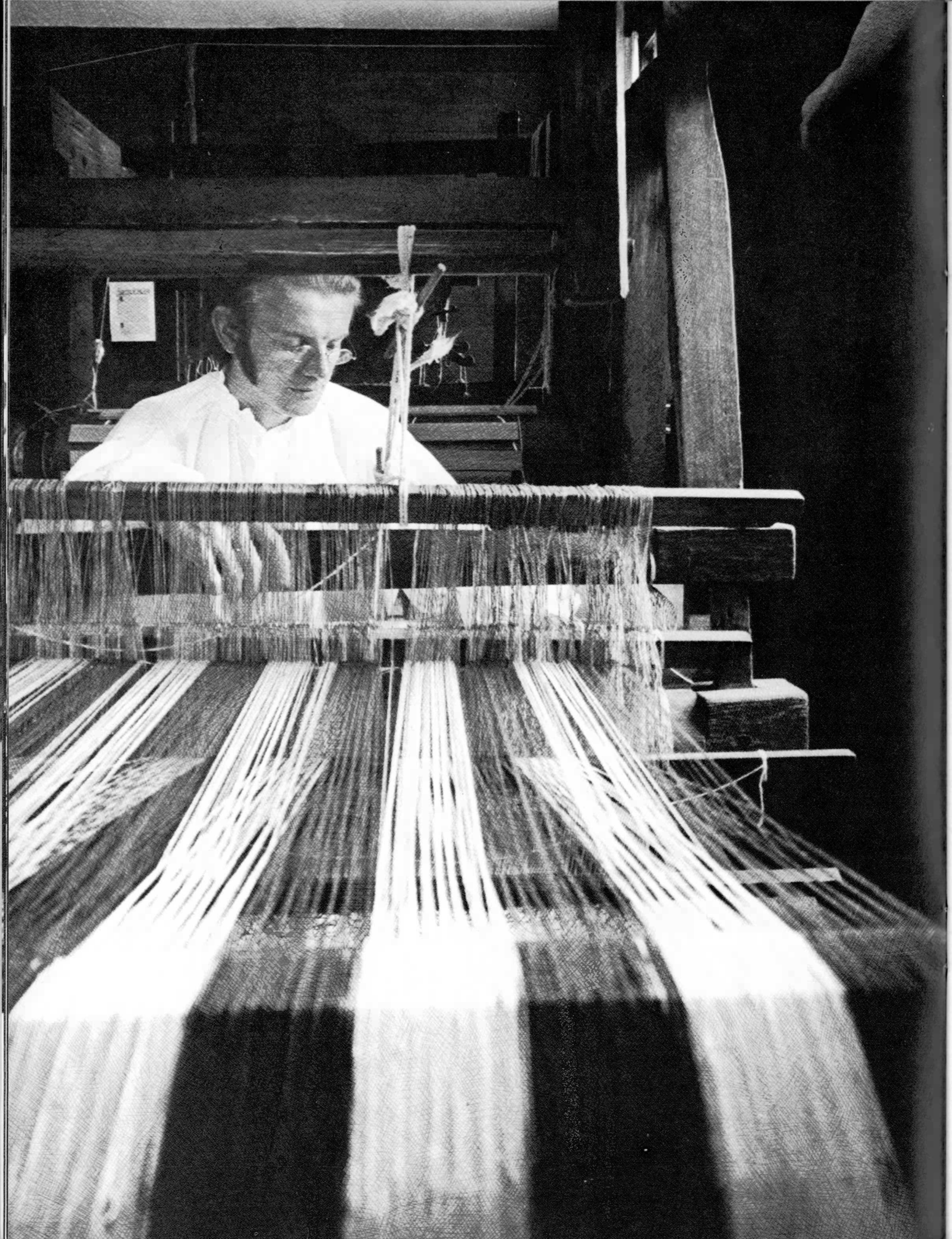
The gunsmiths also make handsome pistols.

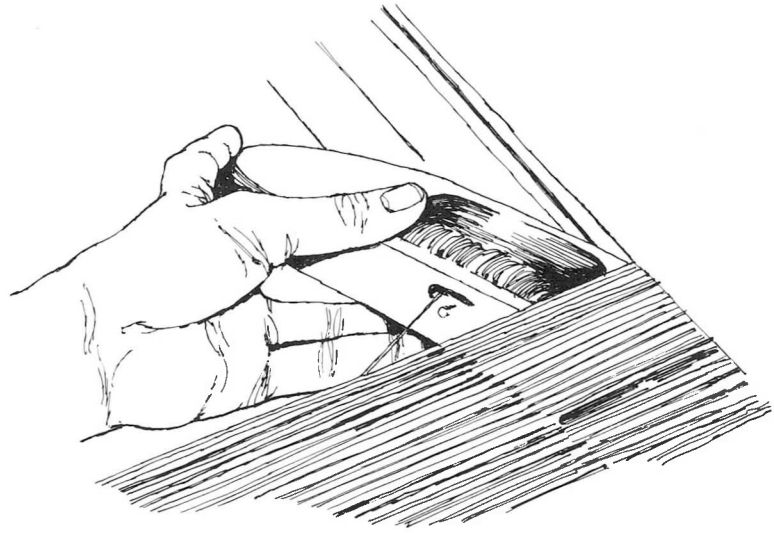
When he found that his passion for authentic rifles was becoming a career, Wallace left school and became a professional riflemaker. About nine years ago one of his rifles was brought to Williamsburg by a collector, and within a few weeks Wallace Gusler joined our craft program, was soon making rifles here, and training apprentices in his painstaking methods.

When he wishes, Gusler can make his own barrels, a taxing process in which he must forge an iron bar into a perfectly straight, but tapering, octagon, heating and reheating the metal hundreds of times as he pounds it into shape. He uses no modern methods; only his experienced eye tells him when the iron has reached the proper temperature for hammering, and only his eye spots crooks within the barrel. Boring is done laboriously by hand in a long series of cuts, and the rifling is added by cutting seven spiral grooves inside the tube, precision-cut grooves made by two steel teeth set in an iron rod—also driven through by hand. The making of a barrel is a full week's work, and then the smith has only begun.

The barrel is tested by firing it with four times the normal load of gunpowder. The lock is added, a simple but delicately-made steel mechanism, which Gusler also makes himself on occasion. In sand molds he casts brass parts for the weapons—butt plate, side plate, and patch-box covers. Gusler not only makes his own screws to fasten his rifles together, he also makes the tools which thread them. He cuts his own maple trees, saws them into planks, trims and files the stocks into graceful flowing lines and engraves and stains them. Throughout the gun his decorations on brass, wood, and iron have a unifying theme, so that each rifle is an artistic as well as a mechanical success.

In the end, after more than three hundred hours of the most demanding work, this singular craftsman has performed with the highest skills of blacksmith, machinist, foundryman, woodworker and engraver, and has created one of the most remarkable weapons in history, beautiful as well as deadly. To observe even a few moments of this work is to understand the meaning of the appellation *master craftsman*.





Singing Weaver

ALMOST every day the young Scotsman who sits at his loom in the spinning and weaving shop is recognized as a ballad singer who has starred at the Newport Folk Festival, and there is a brief reunion between visitor and craftsman, and talk of old Gaelic songs. But weaving is Norman Kennedy's trade. At thirty-five he has already spent more than twenty years at the craft and is a weaver of international reputation.

Norman Kennedy was born in Aberdeen, Scotland, in a huge old granite tenement that overlooked the North Sea, into a family that has produced spinners, weavers, and ropemakers for generations. From his earliest childhood young Kennedy heard the thumping of looms. In a tweed warehouse next door weavers were constantly at work.

Norman finished school at sixteen and went to work as a tax collector, but he longed to be a weaver. He worked for weeks to make a small loom, but his father smashed it and threw it out: "We don't want any of that old fashioned stuff here."

His parents recalled the days of starvation wages in textile

◀ *Norman Kennedy, one of Scotland's finest hand weavers, now at home before his Williamsburg loom.*



mills and there was still an adage in the family, "We're poor but never as poor as weavers' kids." The boy persisted. He made a larger loom on which he could weave cloth and kept it outside his home in a shed which had been a World War II bomb shelter. He learned the weaver's trade very quickly and by the time he was eighteen had overcome his family's opposition—he won second prize in Scotland's Highland Crafts Fair with one of his rugs and for the next three years took the first prize.


Things were not easy for young Kennedy. After long hours at his desk in the tax collector's office he roamed the countryside in search of materials. He gathered wool from the moors where sheep flocks were pastured, plucking tufts of it from bushes. Now and then he found the entire fleece of a dead sheep, washed clean by snow and rain, ready for use.

Norman often drove himself to equal the feats of early weavers. The traditional day's work for a spinner in Scotland was one pound of wool—but one day in his youth Norman spun four pounds in a day, walking back and forth at the big wheel from early morning until ten o'clock at night, with his mother frequently calling encouragement, "Keep going boy," and bringing him tea and fish to sustain him.

Kennedy says that it was natural that he began collecting and singing ballads. "You use a very small piece of your mind when you weave, so you think of other things, and the air was full of Gaelic work songs. Milking and churning and rowing songs and songs sung while cutting barley."

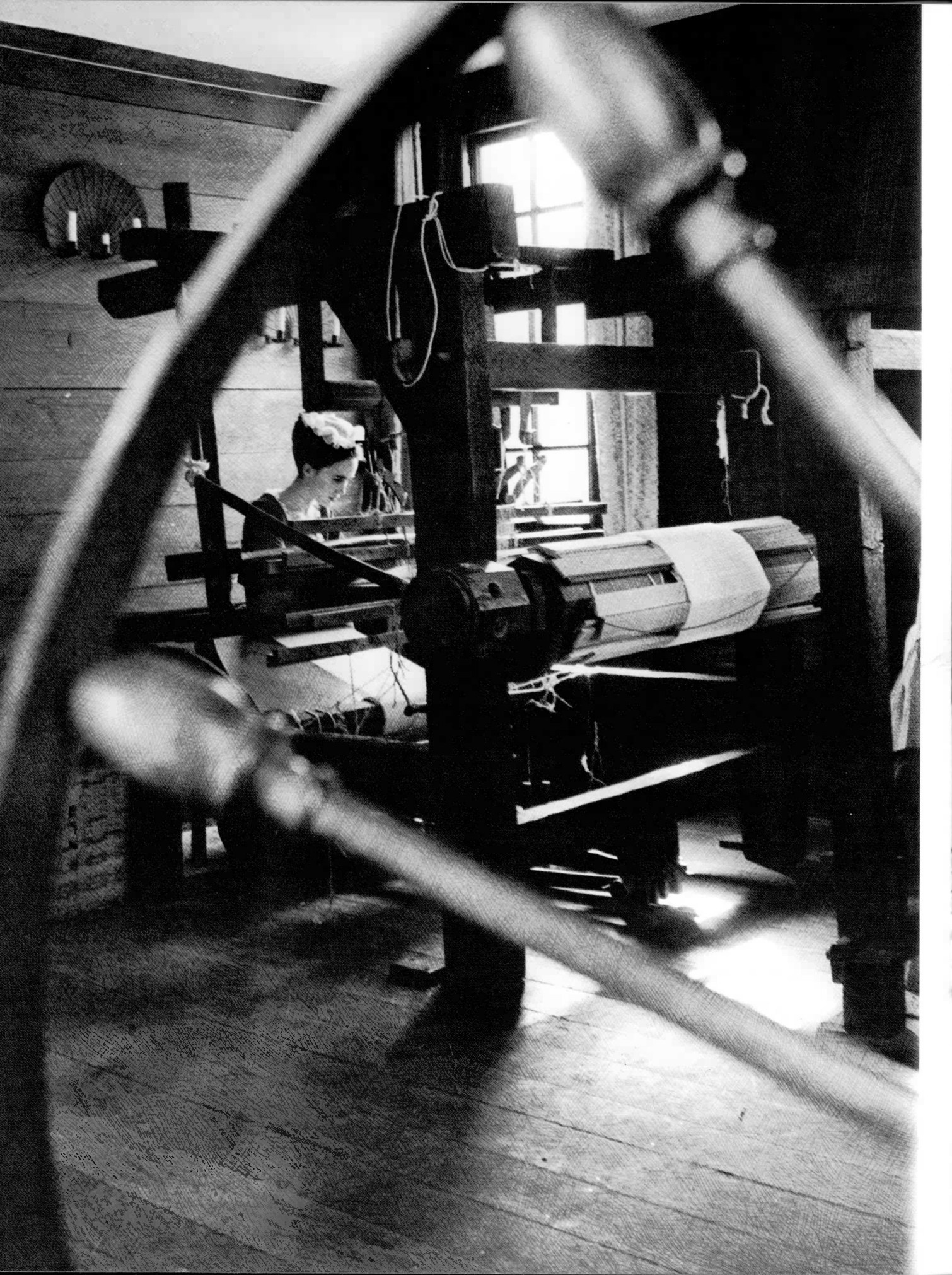
Kennedy came to America four years ago to represent Scotland at the Newport Folk Festival, where he not only sang but also worked at his loom. He had read of Williamsburg for many years—he still treasures photographs clipped from a National Geographic article of 1957—and it was not long before he joined our craft program. Today, he is one of the busiest people in town.

The young Scot responds warmly to Americans. Only one reaction troubles him: "So many people ask me if I am doing this just for the summer. They think I am a college boy. They don't realize what a thorough program we have, and how



Carlton Jackson hackles flax for producing linen.

◀ *Mrs. Bonnie Brown, one of the first members of our craft program, has spun endless miles of flax into linen thread.*



◀ *Intricate colonial textile patterns require the utmost concentration at the hand loom.*

hard we work and that it takes a lifetime to learn these crafts as they were performed in the old days.”

Weaving is an extremely demanding trade. Kennedy spends four or five days in preparing his loom to weave linen and when he sits at the loom he faces a wilderness of threads—more than two thousand of them, each of which he must watch, though he is by now so expert that he can tell by feel when one of the threads breaks.

“When you are weaving fine linen,” he says, “you are lucky to get two yards of cloth a day, for it’s very intractable. It has no elasticity and every thread is fighting to go its own way. It’s not about to lie down with neighboring fibers like wool does. You have to keep it wet and coax it and often have to starch it.”

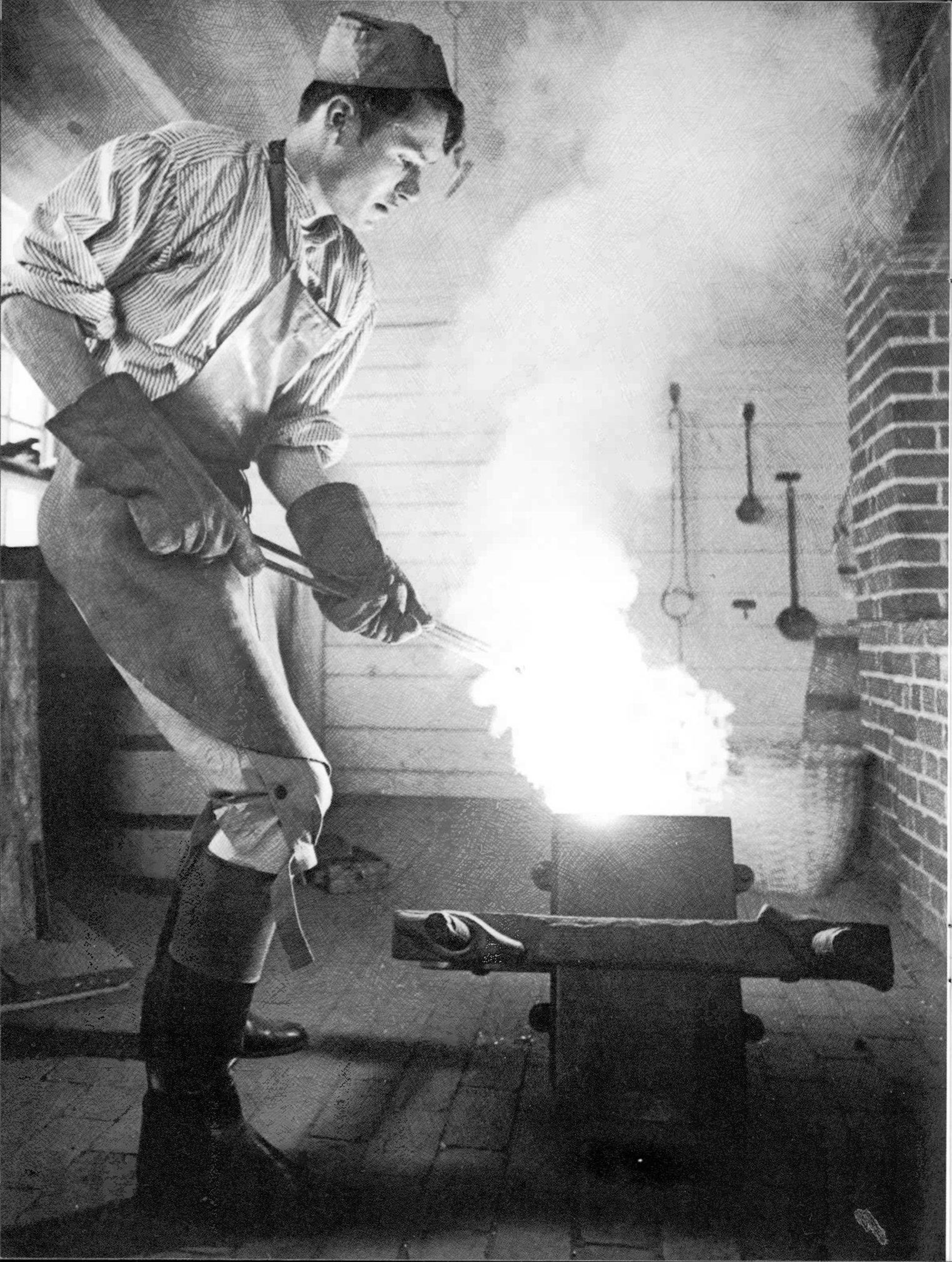
This is only the final phase of the process. Between the planting of flax in the field and the finished linen goods lies a year or a year and a half of hard work: The flax must be pulled, not cut, since the fibers extend down to the roots. The outer skin of the plant must be removed by soaking and fermenting in still water for about a week. The fiber is then dried and braked, or pounded in a big frame to shatter the dry interior straw. It is then hackled by pulling it through a series of stiff iron brushes. The fiber flax is then ready to be spun. A good day’s work by an expert produces twenty to thirty pounds of fiber.

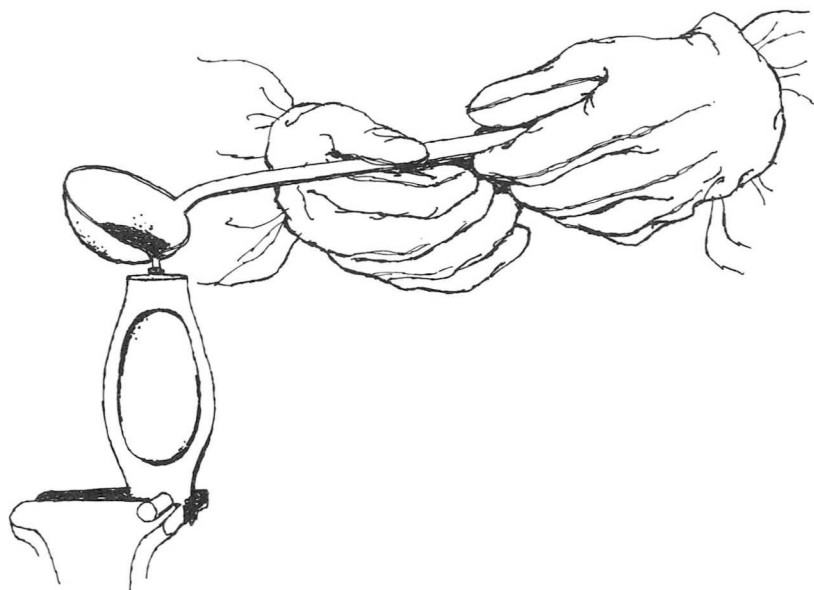
A veteran spinner like Kennedy can turn out twelve thousand yards of spun flax from two pounds of fiber in eight long working days—but this would make no more than a bed sheet.

By contrast, Kennedy can spin a pound of wool—about eighteen hundred yards—in six hours; a pair of blankets requires twelve to fourteen pounds of wool. (Kennedy sleeps under blankets whose wool he sheared, dyed, spun, and wove himself.)

“There is so much to weaving that it’s no wonder an apprenticeship lasted for seven years,” Kennedy says. “There are many different kinds that I wouldn’t attempt now, after more than twenty years of training—damask, tie-and-dye weaving, or tapestry weaving, a craft of its own.”

Dyeing materials in natural colors is one of the secrets of the weaver’s trade.





The Sand-Caster's Trade

IN the foundry behind the original home of James Geddy, a leading eighteenth-century Virginia craftsman, is one of the last two or three sand-casters in modern America. He is Dan Berg, an expert founder in brass, silver, and pewter, who makes daily use of an ancient process known as French sand-casting.

Berg works with sand that has already been used in a foundry for forty-five years, mixing it with fresh material to suit his purpose, and producing a variety of jewelry and other objects—brooches, buttons, shoe buckles, sconces, candlesticks, grape shears, sugar tongs, and spoons. He learned his trade from the previous owner of the well-aged sand, the late Frederick Bauer of New York, who supplied commercial jewelers with fine gold and silver castings over a long lifetime.

Mr. Bauer came to Williamsburg to retire, bringing his entire stock of tools and equipment, and taught Dan Berg the secrets of his trade.

Dan came to us in 1957, as an interpreter, from nearby Gloucester County, and within two years, following his in-

◀ *A crucial moment in the foundry—
the pouring of molten brass.*



terest as a gun collector, he had become an armorer. As he progressed, Dan copied eighteenth-century pieces from our collection, became an accomplished pewterer, and soon found himself demonstrating to visitors in an outdoor stall, pouring pewter spoons and buttons from original molds. When we added a forge to our metal operation, he was the obvious candidate to learn French sand-casting.

His instruction began with the sand in which metal articles are cast, a very fine sand once imported, but now bought in the United States. Berg learned that proper mixing of old and new sand could not be reduced to a formula, and he spent many weeks in learning to add just the right amount of water.

The sand molds are packed slowly, until they become very hard, and then finished, or "faced," with a denser substance, soapstone or graphite. Berg spends two hours or longer in packing each mold. The impression of the object to be cast is made in this hard sand, the form closed, and molten metal poured in. Before pouring, the founder must devise passages so that the metal will flow properly, and complex decorative pieces often tax his ingenuity (in some cases, for example, the metal must flow uphill; with silver, a highly fluid metal, the "gates" must be small, and in the case of the more sluggish brass, must be large).

Berg also discovered new ranges of color: "You pour these metals at about two thousand degrees, and you have to be able to tell by the color just when it's ready to pour—if you pour it too hot, excess gases spoil the surface of the piece, or you may vaporize one of the metals and lose your alloy; if you pour too cold, the metal won't flow properly and the mold won't fill."

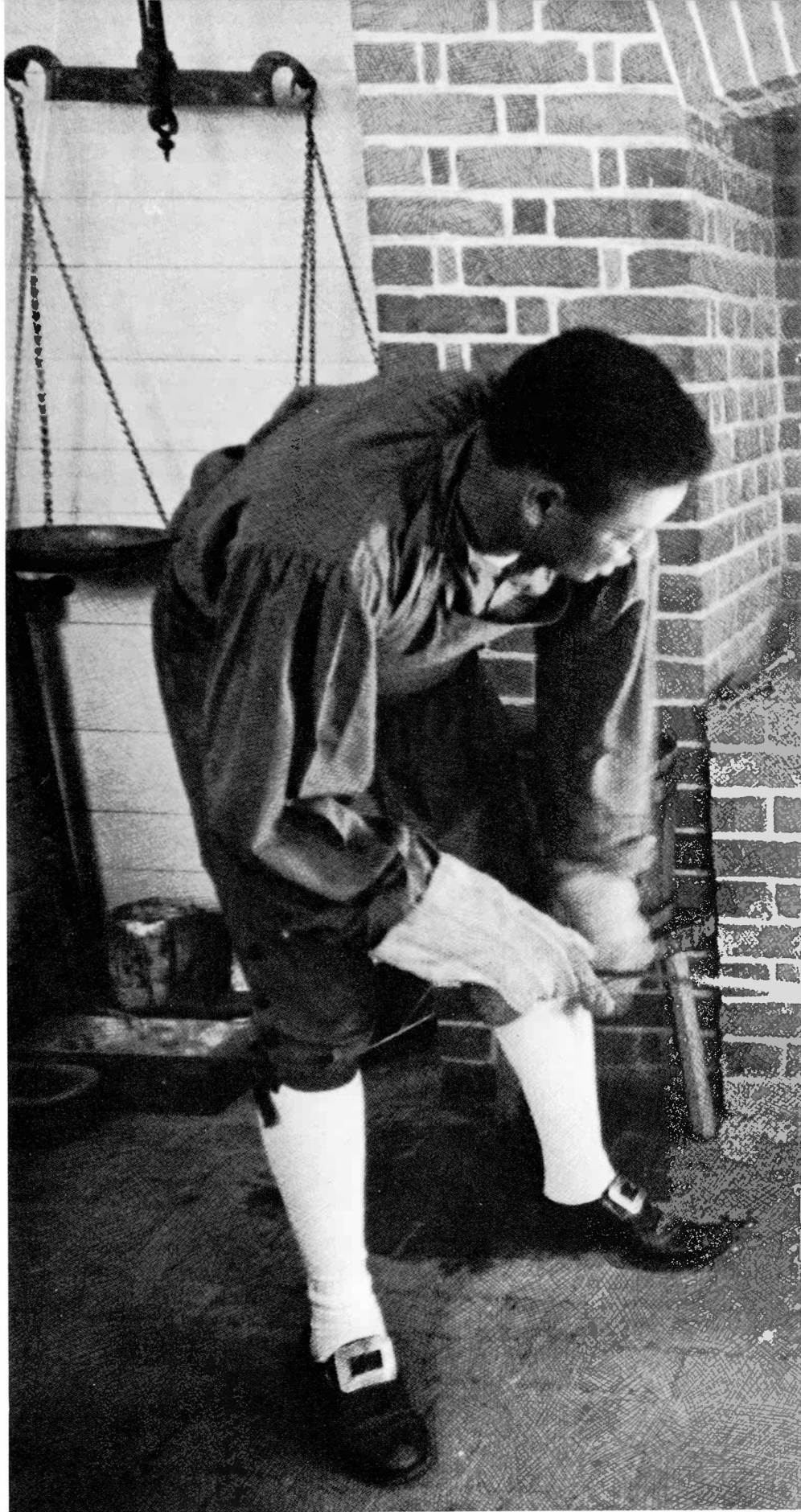
The moist molds are baked for several hours before pouring, since the molten metal flowing into a wet mold would cause a violent explosion.

Dan often uses one mold for a variety of objects—in one to be poured in silver, for example, he casts a sunburst brooch, a rim for an open salt, a foot for a gravy boat, a spout for a coffee pot, two tray borders, and a porringer handle. He makes the spouts and feet for the handsome coffee pots made

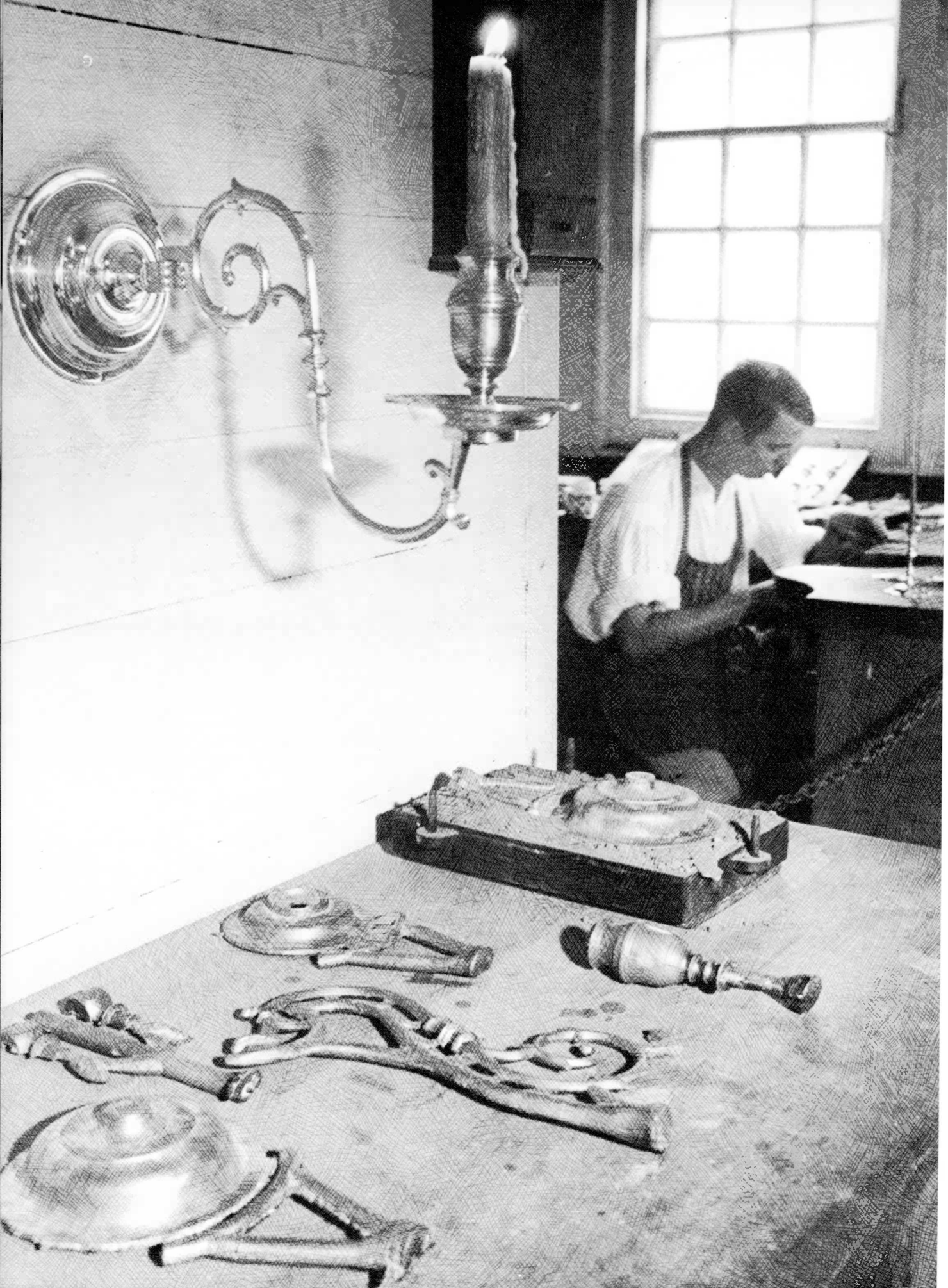


Pewter spoons come out of the molds by the hundred.

*In a spectacular burst of flame
molten brass is poured at 2000°.*







by our silversmiths, as well as the feet and borders of silver trays. "We can cast enough in a week to keep the silversmiths busy for four months," he says. Items he makes for other uses are almost beyond cataloguing. He has made brasses for an eighteenth-century pool table, curtain ties, bed bolt covers and drawer pulls for period furniture.

The process of turning out authentic handmade brass or bronze pieces for our use is often demanding. Once our curator needed a brass holder for venetian blinds, and had as a model only a sketch in an original print. Our curator's cabinetmaker, Robert Simms, carved a replica in wood, and from this Berg cast a metal pattern.

From start to finish, the foundry's methods are eighteenth-century, whatever the cost in time or trouble. Berg recently made several dozen brass wall sconces for the Capitol and the Wren Building of the College of William and Mary. The sconces are cast in five pieces and are time-consuming—and once cast, each must be polished for at least a week.

Dan Berg says he will never forget his tutor, Mr. Bauer: "He was a quietly humorous man and a dedicated artisan with endless patience. He took a great deal of pride in his work and its quality, and realized that he was passing on a dying craft—he wanted very much to see it preserved."

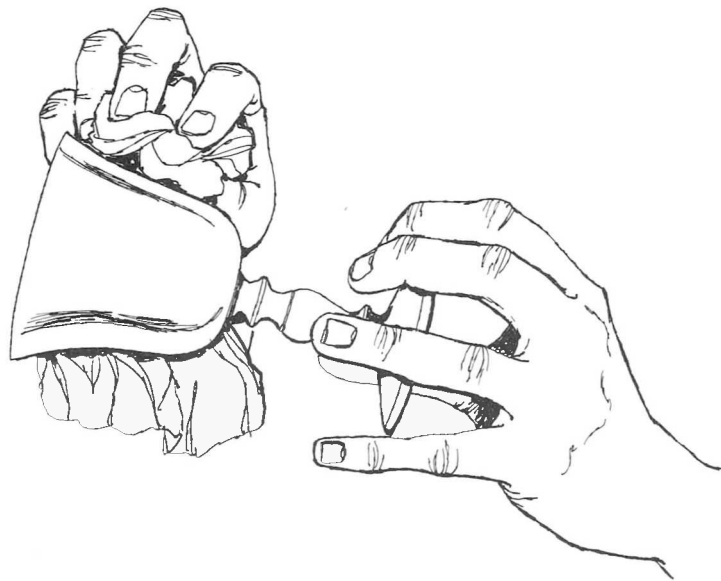
Early in his career as a founder's apprentice, Mr. Bauer became ill and Dan was left alone. He grew nervous. "I wasn't sure I could cast a silver piece on my own, without Mr. Bauer's advice at every step."

The first pieces Dan made on his own were brooches and cufflinks copied from a striking eighteenth-century ornament dug from the Geddy House site by our archaeologists, a grotesque face mask originally cast in James Geddy's shop as a butt ornament for a pistol. Despite his uneasiness, Dan poured these pieces expertly, and when they had been polished, chased, and mounted at the Silversmith Shop, these fine examples demonstrated that pupil Berg was ready to continue in the fine tradition of the master craftsman and teacher, Mr. Bauer.



A striking eighteenth-century-style wall sconce moves from sand mold to polishing wheel to final assembly.





Masters of Their Trade

THE complete story of our master craftsmen, journeymen, and apprentices would fill a book. However, it is my hope that these brief sketches by the distinguished author, Burke Davis, will serve to illustrate the rich variety of talent in our crafts program. Many of our craftsmen have spent as long as twenty years perfecting their trades, and such backgrounds make possible the unique and fascinating demonstrations which are the heart of this program.

There is our staff master craftsman, William de Matteo, who directs the efforts of most of our skilled metal artisans. A distinguished silversmith who was trained by his father (and in fine arts and sculpture at Columbia University), de Matteo has in turn trained three apprentices in his shop, and for more than fifteen years has turned out handmade silver work and interpreted his craft for thousands of visitors.

De Matteo has made special gifts of unusual beauty for notables from many nations—matched riding crops for Queen Elizabeth and Prince Philip, a printer's composing stick for the lord mayor of London, replicas of Paul Revere lanterns

◀ *William de Matteo, master silversmith, fashioning a large silver presentation bowl.*



for President Kennedy, and gifts for King Baudouin of Belgium, King Mohammed V of Morocco, and King Hussein of Jordan. One of his finest pieces was a town crier's bell, presented to Sir Winston Churchill as a symbol of the Williamsburg Award in 1955—it was hand-forged from a single bar of silver by a method seldom used since the eighteenth century. Churchill accepted the bell, rang it and said, "Its silver tone is gentle. I shall ring it whenever I feel there is duty to be done."

De Matteo received the Craftsman's Medal of the American Institute of Architects in 1960 for excellence of craftsmanship. His talented assistant, Phil Thorp, who holds a master's degree in school administration from the College of William and Mary, was the first of our craftsmen to serve a seven-year stint and become a journeyman.

There is Mrs. Bonnie Brown, who has been in the Spinning and Weaving Shop since 1947, longer than anyone of our staff. Mrs. Brown came as a visitor, and when she found the weaving shop closed for lack of a qualified weaver, she took over the position she has held ever since. She has been trained by Dorothy Wilkins at the London School of Weaving and at the Penland, N.C., School of Crafts. We believe she is one of the most skilled spinners and weavers now practicing; as an indication of her abilities, she once spun Easter bunnies from rabbit fur for her children.

There is George Pettengell, a young Englishman who joined us after a long career with a leading British brewer. In a day when the art of making wooden kegs and barrels has almost disappeared, George is one of the few remaining coopers. "I became a cooper," he said, "because my father was a cooper, and his father before him and *his* father before him, that's the way it is done." George is making numerous barrels for use throughout the Historic Area and in addition to training apprentices for our own program, has recently trained a craftsman for Old Sturbridge Village. "The Cooper's Craft," one of our award-winning films, features his work.

There is Jan Heuvel, master cabinetmaker, native of Rotterdam, who began as an apprentice in his teens and worked



George Pettengell, master cooper, makes his kegs and barrels with machine-like precision.



under a master for seven years to learn furniture joining, wood turning, and inlays before taking up the more difficult aspects of his trade. Before World War II Mr. Heuvel made wooden propellers and wings in an aircraft plant and during the war fought against the Germans. He served with the Rotterdam fire department during the German occupation and returned to cabinetmaking after the war. In 1955 Heuvel came to the United States and a year later began as a journeyman in Williamsburg. He has made many magnificent pieces in the eighteenth-century manner. One of the most notable of these is a replica of the original Speaker's Chair in the House of Burgesses for the state Capitol in Richmond.

There is John Allgood, who has been our master blacksmith for twenty years and has made his forge the most popular exhibition for school children in Williamsburg. John came to us after a long apprenticeship in making tools for a stone quarry in Georgia. He is a charter member of our militia company and our lawn bowling team, and is the expert who assembles and fires our fireworks displays. His wife is an interpreter in the millinery shop and his daughter is a hostess.

There is Clement Samford, master bookbinder, formerly a violinist with the New York, Pittsburgh, and Dallas symphony orchestras. He developed an interest in bookbinding as a hobby, began restoring old volumes and served as an apprentice to the noted bookbinder, Gerhardt Gerlach. He established his own book bindery in New York before coming to Williamsburg. For the past four years Samford has been doing restoration work on our book collection and his former apprentice, Eugene Crain, has become master bookbinder, book restorer, and maker of marbled papers. He also serves as supervisor of our printing office.

There is Phil Hawk, our master saddler and harnessmaker, who learned his trade after a musical career. While singing with a Mexican trio in Colorado, he was unable to find the proper belts and holster for his costume, persuaded a saddler to teach him and became an apprentice. He directs the work of the saddlery at Deane Forge and of the Bootmaker's Shop,

◀ *Anvil Chorus: Blacksmith John Allgood leads a fiery dance that produces iron objects in great variety.*





where he and an assistant make and repair harness for our fourteen coaches, carts, and wagons; they also make and repair leather furnishings and equipment for the militia company.

There is Joseph P. Grace, our clockmaker, who came to us after teaching in Bradley University's School of Horology for more than a decade. Grace does hand-engraving by eighteenth-century techniques and is an authority on watches of that period; he repairs antique clocks and watches and is an accomplished stone setter. He has won recognition for his hobbies of sculpture, printmaking, and painting.

There is Wendell Crittendon, engraver trained by Joe Grace, now a craftsman so skilled that he designs handsome monograms and presentation ciphers of his own; he also supervises our Golden Ball shop. There is Eddie Givens, our baker, who began as a hotel kitchen helper, became our apprentice baker in 1956, a journeyman five years later and baker in 1966. His busy shop, among other bakery products, turns out 700,000 gingerbread cookies each year.

And there is George P. Carroll, drum major and musick-master, a native of Nova Scotia, who went to sea in his early teens and became the youngest petty officer in the Royal Canadian Navy. He began his military musical career as chief percussionist of the Black Watch Band; he performed with the Halifax Symphony Orchestra and taught at the Maritime Conservatory of Music. He joined the U.S. Army Band in 1958, founded the Old Guard Fife and Drums and played for visiting heads of state as one of the Presidential Herald Trumpets. For the past nine years he has directed our own Fifes and Drums, which has become a leader in its field.

Even this, of course, does not tell the full story. We are also engaged in candlemaking, milling, flaxbreaking, shingle-making, vegetable dyeing of textile fibers, papermaking, the operation of a millinery, a wigmaking and two apothecary shops.

These enterprises require almost numberless materials, many of them exotic imports from distant countries—flax from Belgium, licorice from Spain, ginger and cinnamon from



Master cabinetmaker Jan Heuwel turns out furniture that would have been a credit to great masters of the past.

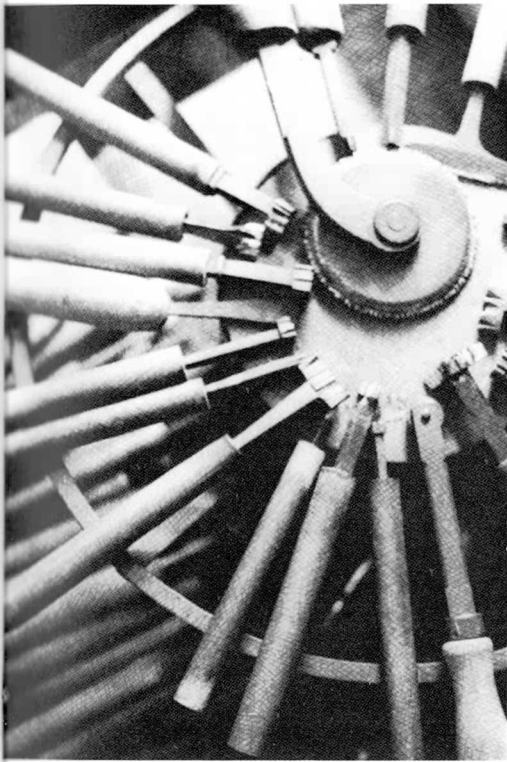


the West Indies, leathers, seals, marbled paper, and bookbinder's tools from England, slate from Portugal, powder horns from Mexico, horse blankets and sheepskins from Scotland, hat decorations from Yugoslavia, Germany, and Japan, beeswax, perfume, and quills from France, wool from Canada, mahogany from Honduras, ribbon from Sweden, bookbinding papers from Italy.

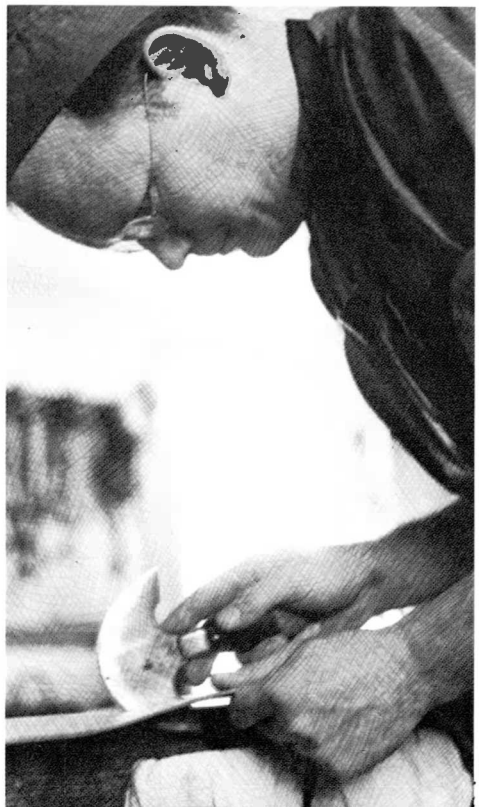
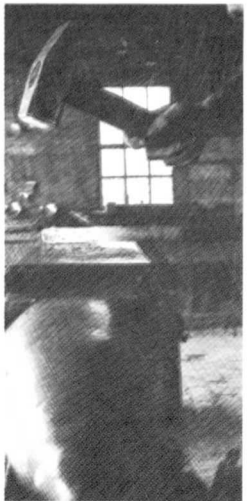
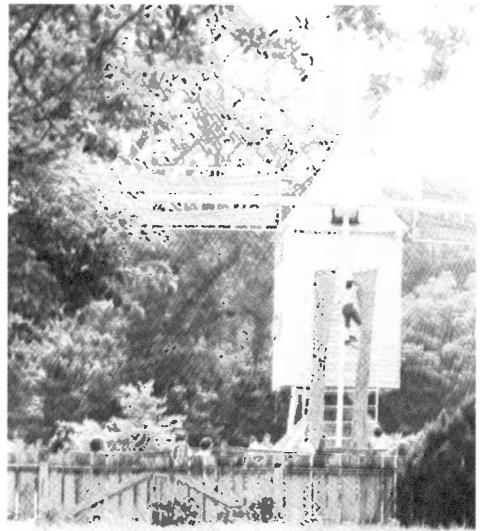
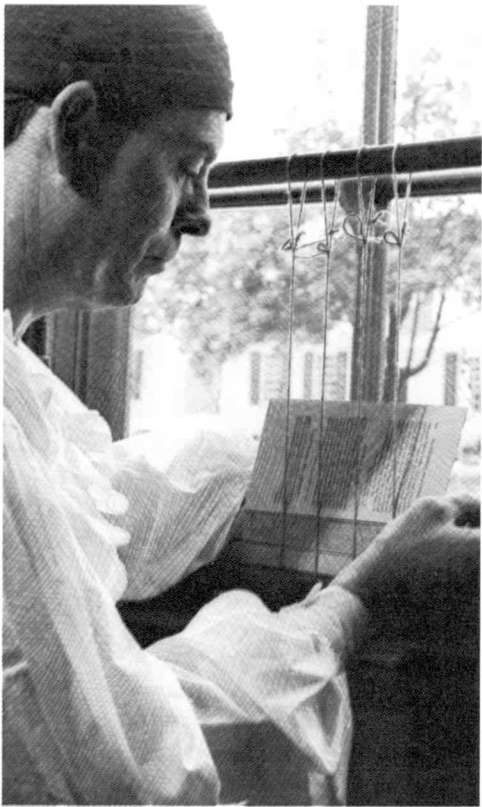
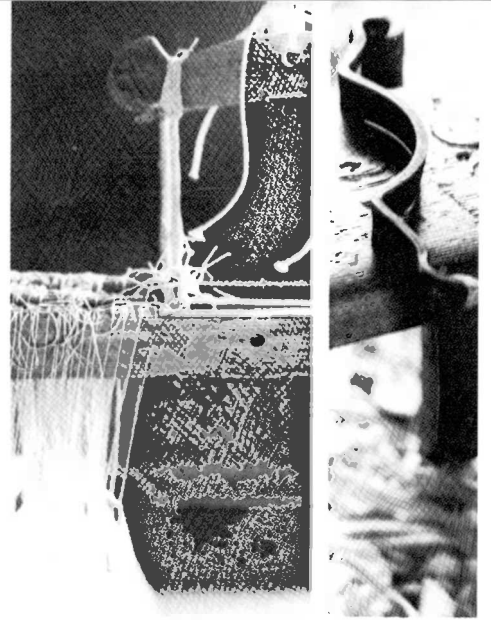
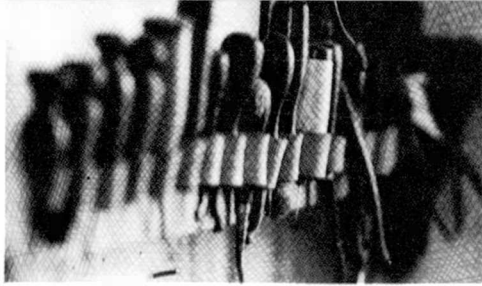
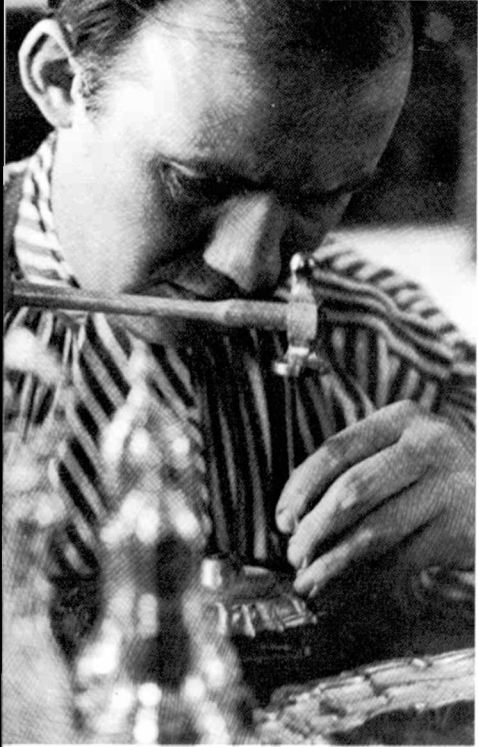
Though this extensive program is staffed by more than one hundred people, we look forward to expansion. Our researchers have discovered evidence that no fewer than thirty-seven additional trades were practiced in Williamsburg in the eighteenth century, ranging from brickmakers, stone cutters, plasterers, and wheelwrights to glovemakers, hatters, staymakers, tailors, and upholsterers.

We believe the handcraft program will continue to be, as it is now, one of the most vital factors in our interpretation of eighteenth-century life in Williamsburg.

CARLISLE H. HUMELSINE



The skilled hands of Eugene Crain, master bookbinder, and some of the tools of his trade.



The Williamsburg Craftsmen

APOTHECARY

William F. Cabell, *Apothecary*

BAKING

Eddie W. Givens, *Master Baker*

BASKETMAKING

William Cody Cook, *Basketmaker*

Lucy M. Cook, *Basketmaker*

William L. Black, *Apprentice Basketmaker*

BLACKSMITHING

John Allgood, *Master Blacksmith*

David L. Burcham, *Journeyman Blacksmith*

William M. Braxton, *Apprentice Blacksmith*

BOOKBINDING

C. Clement Samford, *Master Bookbinder*

Eugene N. Crain, *Master Bookbinder and Paper Marbler*

Frederick H. Robust, *Apprentice Bookbinder*

CABINETMAKING

Johannes Heuvel, *Master Cabinetmaker*

Albert Skutans, *Apprentice Cabinetmaker*

CLOCKMAKING

Joseph P. Grace, *Clockmaker*

John B. Tatterson, *Apprentice Clockmaker*

COOPERING

George W. Pettengell, *Master Cooper*

Dennis M. Barnette, *Apprentice Cooper*

ENGRAVING

Wendell T. Crittendon, *Engraver*

Danny M. McAllister, *Apprentice Engraver*

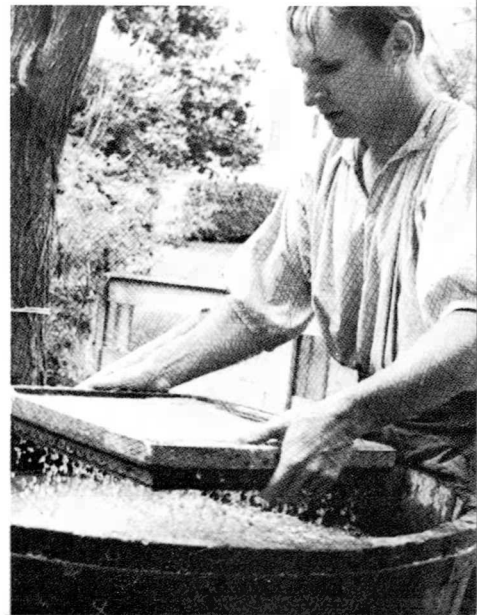
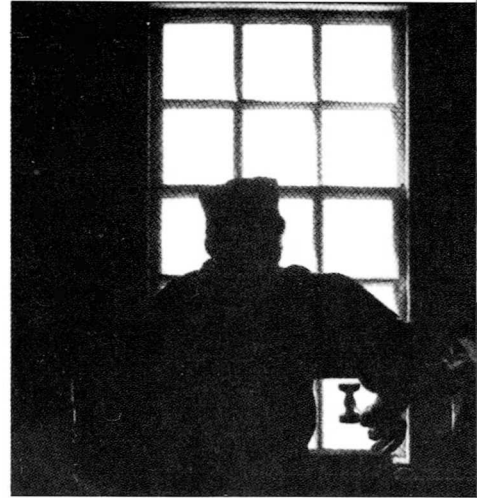
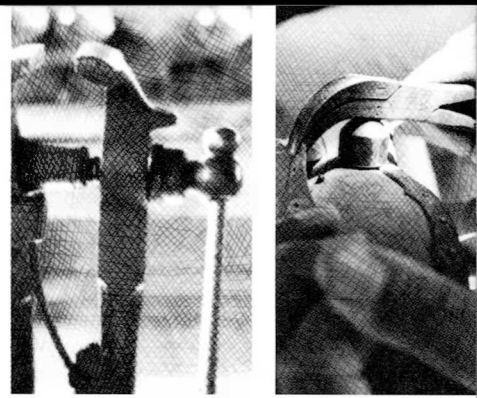
FLAXBREAKING

Carlton Jackson, *Flaxbreaker*

GUNSMITHING

Wallace Gusler, *Master Gunsmith*

Lindsay C. Grigsby, *Apprentice Gunsmith*





LEATHERWORKING (Boot, Harness, Saddle)

Phillip F. Hawk, *Master Leatherworker*
Irving H. Diehl, *Apprentice Harnessmaker*
Eugene Brown, *Apprentice Leatherworker*
Douglass M. Leonard, *Apprentice Leatherworker*

MILLINERY

Eleanor K. Cabell, *Milliner*

PEWTERING AND FOUNDING

Sven Dan Berg, *Pewterer and Founder*
John W. Bailey, Jr., *Apprentice Pewterer and Founder*

PRINTING

Michael Kipps, *Printer*
Hezekiah B. Frazier, Jr., *Apprentice Printer*

SHINGLEMAKING

W. Randolph Black, *Shinglemaker*

SILVERSMITHING AND JEWELRY

William de Matteo, *Master Silversmith*
Philip A. Thorp, *Silversmith*
Freeman E. Sutton, *Apprentice Silversmith*
James A. Curtis, *Apprentice Silversmith*
Daniel R. Black, *Polisher*
Frank P. Parrott, *Polisher*
John M. Parrott, *Polisher*

SPINNING, WEAVING AND DYEING

Bonnie B. Brown, *Spinner and Weaver*
Norman Kennedy, *Spinner, Weaver, Dyer, Ballad Singer*
Esther Black, *Apprentice Spinner and Weaver*
Betty B. Blandford, *Apprentice Spinner and Weaver*
Mary Susan Bond, *Apprentice Spinner and Weaver*

WIGMAKING

Mary C. Magee, *Wigmaker*

WINDMILLING

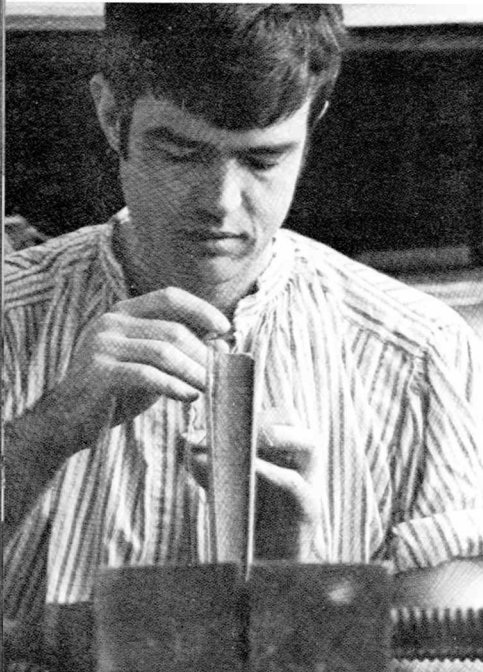
Cornelius H. Black, *Miller*

FIFES AND DRUMS AND BAND OF MUSICK

George Phillip Carroll, *Drum Major and Musickmaster*
Herbert E. Watson, *Music Assistant*
Borage S. Olsen, *Clerk*

MILITIA

Lloyd Payne, *Captain (former Master Miller)*



INTERPRETERS

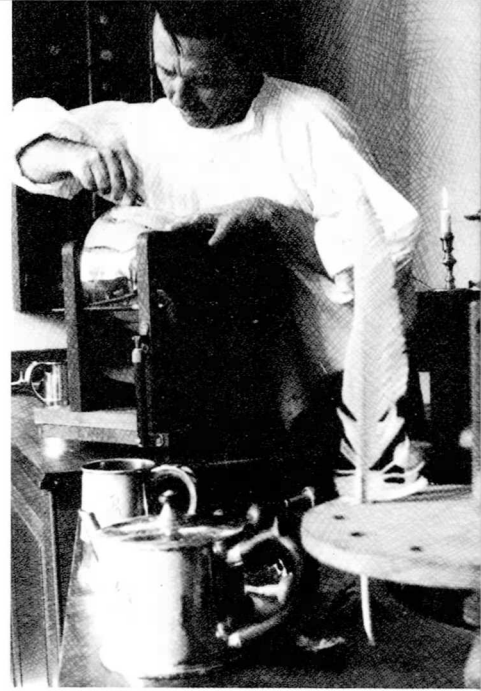
Nancy Peters Register, Curtis Collinworth,
Judith Winslow, Zan L. Cartwright, Frank H. Clark III,
Barbara Jones, Joseph J. Lenchner, William A. Morecock,
Jr., Gerald Squires, William H. Williams, Jr., Vicki
Lanier, Marcia Barber, Julia E. Allgood, Howard Atkins,
Zeck Ford Bond III, Nancy L. Brenegan, Wallace Gwalt-
ney, Inez Johnson, Charles Jones, Arthur LaBonte, Ruth
E. LaBonte, Marie V. LeCompte, Martha A. Minns,
Theodore Richard, Lawrence A. Williams, Eva M. Woods

ADMINISTRATIVE AND SERVICE STAFF

Lester David Lee, *Craft Shops Supervisor*
(former Master Miller)
William A. Hammes, *Craft Shops Supervisor*
Peter Lewis LeCompte, *Assistant Craft Shops Supervisor*
August R. Klapper, *Craft Shops Assistant*
(former Master Printer)
Helen Vandemark, *Craft Shops Record Assistant*
Lucille M. Mikkelson, *Craft Shops Secretary*
E. Marie McQuillen, *Craft Shops Secretary*
Philip O. J. Clarke, *Warehouse Clerk*
Evelyn H. Hart, *Office Assistant*
Virginia Gunter, *Co-ordinator, Product Development*
Pamela Middleton, *Assistant Co-ordinator,*
Product Development
James R. Armistead, Jr., *Warehouseman*
Henry E. Bailey, *Horse Cart Driver*
Charles O. Randall, *Custodian*
Alethia A. Jackson, *Maid*

FORMER CRAFTSMEN

Charles Peterson, *Blacksmith*
Max Rieg, *Silversmith and Pewterer*
Robert White, *Wigmaker (Deceased)*
Parker Crutchfield, *Master Baker (Deceased)*
Raymond R. Townsend, *Master Bootmaker*
Arthur Devletian, *Master Bootmaker*
Edward S. Tattershall, *Wigmaker*
Meredith Jump, *Blacksmith*
Joseph Kobelbauer, *Cabinetmaker*
Mildred Lanier, *Spinner and Weaver*
Norman Marshall, *Apothecary*
Louis N. Bullman, *Master Cabinetmaker*
Stuart MacIntosh, *Wigmaker*
Herbert Clarke, *Apothecary (Deceased)*
Homer Owens, *Leatherworker*
Victor Valentine, *Baker (Deceased)*





A. Edwin Kendrew (center), senior vice-president, who retired during the year, and the late Ernest M. Frank (right), resident architect, who died last December, with William B. Perry, of the Boston architectural firm which initiated work in the restoration of Williamsburg. Mr. Perry and his partners, Thomas Mott Shaw and Andrew H. Hepburn, appear in the portrait.

STATEMENT BY THE CHAIRMAN OF THE BOARDS

HUMAN resources have been the vital ingredients in Colonial Williamsburg's forty-three year history, just as they were in eighteenth-century Williamsburg. The building of this unique institution cannot be understood fully in any other terms, and few organizations have been so fortunate in the dedication and remarkably varied talents of their staffs.

To me it is a source of great satisfaction that each year we add many new names to the list of those employees who have served Colonial Williamsburg for twenty-five, thirty, thirty-five, and now, even forty years. When they retire it is an added occasion for intense reflection on the incalculable value of their individual skills and experience. Over the years, the many careers of these dedicated, long-time employees have ranged from pioneers in the field of preservation and other related techniques to veterans whose special talents have threatened to disappear with their departure. This is a danger which Colonial Williamsburg recognized many years ago. As a result, we have constantly sought to expand our research information,



I. L. Jones, Jr., treasurer and comptroller, now retired.



Mrs. Margaret B. Tobin, of San Antonio, the first woman member of the Board of Trustees.



Edward Weeks of Boston.

and to train younger people to follow in the footsteps of those who assembled and developed extraordinary skills through their experience in the restoration of Williamsburg.

In my opinion there is no better example of this policy in action than in our craft program. As one reads these pages it is reassuring to know that we still find those who are willing to continue to be part of an historical chain of skills, thus guaranteeing that fundamental techniques, drawn from the spirit of the American past, will not disappear in the rugged modern competition with assembly lines and mass production.

Of course, there is no way to compensate entirely when those who have served so long depart, whether they have been involved in the day-to-day activities of Colonial Williamsburg, or whether they have served as trustees and directors.

While many examples of outstanding devotion could be cited I would like to mention as typical of the loyalty and dedication we enjoy just three employees and two trustees who left the Colonial Williamsburg working family in 1968.

Only the highest ideals of dedicated service were exemplified in the long and productive careers of retired officers A. Edwin Kendrew, senior vice-president of Colonial Williamsburg; I. L. Jones, Jr., treasurer and comptroller; and Ernest M. Frank, resident architect, who died on 7 December 1968 after a long illness. These three officers had a total of ninety-four years of service to Colonial Williamsburg.

In the same tradition of extraordinary contribution to the common effort two long careers as trustees also were completed during the year when Mrs. Margaret B. Tobin of San Antonio, the first woman member of our Board of Trustees, and Edward Weeks of Boston retired.

We are most fortunate in having had the wise counsel and experience of these five former associates. Much of their contribution lives on in the talents of those who have shared in preserving Williamsburg whether they be advisor, architect, craftsman, historian, or a representative of any of the other hundreds of skills with which it has been our good fortune to assemble from the past and present as a guide to the American future.

WINTHROP ROCKEFELLER
*Governor of Arkansas and
Chairman of the Boards of
Colonial Williamsburg*

COLONIAL WILLIAMSBURG, INCORPORATED

December 31, 1968

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DAVID BRINKLEY <i>New York City</i>	RICHARD K. PAYNTER, JR. <i>Princeton, New Jersey</i>	DUDLEY C. SHARP <i>Houston, Texas</i>
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CARLISLE H. HUMELSINE <i>Williamsburg, Virginia</i>		J. HARVIE WILKINSON, JR. <i>Richmond, Virginia</i>

WINTHROP ROCKEFELLER, *Chairman*
Winrock Farms, Morrilton, Arkansas

KENNETH CHORLEY, *Trustee Emeritus*
Hopewell, New Jersey

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Lewis F. Powell, Jr.; George M. Reynolds; and Winthrop Rockefeller

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DONALD J. GONZALES <i>Vice-President</i>	ROGER F. H. LECLERE <i>Vice-President</i>	MILDRED LAYNE <i>Secretary</i>
JOHN M. GRAHAM II <i>Vice-President</i>	THOMAS G. McCASKEY <i>Vice-President</i>	ELIZABETH S. STUBBS <i>Assistant Secretary</i>
CHARLES E. HACKETT <i>Vice-President</i>	RICHARD W. TALLEY <i>Vice-President</i>	
	LEWIS F. POWELL, JR. <i>General Counsel</i>	

WILLIAMSBURG RESTORATION, INCORPORATED

December 31, 1968

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Williamsburg, Virginia

GEORGE D. O'NEILL

Oyster Bay, New York

CARLISLE H. HUMELSINE

Williamsburg, Virginia

LEWIS F. POWELL, JR.

Richmond, Virginia

RAYMOND C. LILLIE

Jackson, Wyoming

J. HARVIE WILKINSON, JR.

Richmond, Virginia

WINTHROP ROCKEFELLER, *Chairman*

Winrock Farms, Morrilton, Arkansas

EXECUTIVE COMMITTEE

Robert A. Duncan, *Chairman*; Carlisle H. Humelsine; George D. O'Neill;
Lewis F. Powell, Jr.; and Winthrop Rockefeller

OFFICERS

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Chairman of the Board

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Treasurer-Comptroller

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Vice-President

MILDRED LAYNE

Secretary

ROGER F. H. LECLERE

Vice-President

ELIZABETH S. STUBBS

Assistant Secretary

LEWIS F. POWELL, JR.

General Counsel

Organization

The business and affairs of Colonial Williamsburg are conducted by two corporations: Colonial Williamsburg, Incorporated, a nonprofit corporation, which holds title to properties within the Historic Area and carries on the historical and educational programs; and its wholly-owned subsidiary, Williamsburg Restoration, Incorporated, a business corporation.

COLONIAL WILLIAMSBURG, INCORPORATED

The expense of general operations—the exhibition and interpretation of the Historic Area; the maintenance of the restored buildings and gardens; the management of the extensive collections; the conduct of an intensified research program; the publication of books and research manuscripts; the production of audiovisual materials for schools, libraries, and museums; and the sponsorship of historical and cultural lectures, seminars, and conferences as well as cosponsorship, with the College of William and Mary, of the Institute of Early American History and Culture—amounted, during 1968, to \$6,215,848.

Operating income from admissions and other sources, totaled \$4,043,372.

The resulting deficit from operations of \$2,172,476 was met by investment income provided by endowment funds of the Corporation, substantially all of which were given to the Corporation through the personal interest and generosity of the late Mr. John D. Rockefeller, Jr. (A list of these securities begins on page 57.)

The \$1,127,003 balance of investment income remaining after meeting the operating deficit was used to continue the Corporation's work of preserving and restoring additional buildings and gardens within the Historic Area of Williamsburg, of adding to its collection of eighteenth-century furniture and furnishings for existing and future exhibition buildings and craft shops, of producing educational film-strips, slide-lectures, and motion pictures, of conducting extensive archaeological exploration and research programs, and of acquiring properties in or adjoining the Historic Area.

WILLIAMSBURG RESTORATION, INCORPORATED

The business corporation, Williamsburg Restoration, Incorporated, operates guest accommodation properties outside the Historic Area, including Williamsburg Inn, Williamsburg Lodge, the Cascades, Motor House, and Cafeteria. It also operates King's Arms, Chowning's, and Christiana Campbell's taverns, a number of colonial guest houses, and the Craft House.

During 1968 the gross income of Williamsburg Restoration, Incorporated, was \$15,112,036. After operating expenses of \$13,693,622, a cash operating balance, before depreciation, of \$1,418,414 resulted and was applied to capital expenditures of \$2,803,701 for hotel improvements and other related projects which were financed from this operating cash balance, long-term loans, and the sale of capital stock to the parent corporation.

THE ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION

The Abby Aldrich Rockefeller Folk Art Collection enjoyed a year of brisk attendance and a varied program of special exhibitions. Perhaps the highlight was the winter offering, a reassembling of the exhibition of 1932 originally held at the Museum of Modern Art when Mrs. Rockefeller's collection was first seen by the public.

Other exhibitions included *Popular Art from Peru*, a summer show of *Folk Art from Outdoors*, and our annual Christmas exhibition, *A Big and Little World for Children*.

Several important acquisitions were made, the most noteworthy being a heretofore unknown "Peaceable Kingdom" by Edward Hicks, of particular appeal to us because it includes in the background the Natural Bridge of Virginia.

TAXES

Williamsburg Restoration, Incorporated, is taxed like any other business enterprise.

Colonial Williamsburg, Incorporated, pays real estate taxes on all properties owned by it, including several hundred buildings in the Historic Area and approximately eighty acres of gardens and greens. The only exceptions are eight Exhibition Buildings—the Capitol, the Palace, the Raleigh Tavern,

the Wythe House, the Brush-Everard House, the Gaol, the Magazine, the Courthouse of 1770—along with the Courthouse green, Market Square green, Palace green, the Information Center, and the Abby Aldrich Rockefeller Folk Art Collection, all exempt under Sec. 58-12 of the Code of Virginia.

Total local taxes paid by the two corporations in 1968 amounted to \$382,121, an increase of \$61,868 over the local taxes paid the preceding year. The real estate taxes paid to the city of Williamsburg by the two corporations (representing 16.0% of the city's land area) accounted for 35.09% of the city's total receipts from this source.

AUDITS

The books of the two corporations are audited annually by the independent public accounting firms of Lybrand, Ross Bros. & Montgomery, and Laventhol Krekstein Horwath & Horwath, whose auditors have reported that in 1968 in their opinion, as in past years, proper procedures were used in recording the financial transactions of the two corporations.

COLONIAL WILLIAMSBURG, INCORPORATED
 ENDOWMENT AND OTHER FUNDS

AS OF DECEMBER 31, 1968

<i>Face Value</i>	U.S. GOVERNMENT SECURITIES	<i>Amortized Total Cost or Book Value</i>
\$ 1,730,000	TOTAL U.S. GOVERNMENT SECURITIES	\$ 1,730,927
CORPORATE BONDS—INDUSTRIALS		
\$ 300,000	Associates Investment Company, Debenture, 4.5%, 8/1/76	\$ 300,000
22,000	Associates Investment Company, Debenture, 5.25%, 8/1/77	22,813
250,000	Bank of Hawaii, Notes, 4.7%, 10/15/89	250,000
250,000	Beneficial Finance Company, Debenture, 5%, 11/1/77	251,567
48,000	Celanese Corporation, Debenture, 4%, 4/1/90	48,000
500,000	Celanese Corporation, Debenture, 4.75%, 4/1/90	500,000
500,000	Cerro Corporation, Notes, 6.375%, 2/1/87	500,000
300,000	Champion Paper and Fibre Company, Debenture, 3.75%, 7/15/81	300,000
250,000	Chase Manhattan Bank, Notes, 4.6%, 6/1/90	250,000
200,000	Chemical Bank, New York Trust Company, Capital Note, 5.875%, 1/1/92	199,672
500,000	Chrysler Financial Corporation, Notes, 6.875%, 9/15/87	500,000
25,000	C. I. T. Financial Corporation, Debentures, 4.75%, 7/1/70	25,172
680,000	C. I. T. Financial Corporation, Debentures, 5.125%, 1/15/80	675,566
250,000	City National Bank of Detroit, Notes, 4.75%, 2/1/90	250,000
450,000	Commercial Credit Company, Notes, 5%, 6/1/77	451,284
250,000	Cummins Engine Company, Incorporated, Notes, 4.6%, 7/15/90	250,000
500,000	Dow Chemical Company, Notes, 4.5%, 1/15/90	500,000
250,000	First Jersey National Bank, Notes, 4.75%, 6/1/90	250,000
500,000	First National State Bank of New Jersey, Notes, 4.7%, 12/1/89	500,000
300,000	Food Machinery and Chemical Corporation, Debentures, 3.8%, 7/15/81	300,000
250,000	General American Transportation Corporation, Equipment Trust Certificates, 4.6%, 11/15/85	250,000
240,000	General Finance Corporation, Notes, 5%, 4/1/76	240,000
100,000	General Motors Acceptance Corporation, Debentures, 5%, 8/15/77	101,238
200,000	General Motors Acceptance Corporation, Debentures, 5%, 9/1/80	200,000
250,000	General Motors Acceptance Corporation, Debentures, 4.625%, 3/1/83	248,994
27,000	International Harvester Credit Corp., Debentures, 4.625%, 11/1/79	26,943
182,800	International Harvester Company, Debentures, 4.625%, 3/1/88	175,167
79,600	International Harvester Company, Debentures, 4.8%, 3/1/91	75,756
625,000	Lakehead Pipe Line Company, Incorporated, Debentures, 7.125%, 4/15/93	621,960
500,000	Macy Credit Corporation, Debentures, 4.75%, 11/1/81	500,000
292,000	National Steel Corporation, First Mortgage, 4.625%, 6/1/89	290,014
28,000	Sears Roebuck and Company, Debentures, 4.75%, 8/1/83	28,804
400,000	Security National Bank, Notes, 4.75%, 8/31/89	400,000
350,000	United States Steel Corporation, Debentures, 4.625%, 1/1/96	320,525

<i>Face Value</i>	<i>Corporate Bonds—Industrials (continued)</i>	<i>Amortized Total Cost or Book Value</i>
\$ 195,817	Williamsburg Restoration, Incorporated, Note, 5%, 9/1/79	\$ 195,817
329,456	Williamsburg Restoration, Incorporated, Note, 5%, 4/1/82	329,456
189,098	Williamsburg Restoration, Incorporated, Note, 5%, 7/1/86	189,098
250,000	Youngstown Sheet and Tube Company, First Mortgage, 4.6%, 7/1/95	250,000
<u>\$10,813,771</u>	TOTAL CORPORATE BONDS—INDUSTRIALS	<u>\$10,767,846</u>

CORPORATE BONDS—UTILITIES

\$ 500,000	American Telephone & Telegraph Company, Debentures, 3.875%, 7/1/90	\$ 508,710
175,000	American Telephone & Telegraph Company, Debentures, 4.75%, 11/1/92	177,159
500,000	Boston Edison Company, First Mortgage, 6.875%, 11/1/98	504,756
400,000	Carolina Power and Light Company, First Mortgage, 6.375%, 10/1/97	400,000
685,000	Chesapeake & Potomac Telephone Company of Maryland, Debentures, 6.625%, 10/1/2008	667,911
300,000	Columbia Gas System, Inc., Debentures, 3.875%, 4/1/81	301,550
125,000	Connecticut Light and Power Company, First Mortgage, 4.875%, 2/1/90	124,119
300,000	Consolidated Edison Company of New York, First Mortgage, 3.625%, 5/1/86	301,529
300,000	Consolidated Edison Company of New York, First Mortgage, 5%, 10/1/87	301,757
200,000	Consolidated Edison Company of New York, First Mortgage, 4.75%, 6/1/91	200,188
174,000	Consolidated Natural Gas Company, Debentures, 4.875%, 6/1/82	175,526
500,000	Consumers Power Company, 6.625%, 10/1/98	489,404
300,000	Dallas Power and Light Company, First Mortgage, 4.25%, 12/1/86	301,520
820,000	Florida Power and Light Company, First Mortgage, 7%, 12/1/98	837,638
170,000	Gulf States Utilities Company, First Mortgage, 5.25%, 12/1/89	173,085
400,000	Illinois Power Company, First Mortgage, 3.75%, 7/1/86	402,106
250,000	Iowa Electric Light and Power Company, First Mortgage, 5.125%, 1/1/91	250,000
400,000	Michigan Gas Utilities Company, First Mortgage, 4.7%, 2/1/90	400,000
300,000	Niagara Mohawk Power Company, General Mortgage, 3.625%, 5/1/86	301,163
300,000	Northern Illinois Gas Company, First Mortgage, 3.75%, 4/1/81	302,605
300,000	Pacific Gas and Electric Company, First Mortgage, 3.75%, 12/1/78	300,721
300,000	Pacific Power and Light Company, First Mortgage, 4.375%, 5/1/86	301,527
300,000	Pacific Telephone and Telegraph Company, Debentures, 4.375%, 8/15/88	304,661
500,000	Pacific Telephone and Telegraph Company, Debentures, 6.5%, 7/1/2003	484,413
300,000	Pennsylvania Electric Company, First Mortgage, 3.875%, 5/1/86	305,891
100,000	Public Service Electric and Gas Company, First Mortgage, 4.875%, 9/1/87	100,625
280,000	San Diego Gas and Electric Company, First Mortgage, 7%, 12/1/98	280,000
500,000	South Central Bell Telephone Company, Debentures, 6.875%, 11/1/99	501,591
30,000	Southern California Edison Company, First Mortgage, 4.625%, 9/1/83	30,885
200,000	Southern California Edison Company, First Mortgage, 5%, 2/1/85	201,471
300,000	Southern California Gas Company, First Mortgage, 3.875%, 6/1/81	303,871
215,000	Tennessee Gas Transmission Company, First Mortgage, 5.25%, 11/1/79	216,443
600,000	Union Electric Company, First Mortgage, 3.75%, 7/1/86	605,893
293,000	United Gas Improvement Company, First Mortgage, 5.125%, 6/1/84	296,986
<u>\$11,317,000</u>	TOTAL CORPORATE BONDS—UTILITIES	<u>\$11,355,704</u>

FOREIGN BONDS

\$ 490,000	Aluminum Company of Canada, Notes, 5.1%, 5/1/92	\$ 490,000
250,000	Bell Telephone Company of Canada, First Mortgage, 4.85%, 9/1/95	250,000
96,000	City of Montreal, Canada, Debentures, 5%, 1/15/83	96,170
500,000	City of Winnipeg, Canada, Debentures, 4.75%, 11/1/89	500,000
356,000	Commonwealth of Australia, 5.5%, 10/1/82	353,545
222,000	Commonwealth of Australia, 5.5%, 7/1/81	217,837
205,000	Copenhagen Telephone Company, Incorporated, Notes, 6.25%, 2/1/73	204,307

Face Value	<i>Foreign Bonds (continued)</i>	<i>Amortized Total Cost or Book Value</i>
\$ 250,000	High Authority of the European Coal and Steel Community, Secured 13th Series, 5.375%, 10/15/80	\$ 245,578
400,000	International Bank for Reconstruction and Development, 4.5%, 2/1/90	401,265
183,000	Kingdom of Norway, External, 5.5%, 5/1/76	180,772
193,000	Nippon Telegraph and Telephone Public Corporation, 6%, 4/15/76	188,769
500,000	Quebec Hydro-Electric Commission, Debentures, 4.75%, 11/16/89	500,000
236,000	Trans-Canada Pipe Lines Limited, First Mortgage, 5.125%, 5/1/85	236,969
<u>\$ 3,881,000</u>	TOTAL FOREIGN BONDS	<u>\$ 3,865,212</u>
<u>\$26,011,771</u>	TOTAL BONDS	<u>\$25,988,762</u>

Shares

PREFERRED STOCKS—INDUSTRIALS

2,500	Crown Zellerbach Corporation, cumulative, 4.20%	\$ 258,633
2,100	General Motors Corporation, cumulative, 5.00%	258,192
1,200	Uniroyal, Incorporated, non-cumulative, 8.00%	175,821
	TOTAL PREFERRED STOCKS—INDUSTRIALS	<u>\$ 692,646</u>

PREFERRED STOCKS—UTILITIES

2,400	Appalachian Power Company, cumulative, 4.50%	\$ 259,054
2,500	Boston Edison Company, cumulative, 4.25%	252,500
2,000	Cincinnati Gas and Electric Company, cumulative, 4.00%	185,675
2,000	Consumers Power Company, cumulative, 4.52%	212,469
2,000	Delmarva Power and Light Company, cumulative, 5.00%	204,000
5,000	Illinois Power Company, par \$50., cumulative, 4.20%	249,488
2,500	Kansas City Power and Light Company, cumulative, 4.35%	257,500
2,400	Niagara Mohawk Power Corporation, cumulative, 4.85%	249,038
9,000	Pacific Gas and Electric Company, par \$25., cumulative, 5.00%	253,872
2,500	Public Service Company of Colorado, cumulative, 4.25%	250,988
10,000	Public Service Company of Indiana, par \$25., cumulative, 4.32%	254,506
2,200	Virginia Electric and Power Company, Cumulative, 5.00%	251,352
	TOTAL PREFERRED STOCKS—UTILITIES	<u>\$ 2,880,442</u>
	TOTAL PREFERRED STOCKS	<u>\$ 3,573,088</u>

COMMON STOCKS

15,035	Alcan Aluminum, Limited	\$ 440,069
22,291	American Electric Power Company, Inc.	456,017
500	American Greetings Corporation	20,132
13,200	American Telephone & Telegraph Company	772,820
3,240	Bank of America	162,000
7,600	Bristol Myers Company	557,806
1,000	Brush Beryllium Company	19,889
1,000	Buckbee Mears Company	38,750
17,700	Caterpillar Tractor Company	757,791
8,400	Central and South West Corporation	274,464
40,000	Chase Manhattan Bank	743,698
25,594	Chrysler Corporation	467,450
20,000	Cleveland Electric Illuminating Company	430,913
30,000	Consolidated Natural Gas Company	223,799
12,980	Consumers Power Company	331,379

Shares	Common Stocks (continued)	Amortized Total Cost or Book Value
1,000	Coronet Industries, Inc.	\$ 21,376
10,000	Crown Zellerbach Corporation	520,641
2,720	Deere & Company	64,576
7,600	Dow Chemical Company	634,645
4,132	Duke Power Company	117,188
5,000	DuPont (E. I.) de Nemours & Company	607,445
12,000	Eastman Kodak Company	130,565
1,100	Electrocopy Corporation	36,540
500	Fansteel, Incorporated	19,994
500	GCA Corporation	8,915
11,250	General Electric Company	695,782
13,400	General Motors Corporation	753,414
2,950	International Business Machines Corporation	681,357
15,750	International Nickel Company of Canada, Limited	439,956
22,265	International Paper Company	781,158
8,700	International Telephone and Telegraph Corporation	529,419
6,205	Interstate Power Company	141,693
10,000	Macy (R. H.) & Company, Inc.	352,763
142,000	Mobil Oil Corporation	1,390,496
17,450	Pennsylvania Power and Light Company	539,117
23,180	Scott Paper Company	651,382
1,120	Sierra Pacific Power Company	19,865
21,840	Southern California Edison Company	405,645
5,400	Southern Pacific Company	117,045
65,064	Standard Oil Company of California	1,171,201
105,200	Standard Oil Company (Indiana)	1,374,207
68,500	Standard Oil Company (New Jersey)	1,216,314
21,400	Toledo Edison Company	553,616
6,300	Transamerica Corporation	519,210
15,900	Uniroyal, Incorporated	952,609
8,700	United States Gypsum Company	856,533
800	Virginia Electric and Power Company	14,052
900	Watkins-Johnson Company	36,527
	TOTAL COMMON STOCKS	<u>\$22,052,223</u>
	TOTAL INVESTED FUNDS	\$53,345,000
	INTEREST RECEIVABLE, ETC.	438,950
	CASH IN BANK	215,248
	TOTAL FUNDS	<u>\$53,999,198</u>

REPORT OF AUDITORS

COLONIAL WILLIAMSBURG, INCORPORATED

We report that, in connection with our examination of the financial statements of Colonial Williamsburg, Incorporated, as of December 31, 1968, we counted or confirmed with the custodians the securities and cash shown in the above schedules and found them in agreement with the Corporation's records.

LYBRAND, ROSS BROS. & MONTGOMERY
Certified Public Accountants

New York, May 16, 1969.

*AN ACKNOWLEDGMENT TO MANY
GENEROUS CONTRIBUTORS*

WHILE the restoration of Colonial Williamsburg has been financed by the late Mr. John D. Rockefeller, Jr., and his family, we are deeply grateful to the many people who came to share their interest in the rebirth of the eighteenth-century capital city and who, over the years, have made substantial and significant gifts and loans.

Colonial Williamsburg welcomes loans and contributions not only for their own value but also as evidence of the interest of living Americans in the preservation of their heritage.

Following is a list of those who made gifts and loans in 1968:

- | | |
|--|---|
| Miss Mary Allis
<i>Fairfield, Connecticut</i> | Mr. John M. Graham II
<i>Williamsburg, Virginia</i> |
| Anonymous | Miss Dorothy G. Hathaway
<i>Garden City, New York</i> |
| Mr. Earl A. Bare
<i>Wernersville, Pennsylvania</i> | Mr. Herbert W. Hemphill, Jr.
<i>New York, New York</i> |
| Mrs. Charles Beaumont
<i>Penn Yan, New York</i> | Mr. and Mrs. Joseph H. Hennage, Jr.
<i>Chevy Chase, Maryland</i> |
| Mrs. Landon G. Bell
<i>Planedome, New York</i> | Historical Society of Berks County
<i>Reading, Pennsylvania</i> |
| Berks Heim
<i>Reading, Pennsylvania</i> | Historical Society of Montgomery
County
<i>Norristown, Pennsylvania</i> |
| Mr. and Mrs. Samuel R. Broadbent
<i>Washington, D.C.</i> | Historical Society of Schuylkill
County
<i>Pottsville, Pennsylvania</i> |
| Mrs. Nona B. Brown
<i>Washington, D.C.</i> | Mrs. A. Rutherford Holmes
<i>Owings Mills, Maryland</i> |
| Mrs. Katherine Brooke Fauntleroy
Bundy
<i>Virginia Beach, Virginia</i> | Mr. I. L. Jones, Jr.
<i>Williamsburg, Virginia</i> |
| Mrs. John W. Danenhower
<i>Haddonfield, New Jersey</i> | Mr. and Mrs. M. G. Kaufman
<i>Chicago, Illinois</i> |
| Mrs. H. L. Day
<i>Arlington, Virginia</i> | Mrs. Katharine A. Kellock
<i>Washington, D.C.</i> |
| Col. J. Nicholas Dick, U.S.A.F. (ret.)
<i>Washington, D.C.</i> | Mr. A. Edwin Kendrew
<i>Williamsburg, Virginia</i> |
| Mrs. A. Willard Duncan
<i>Williamsburg, Virginia</i> | M. Knoedler and Company, Inc.
<i>New York, New York</i> |
| Mr. Edward Durell
<i>Berryville, Virginia</i> | Luden's Incorporated
<i>Reading, Pennsylvania</i> |
| Mr. and Mrs. E. Carter Foster
<i>The Plains, Virginia</i> | Mr. Franklin J. McDermott
<i>Cambridge, Massachusetts</i> |
| Mr. James B. Friauf
<i>Arlington, Virginia</i> | Mrs. Gayle McFadden
<i>Lake City, Florida</i> |
| Mrs. Vernon M. Geddy
<i>Williamsburg, Virginia</i> | Mariners Museum
<i>Newport News, Virginia</i> |
| Mrs. Mabel High Geib
<i>Reading, Pennsylvania</i> | Metropolitan Museum of Art
<i>New York, New York</i> |
| Mr. Joseph H. Gest
<i>La Jolla, California</i> | |

Mr. W. Ballard Miles
Princess Anne, Maryland

Mr. Harvey B. Moyer
Schuylkill Haven, Pennsylvania

Mr. and Mrs. W. H. Murdoch, Jr.
Mantoloking, New Jersey

National Gallery of Art
Washington, D.C.

Mr. Gaston Neubrik
New York, New York

Mr. Jerome C. Neuhoff
New York, New York

New York State Historical Association
Cooperstown, New York

Mrs. James Leon Oliver
Williamsburg, Virginia

Mr. Pierre Oustinoff
Williamsburg, Virginia

Mrs. Gertrude H. Peck
Tacoma, Washington

Mr. Roger W. Peck
Tacoma, Washington

Mrs. William M. Penick
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Reading, Pennsylvania

Mrs. James Perkinson, Jr.
Newport News, Virginia

Reading Public Museum and Art
Gallery
Reading, Pennsylvania

Rest Haven
Pottsville, Pennsylvania

Rockefeller Brothers Fund, Inc.
New York, New York

Rockefeller Chapel
Chicago, Illinois

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Dr. Walter F. Shepard
Coldwater, Michigan

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Mr. Ernest L. Smith
Grundy, Virginia

Stanley and Polly Stone Foundation
Milwaukee, Wisconsin

Mr. and Mrs. Leon F. S. Stark
Philadelphia, Pennsylvania

Stoke-on-Trent Museum
Staffordshire, England

Mrs. Stanley Stone
Milwaukee, Wisconsin

Mr. Donald Streeter
Franklinville, New Jersey

Mr. and Mrs. Charles S. Strickler
Newmanstown, Pennsylvania

Mr. Eugene J. Sussel
Philadelphia, Pennsylvania

Virginia Museum of Fine Arts
Richmond, Virginia

Mrs. W. Bailey Wilkinson
Richmond, Virginia

C R E D I T S

Vignettes of craftsmen by Burke Davis, Colonial Williamsburg.

Photography by N. Jane Iseley, Colonial Williamsburg, and James L. Amos, National Geographic Magazine.

Design by Richard Stinely, Drawings by Vernon Wooten, Colonial Williamsburg.

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