

1971

PLANNING  
A FUTURE  
FOR THE  
PAST





PLAN  
A FUTURE  
FOR  
PAST



*Planning a Future for the Past*



## *Colonial Williamsburg*

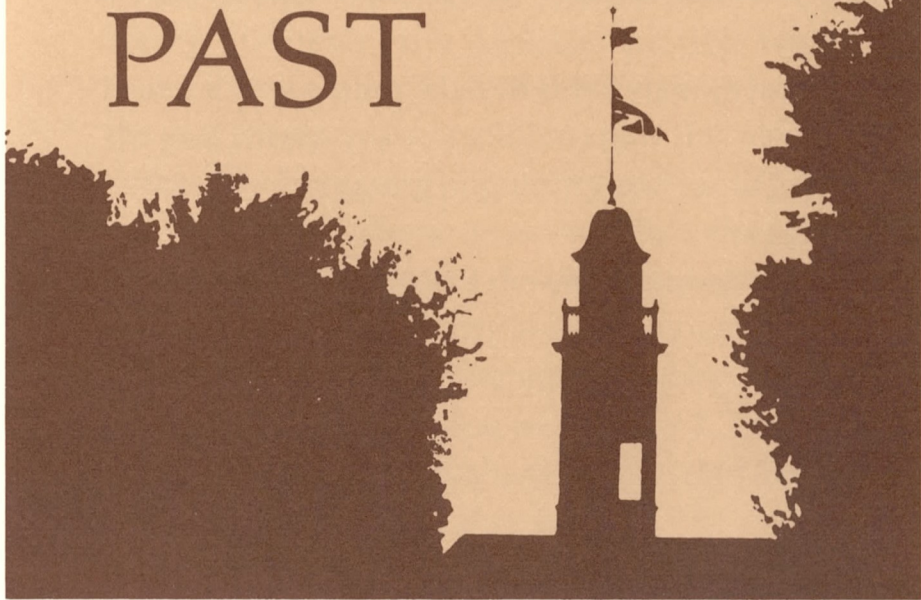
As a cultural and educational center reflecting an important chapter of eighteenth-century life, Colonial Williamsburg offers six major appeals. Any one of them, in a different and separate locale, might become an American landmark. The principal appeals of Williamsburg lie in its history and heritage, gardens, architecture, collections of furniture and furnishings, handcrafts, and preservation research in all forms, including archaeology. Each appeal is supported by a vigorous program designed to reveal to visitors how all of them were woven together into the fabric of the colonial capital of Virginia.

Inspired by Dr. W.A.R. Goodwin, Mr. John D. Rockefeller, Jr., began the preservation and restoration of Williamsburg in 1926. He opened the way toward this unique and enduring contribution to contemporary American life by recalling the fundamental principles and appeals of the Williamsburg of two hundred years ago.

From 1699 to 1780 Williamsburg was the capital of Virginia and a proving ground for both ideas and leaders. A remarkable body of men reached 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 a setting for and a stimulus to their growth as leaders.

■ *The President's Report*

PLANNING  
A FUTURE  
FOR THE  
PAST



The Colonial Williamsburg Foundation  
*Williamsburg, Virginia*





**F**ROM ITS BEGINNING some forty-six years ago Colonial Williamsburg has captured the interest of a national and international public. By 1972, an estimated twenty million people had visited the eighteenth-century capital of Virginia — where George Washington, Thomas Jefferson, Patrick Henry, and other early American patriots helped to found a new nation. Half of these visitors have come in the past fifteen years; a million came this year alone.

Steadily increasing popularity and rapid growth have reached a point where, if uncontrolled, the achievement of almost fifty years and the very sources of Colonial Williamsburg's popularity and reputation are threatened.

To overcome these mounting pressures, the Colonial Williamsburg Foundation on January 1, 1973, will take the first step in a comprehensive plan that has both short-range and long-range goals.

In essence, the plan is designed to encourage all visitors to purchase a general admission ticket. At the present time 40 per cent of Colonial Williamsburg's visitors do not share in any of the costs related to their

visit. It is essential that future visitors share in the cost of maintaining and operating the Historic Area and related visitor facilities if the quality of the Colonial Williamsburg experience is to endure.

## THE COLONIAL WILLIAMSBURG EXPERIENCE

This special publication, which is quite different from the usual annual report, seeks to explain the philosophy of the new policy and its initial application, how it evolved from Colonial Williamsburg's basic programs, and finally, how the new general admissions approach appears to offer the best possibility for protecting and preserving the Historic Area as plans are made for the second half century and beyond.

An understanding of the current situation must begin with a review of its past achievements. No doubt, Colonial Williamsburg's first fifty years will be remembered for the establishment of its varied programs, concentrated in six major fields of emphasis:

*The buildings and the town plan.*

*Gardens and greens.*

*Furniture and furnishings.*

*Crafts.*

*Preservation research.*

*Interpreting our heritage.*

Taken together these six major fields of activity, or "appeals," are the heart of the Colonial Williamsburg



experience. They attract a year-round audience of interested visitors, and without these fields Colonial Williamsburg would present a very different experience indeed. The main thrust of our effort is devoted to their improvement, expansion, and protection, for in their strength lies the hope of the future.

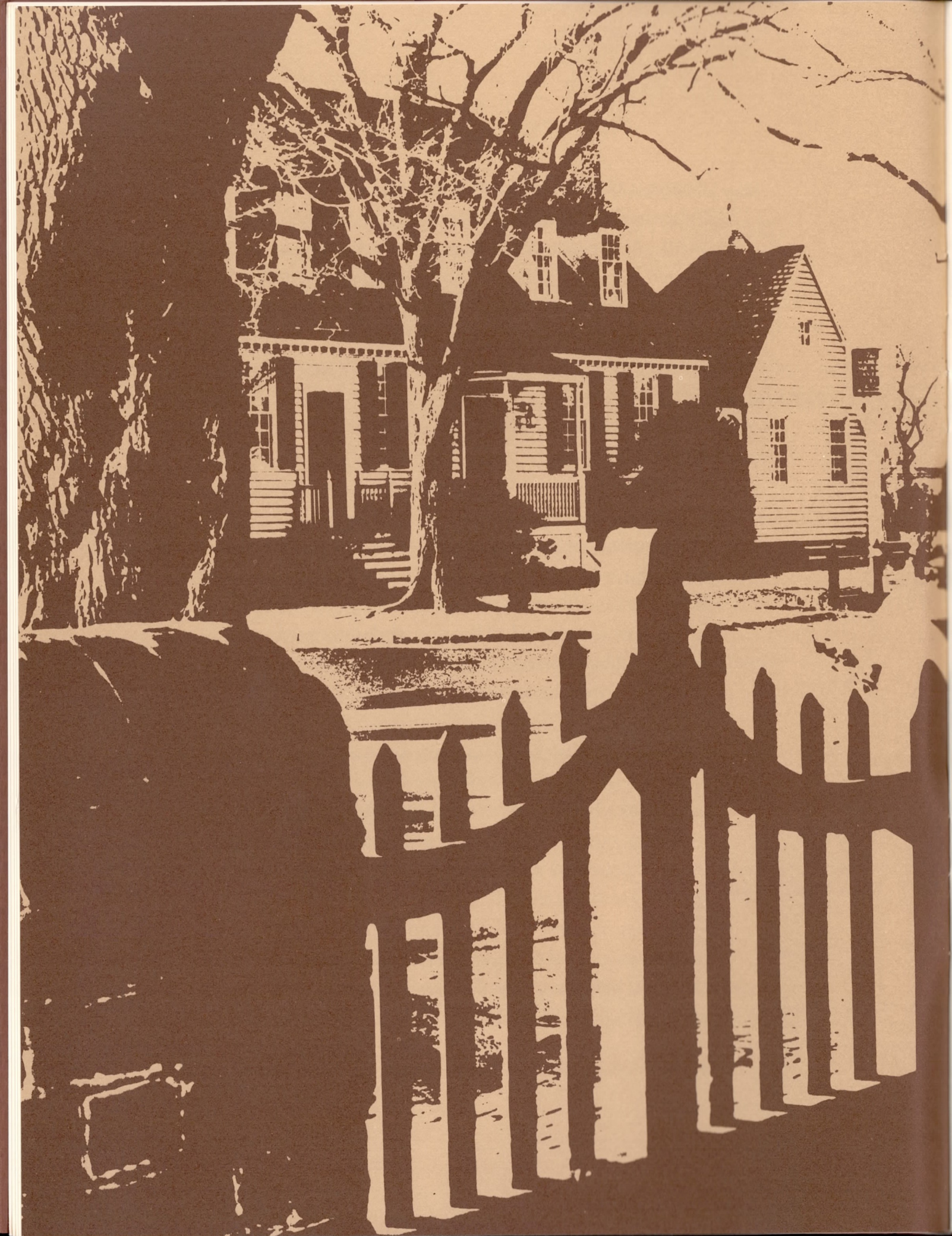
THE BUILDINGS  
AND  
TOWN PLAN

Perhaps the most fundamental of Colonial Williamsburg's appeals centers about its distinctive buildings, eighty-eight of them original. Large and small, they line the streets and greens established by a unique town plan developed at the end of the seventeenth century. Their maintenance and preservation is a major challenge and responsibility.

Thousands of visitors pass through the exhibition buildings during the peak summer season and, observing capacity crowds, conclude that Colonial Williamsburg must make handsome profits. Few realize the effort and resulting expense of keeping up the restored city. One man surprised us with the question: "How can I invest in Williamsburg stock?"

Most recent visitors, and many old friends as well, may be surprised to learn that annual expenditures by Colonial Williamsburg, for the maintenance of its extensive museum and other properties and for the







carrying forward of its diverse programs, have in recent years exceeded income from all sources by increasingly significant amounts. Over a period of the last nine years, for example, this deficiency of income has resulted in the accumulation of cash deficits exceeding \$1,300,000. The annual additions to the cumulative deficit have been funded out of reserve income, the eventual depletion of which must, of course, be avoided if the permanence of Colonial Williamsburg is to be assured.

A visit to the buildings, gardens and greens lying within the 173-acre Historic Area is designed to be a special rendezvous with the history of colonial times. Understandably, it avoids any emphasis on the many behind-the-scenes activities and properties supporting the presentation and interpretation of this heritage. In the background, therefore, are such diverse requirements as a security force of almost forty men at work twenty-four hours a day, 365 days a year, protecting these properties, or a force of 315 carpenters, painters, laborers, mechanics, and custodial personnel devoting all or most of their time to maintenance of the Historic Area.

GARDENS  
AND  
GREENS

The one hundred acres of gardens and greens that provide so much of the city's charm are intimately







associated with the historic buildings. The upkeep of these grounds, as well as the hundreds of surrounding acres of protective vistas and woodlands, involves substantial expenses for they are special gardens indeed, containing more than five hundred kinds of flowers, shrubs, and trees that were known to gardeners of the eighteenth century. The Williamsburg gardens were ranked among the five finest in the United States by the horticultural writer, Peter Coats, in his book *Great Gardens of the Western World*.

These large and small landscapes are attended by a corps of ninety-seven gardeners and tree surgeons. Even the minor details of this operation often provide surprising statistics. For example, approximately 105,000 new bulbs are planted each fall.

#### FURNITURE AND FURNISHINGS

In another of its roles—as a museum of early American and English decorative arts—Colonial Williamsburg maintains 211 period rooms, in great variety and scope. In them visitors may see representative items from our assemblage of more than one hundred thousand pieces. Taken as a whole, the collections of furniture, portraits, paintings, china, glass, silver, pewter, textiles, tools, carpets, and other objects, present an impressive picture of colonial culture.







In many cases the value of historic associations transcends the intrinsic worth of these fine pieces. On display are several surviving possessions of celebrated men of colonial America — the original Speaker's chair in the Capitol, the mace of the city of Williamsburg in the Courthouse of 1770, Lord Dunmore's clock in the Palace, Peyton Randolph's silver cup and two of the family's silver salvers in the Peyton Randolph House, to mention a few.

Representative pieces are rotated through the exhibition buildings. Since large crowds pass through the small rooms, there is constant need for expert maintenance, and the antique objects must be cleaned and repaired by carefully trained persons.

Eighteen specialists in the curators department are responsible for researching, assembling, caring for and displaying this remarkable collection. Many are engaged in writing books on the various categories of antiques.

In the curators storage area and in the galleries themselves the collections are protected by temperature and humidity controls, fire and smoke detection devices, and highly sensitive alarm systems.

## CRAFTS

Visitors who step into one of the craft shops for the first time often experience a sense of relief and escape from the pressures of modern life, and a dramatic contrast with today's assembly-line procedures. The

littered work rooms of the basketmaker or shoemaker or gunsmith are symbols of a simpler life.

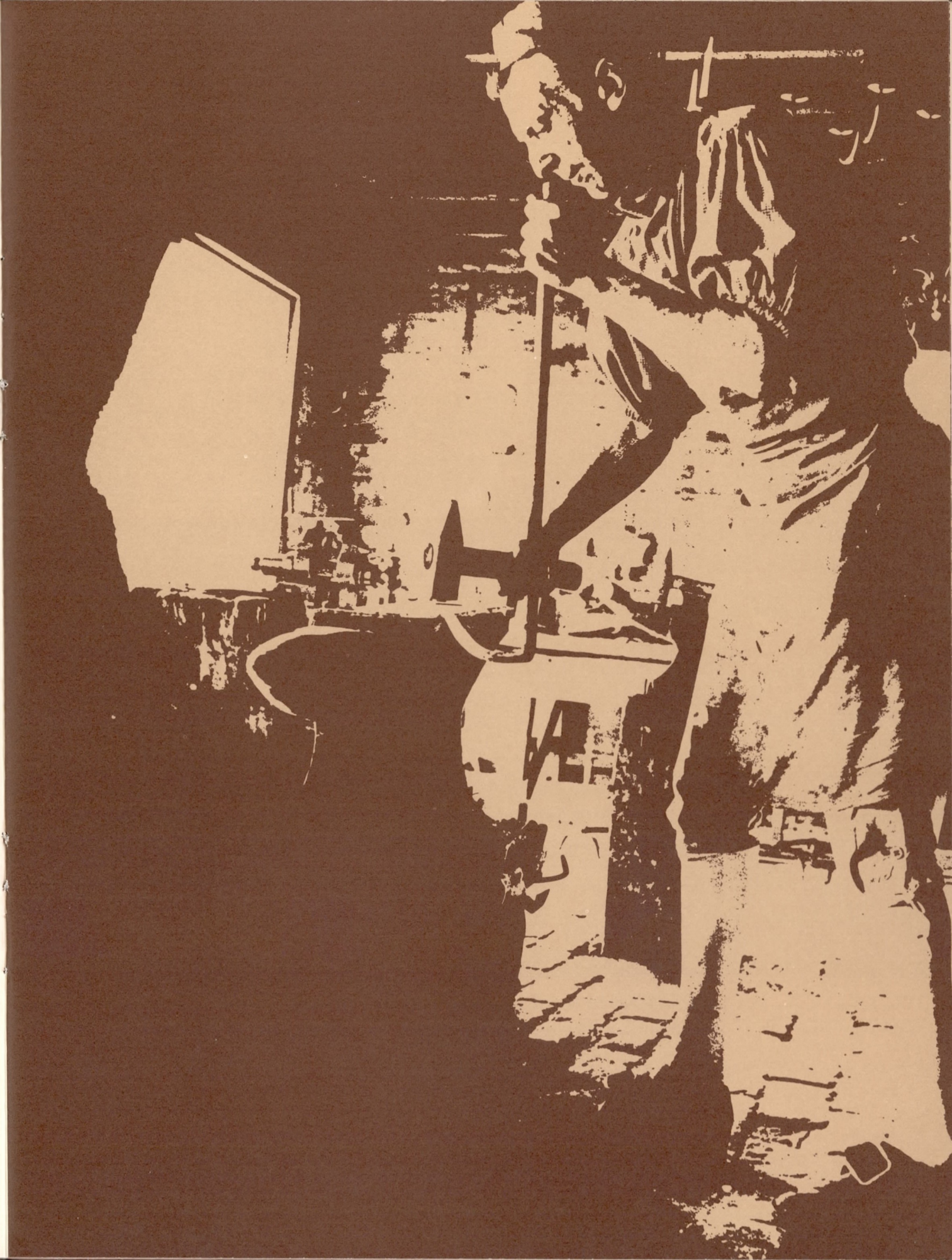
These artisans and their skills are quite as rare as some treasures in the collections, and many have been discovered in far places—a ballad-singing weaver in Scotland, a cooper in a celebrated British brewery, a gunsmith in the Shenandoah Valley, a cabinetmaker from the Netherlands, and a New Jersey silversmith who learned the trade from his father. In variety, these specialists range from a music master, a drum major, a musical instrument maker, and a bookbinder to a shinglemaker, candlemaker, papermaker, blacksmith, and saddlemaker.

Often the casual visitor does not realize how rare these artisans are or what is involved in maintaining such a program.

Many of the materials used by the craftsmen are gathered only after a world-wide search: flax from Belgium, licorice from Spain, ginger and cinnamon from the West Indies, slate from Portugal, hat decorations from Yugoslavia, mahogany from Honduras, ribbon from Sweden.

All told, 148 people are involved in the interpretation of the thirty-six crafts on display throughout the Historic Area. Seventy-three skilled craftsmen and sixty interpreters devote their full time to the program and are supported by an administrative and service staff of fifteen. The master craftsmen in particular are highly skilled and able people who could be operating







successful businesses of their own, except for their dedication to this program which has been a free attraction to visitors.

## PRESERVATION RESEARCH

The diversified research effort that undergirds all these programs is probably the most extensive of its kind. Behind the scenes are forty-four people with special skills and training. These include librarians and historians, architects, archaeologists and archivists, research specialists, experts in weapons, tools, buildings, domestic furnishings and utensils, food, games, clothing — the list is almost endless.

This diversity is shown in archaeology, for example, where a staff of specialists unearths, sorts, treats, and analyzes many thousands of artifacts each year. Their detailed excavations shed new light on the daily lives of early Virginians and provide points of departure for historians in their search for new documentary evidence. The fruits of archaeology are also inevitably reflected in the designs of architects and in the work of landscape architects and curators — not to mention that of hostesses in interpretation and craftsmen in their handmade products.

Thorough research lies behind every detail of the Williamsburg scene today — the furniture and furnishings, the harness worn by carriage horses, sheep





bells, paint on buildings, fence palings, plants in gardens, tools in craft shops, pottery bird bottles, gates and walkways, films, books, bricks, buckles, flags, muskets, and militia music. The work of scholars must precede everything done in the Historic Area.

## INTERPRETING

### OUR HERITAGE

Although individually and collectively significant, the handsome old buildings, gardens, craft demonstrations, collections, or even preservation research, would be far less meaningful if we had no effective means of interpreting them to the visitor. Thus the final step in our process is the presentation of the city's stirring past to the more than one million people who come here annually.

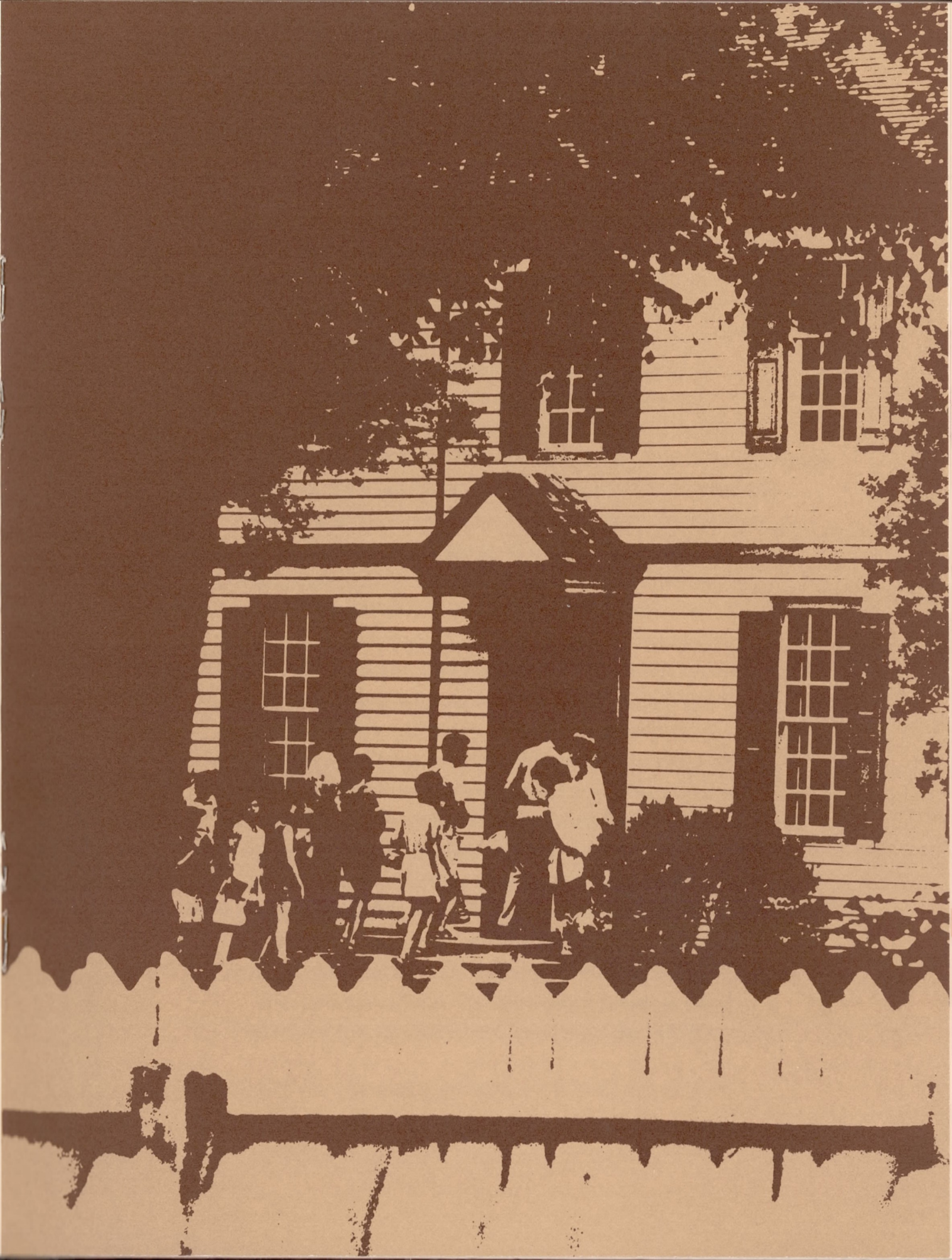
This interpretation effort involves more than six hundred people, including bus drivers and seamstresses, shepherds and film projectionists, information clerks, hostesses, escorts, teachers, musicians, and administrative personnel.

Of this number, 560 interpreters and craftsmen wear costumes—almost all of which are hand made by a staff of seamstresses and designers.

Even minor activities, such as fruit and flower arrangements, become significant elements of our day-to-day operation when applied on a city-wide scale.

The carriage and wagon operation is part of our "life







on the scene" program, which involves many animals—horses, sheep, oxen and fowl. The mere acquisition of horses illustrates the complexity of our requirements, which are based on colonial standards. The horses must be of solid color and stand from fifteen to seventeen hands high, must weigh about 1200 pounds and already be broken to harness. The quest for such animals takes us far afield, often into Canada.

#### AN OVER-ALL PICTURE

These programs, forming the basis of the educational mission of Colonial Williamsburg, and centered in the buildings, streets, and greens of the Historic Area, have now become known to millions of Americans and international visitors. The goal of Colonial Williamsburg has been to present these programs in a way that each visitor could have a unique glimpse into the past.

The cost of such an achievement has consistently, every year, exceeded the income from admissions and other related sources, not only by very substantial annual sums, but, of even greater concern, by increasingly wide margins.

In 1972, the cost will be more than \$10,300,000. This is the amount required in one year to support these six major fields of emphasis alone and to present them to the American public in the manner for which Williamsburg has become known.



Income from admissions to the exhibition buildings, sales of handcraft objects in the craft shops, books at the Information Center, and other miscellaneous revenues, resulting from operations within these six fields of emphasis will amount, this year, to about \$6,100,000.

Thus, an additional \$4,200,000 must be derived from other sources. The permanent endowment of the Foundation will provide investment income of approximately \$3,300,000, and another \$900,000 will come from the Foundation's merchandising, hotel and restaurant operations. As no other sources of income are available, the Colonial Williamsburg Foundation, for all practical purposes, is at the present time a break-even operation.

For Colonial Williamsburg, a break-even condition presents a very real problem because it forecloses any opportunity to continue the fundamental programs of historic preservation and restoration in the Historic Area, or the acquisition of appropriate eighteenth-century furnishings for buildings open to the public, such as Carter's Grove. Even the capability to make necessary improvements to existing properties and to adjust to inevitable increases in wage scales and costs of goods is jeopardized.

Accordingly, the need for controls in the new economic climate of the 1970s has become obvious. In contrast to nearly all museums, historic sites, and other attractions, Colonial Williamsburg is not isolated by a fence or a wall. Therefore, we must take steps to protect

the integrity and quality of the Historic Area, notwithstanding the openness of our attractions.

Perhaps the best illustration of this need for greater control as a major factor in our present situation is the forty per cent of visitors who use our free services—such as the bus system and craft shops—without purchasing admission tickets. In 1971, for example, almost 870,000 visitors purchased tickets—but almost a half-million others toured Colonial Williamsburg without sharing the expenses.

The impact of noncontributing visitation on our cost of operations can be seen in an examination of only two of our activities that have been provided without charge:

In the past decade the free bus system has grown from eleven buses, costing a total of \$85,800 annually, to twenty-five buses costing \$400,000 annually, an increase of 366 per cent.

The expense of operating our craft program during the past ten years has risen from \$379,500 to \$1,268,500, an increase of 234 per cent. This increase is due, in part, to the addition of twelve craft operations to the program during the same period.

As in the past, the future operation and maintenance of the Historic Area, its buildings, collections, handcrafts, and other educational and interpretive programs will continue to be subsidized from investment income—but this cannot be done beyond the resources in hand. In other words, there is a limit to the amount of



funds available to subsidize the Colonial Williamsburg programs. Clearly, the Foundation can no longer operate on the principle of losing more and more money as attendance increases.

If it were not for the substantial endowment income, all of which is being used to support current programs, our situation would be far different from what it is today. Steadily increasing expenses brought about by inflation and higher costs, however, are exceeding our growth in investment income, resulting in increasing deficits. Unless other sources of income are found the quality of our programs will increasingly decline or diminish in scope.

#### ALTERNATIVES AND GOALS

In order to find a solution to its present situation, Colonial Williamsburg undertook a searching study, from which several alternatives evolved:

As the first alternative, Colonial Williamsburg could continue its present method of operation and steadily invade the endowment fund until it is exhausted. When that point is reached Colonial Williamsburg would be unable to continue, having lost both its endowment and its endowment income.

A second alternative would be to abandon the total preservation and presentation concept established by

Mr. John D. Rockefeller, Jr. This approach, for example, could substitute leases and rentals of buildings in the Historic Area and adjacent areas, reduce the number of exhibition buildings, establish visitation quotas for the remaining exhibition buildings and gardens, lease the craft shops to non-Colonial Williamsburg personnel, and drastically curtail Colonial Williamsburg's museum and educational programs.

We do not want to adopt either of these alternatives, as they would seriously change the character of the Williamsburg experience which has been established over the years. To do this would make Colonial Williamsburg much less attractive for visitors, the community, and our organization.

At this point, the trustees and management of the Colonial Williamsburg Foundation concluded that the solution lies in directing efforts toward three major goals:

First, the Colonial Williamsburg Foundation must utilize more effectively the entire Historic Area with its eighty-eight original, eighteenth- and early nineteenth-century buildings, and other features to provide a comprehensive picture of the everyday life of eighteenth-century Williamsburg and the significant events that occurred here.

Second, we must broaden the basis of our financial support by encouraging all visitors to share in the cost of Colonial Williamsburg's museum, educational, and cultural programs.



Third, we must accentuate, particularly in the years ahead, the unique character of the Historic Area by protecting it against the discordant elements of modern life, such as automobile traffic, and restore the life on the scene and tranquillity of an eighteenth-century town that was a significant part of colonial times as the capital of the colony of Virginia.

The adoption of a new general admission ticket is the first step toward implementing this solution. This approach should do much to help meet our financial needs, to give visitors an opportunity to share costs of operation, and at the same time make the Historic Area more meaningful for them.

#### NEW PROGRAM

The general admission ticket priced at \$4.50 (the same price of the present combination ticket) will go into effect in 1973. The ticket will enable a visitor to see nine major exhibition buildings, twenty craft shops, attend evening lectures and movies, and use the bus system. Once a visitor has purchased a general admission ticket he may purchase separate tickets to the Governor's Palace, carriage rides, concerts, garden tours, and guided special tours. Orientation services and the film, *Williamsburg—The Story of a Patriot*, at the Information Center will continue to be available without charge. Admission to Carter's Grove plantation will continue to be by an entirely separate ticket. This

approach does not represent a price increase as much as it does a requirement for all who visit to share in the cost of the annual operation of Colonial Williamsburg's programs. The new plan follows the pattern established now at other historic sites and travel destinations, and museums increasingly are adopting this policy.

The changes we have in mind will require cooperation of visitors and residents of the Williamsburg area, as well as state and local government, in order to continue the impact of Williamsburg as a total experience. We plan to close many parking lots in the Historic Area, transfer sales from the craft shops to improve interpretation, add more animals and other "life on the scene," and take additional steps to encourage visitation in off-season months. All these efforts are designed to retain and improve upon the tranquil atmosphere visitors have come to expect in Williamsburg, particularly during the leisure seasons.

The success of this program will be measured in several ways. The visitor experience will be greatly enhanced and the Historic Area will be better utilized. In addition, it is hoped that by this plan Colonial Williamsburg will be able to produce financial resources to help withstand the effects of continuing inflation and rising costs, and, of prime importance, will be able to perpetuate its programs at a high level of quality.



## CONCLUSION

In summary, I realize that this report is unusually candid, but we are eager for our friends to understand the complexities of operating a widely known and utilized museum, and why it is that Colonial Williamsburg after so many years finds itself in need of a change.

In the eighteenth century, Williamsburg was a vital center of change, and it is in that spirit that we face the future with confidence and optimism. Our assets are impressive: a healthy endowment; a city-wide museum of eighteenth- and nineteenth-century life; a highly-motivated staff; a helpful community; and a loyal legion of friends and visitors from every state and almost every nation in the world.

Notwithstanding these and many other valuable resources, we are anticipating the need for even more support. As an example, in recent years many friends have voluntarily provided Colonial Williamsburg with gifts of furniture and furnishings, and with financial contributions. Like nearly all kindred institutions, Colonial Williamsburg in the future will actively seek gifts and contributions in order to continue and enhance the Williamsburg experience in the second fifty years of the restoration's history beginning in 1976.

The ultimate results of our over-all approach and the assistance of others are designed, in the final analysis, to make possible a successful future for the past.

—CARLISLE H. HUMELSINE

# THE COLONIAL WILLIAMSBURG

## TRUSTEES

DANIEL J. BOORSTIN <i>Washington, D.C.</i>	RAYMOND C. LILLIE <i>Pauma Valley, California</i>	WINTHROP ROCKEFELLER <i>Morrilton, Arkansas</i>
ARMISTEAD L. BOOTHE <i>Alexandria, Virginia</i>	T. JUSTIN MOORE, JR. <i>Richmond, Virginia</i>	DEAN RUSK <i>Athens, Georgia</i>
DAVID BRINKLEY <i>Washington, D.C.</i>	ABBY M. O'NEILL <i>Oyster Bay, New York</i>	GEORGE SEATON <i>Beverly Hills, California</i>
CRAIG CLAIBORNE <i>East Hampton, New York</i>	GEORGE D. O'NEILL <i>Oyster Bay, New York</i>	DUDLEY C. SHARP <i>Houston, Texas</i>
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RALPH W. ELLISON <i>New York City</i>	LEWIS F. POWELL, JR. <i>Richmond, Virginia</i>	H. CHANDLEE TURNER, JR. <i>Greenwich, Connecticut</i>
CARLISLE H. HUMELSINE <i>Williamsburg, Virginia</i>		J. HARVIE WILKINSON, JR. <i>Richmond, Virginia</i>
	KENNETH CHORLEY, <i>Trustee Emeritus</i> <i>Hopewell, New Jersey</i>	

## EXECUTIVE COMMITTEE

Richard K. Paynter, Jr., *Chairman*; Carlisle H. Humelsine; George D. O'Neill  
Lewis F. Powell, Jr.; Winthrop Rockefeller; J. Harvie Wilkinson, Jr.



FOUNDATION

• December 31, 1971

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ELIZABETH S. STUBBS

*Assistant Secretary*

<sup>2</sup>JAMES R. SHORT

*Vice President*

<sup>1</sup> Retired February 5, 1972.

<sup>2</sup> Elected January 1, 1972.

## TRUSTEES

During 1971 two distinguished trustees reached mandatory retirement age. Retiring in November were Mr. G. S. Eyssell of New York City, New York, who had served for over twenty-five years, and Mr. Robert A. Duncan of Williamsburg, Virginia, who had served for over twenty years.

## STAFF

Mr. Graham Hood was named director-curator in the Division of Collections in August, 1971. He was elected a vice president at the November 1971 meeting of the Board of Trustees.

Mr. James R. Short was elected a vice president to head a new Division of Preservation and Research. He replaced Mr. Edward P. Alexander who retired on February 5, 1972, after twenty-five years of outstanding service and vast contributions to the interpretation of eighteenth-century life and culture in Williamsburg.

Mr. Alden R. Eaton was elected assistant vice president of Construction and Maintenance in May 1971.

## ORGANIZATION

At its June 1972 meeting the Board of Trustees approved a reorganization of the Foundation's operating structure following a staff study of several months. The reorganization is aimed at improving efficiency and delineation of responsibilities, and will be fully implemented by January 1, 1973.

The new Division of Preservation and Research, headed by Mr. Short, gives unified direction and coordination to the principal research efforts of the Foundation and will relate the publications and audiovisual programs actively and organizationally with the several types of research conducted by the Colonial Williamsburg Foundation. The new division consists of the departments of research, archaeology, publications, audiovisual programs, and the office of the resident architect with its associated departments of architectural research, architectural planning, architectural projects, and landscape architecture. The Division of Interpretation has



been eliminated and its responsibilities have been assigned to other areas.

The Division of Public Relations under Vice President Donald J. Gonzales has been redesignated as the Division of Public Affairs. This change was made to reflect more accurately additional duties assigned to this division, including special program activities transferred from the former Division of Interpretation. The Division of Public Affairs also assumed responsibility for travel development activities later in the year. The Division of Development, where these activities were formerly assigned, was merged with the Division of Public Affairs prior to the assignment of Vice President Thomas G. McCaskey to the Office of the President to coordinate the new admission program.

The Division of Construction and Maintenance has been established, and is headed by Assistant Vice President Alden R. Eaton. Vice President Charles E. Hackett, director of the Division of Architecture, Construction and Maintenance, has been assigned to the President's office for special projects prior to his retirement, effective December 31, 1972. The Division of Architecture, Construction and Maintenance has been eliminated.

The Division of Presentation, headed by Vice President Peter A. G. Brown, has been retitled the Division of Museum Operations to reflect more accurately its responsibilities for exhibition of Historic Area properties and visitor orientation. The administration of the bus system has been transferred to this division.

## THE COST OF OPERATIONS

During 1971, the cost of all operations of the Colonial Williamsburg Foundation (maintaining its properties; presenting its educational and interpretive programs; providing necessary services and facilities for the accommodation of the visiting public; and carrying forward current works of historic preservation and improvements to existing museum properties) amounted to \$29,518,827.

Income (derived from admission to the exhibition buildings; sales of craft shop merchandise, books and films; the rental of residential and other properties in and near the Historic Area; and from the furnishing of facilities and services to the public) during 1971, amounted to \$25,858,095.

The resulting deficit of \$3,660,732 was partially offset by investment income of \$3,317,695 from the permanent endowment of the Foundation.

The remaining deficit of \$343,037 was funded from the capital reserves of the Foundation which, as noted earlier, must not be depleted if the permanence of Colonial Williamsburg is to be assured.

## THE ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION

Eight exhibitions presented at the Abby Aldrich Rockefeller Folk Art Collection in 1971 were seen by more than 127,000 people.

During the 1971 sessions of the Antiques Forum, items recently acquired by the folk art collection and by Colonial Williamsburg's Division of Collections were exhibited in the building.

To celebrate the Garden Symposium's 25th anniversary in March, the folk art collection opened an exhibition of still-life paintings which were coordinated with actual flower arrangements derived from the paintings. An opening reception was held in the museum for symposium participants March 21.

In May the Folk Art Collection's exhibition explored the lives and works of twenty-five important folk artists with biographical sketches of the artists and, in each case, a representative sampling of works.

In July the Collection presented "Looking and Learning," an exhibition designed to illustrate characteristics of the social, religious, political, and industrial life of nineteenth-century America, drawing primarily on examples from the collection.

The exhibition "Weathervanes and Wind Toys," in September and October, consisted of a comprehensive display of wind instruments and included more than fifty pieces from the permanent collection.

The annual Christmas exhibition featured "Noah's Ark" as its theme and attracted 34,000 visitors during the three-week holiday period.

The Collection continued to expand and was especially fortunate in its acquisition of several works by artists not previously represented in its holdings; included were works by Rufus Hathaway, Erastus S. Field, Paul A. Seifert, Will Edmondson, and Samuel Broadbent.



In October 1971, administration of the Abby Aldrich Rockefeller Folk Art Collection became the responsibility of the director of the Division of Collections, and the museum and its staff are considered part of this division. Miss Beatrix Rumford was named associate director of the Collection in October of 1971, succeeding Mr. Tom Armstrong, who resigned to become director of the Pennsylvania Academy of the Fine Arts in Philadelphia.

## THE INSTITUTE OF EARLY AMERICAN HISTORY AND CULTURE

In March 1971 the Institute of Early American History and Culture brought thirty-five distinguished American and British scholars to Williamsburg for a three-day symposium on the American Revolution, the first major scholarly meeting marking the national bicentennial celebration. Essays written specifically for the symposium are to be published in the fall of 1972. Plans for a 1973 conference on religion in the revolutionary era, to be sponsored jointly by the Institute and the American Society for Church History, were also prepared. At the same time, two large-scale editorial projects were carried forward in cooperation with other scholarly organizations—the *Atlas of Early American History* with the Newberry Library and an edition of the complete works of Captain John Smith with a consortium which includes the Jamestown Foundation, the Society for the History of Discoveries, the Newberry Library, and the University of North Carolina Press. The first volume of the atlas, covering the revolutionary period, will be published by the Princeton University Press at the end of 1975 and the Smith volumes by the University of North Carolina Press in 1974.

Working closely with the new administration of the College of William and Mary, the Colonial Williamsburg Foundation clarified its position as a joint-sponsor of the Institute by reaffirming its pledge to continue support of the traditional editorial and publishing programs that have brought distinction to the Institute.

## TAXES

Real estate taxes paid to the city of Williamsburg on all properties

owned by the Colonial Williamsburg Foundation, with the exception of the major exhibition buildings (the Capitol, Governor's Palace, Raleigh Tavern, Wythe House, Peyton Randolph House, Wetherburn's Tavern, James Geddy House and Shop, Brush-Everard House, the Gaol, the Magazine, and the Courthouse of 1770), the Information Center, the Abby Aldrich Rockefeller Folk Art Collection, Market Square, and the Palace Green, which are exempt under Virginia law. Whereas properties owned by the Foundation constitute 16 per cent of the total taxable area within the city, real estate taxes amounted to 34 per cent of all real estate taxes collected by the city of Williamsburg in 1971.

All properties in the adjoining counties of James City and York are subject to prevailing real estate taxes.

All local taxes paid during the year amounted to \$491,822, an increase of about \$53,000 over last year.

## AUDITS

The books of the Colonial Williamsburg Foundation are audited annually. Auditors of the independent public accounting firm of Daniels, Turnbull & Freeman have reported that in 1971, in their opinion, proper procedures were used in recording the financial transactions of the foundation.



## AN ACKNOWLEDGEMENT 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.

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

The following is a list of those who made gifts and loans in 1971:

- |   |  |  |
|---|--|--|
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# LEGACY FROM THE PAST

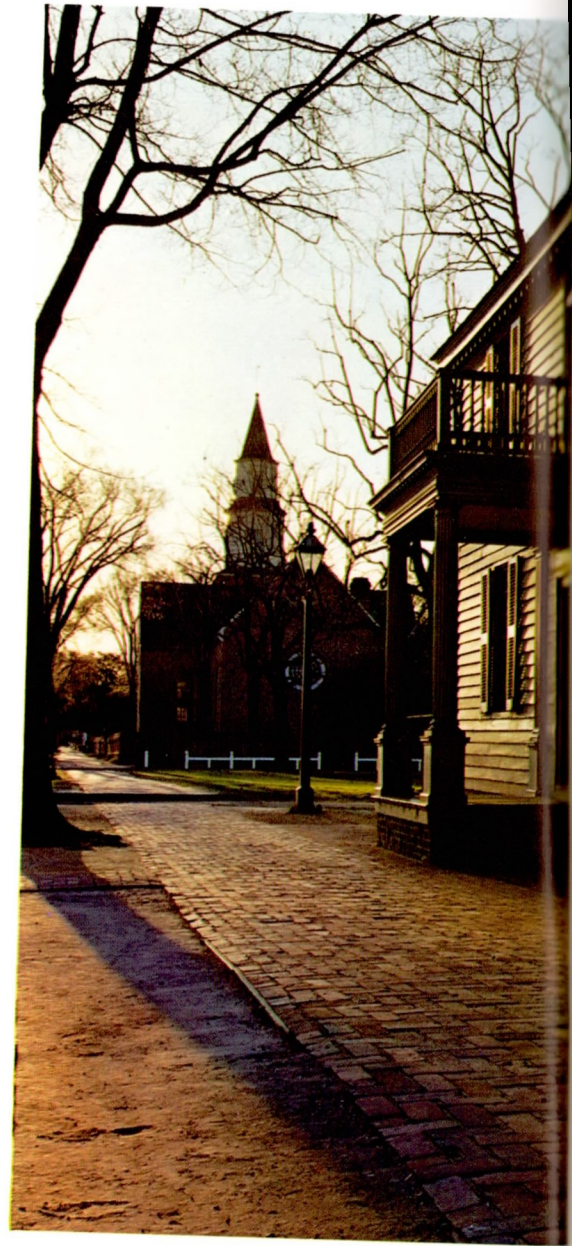
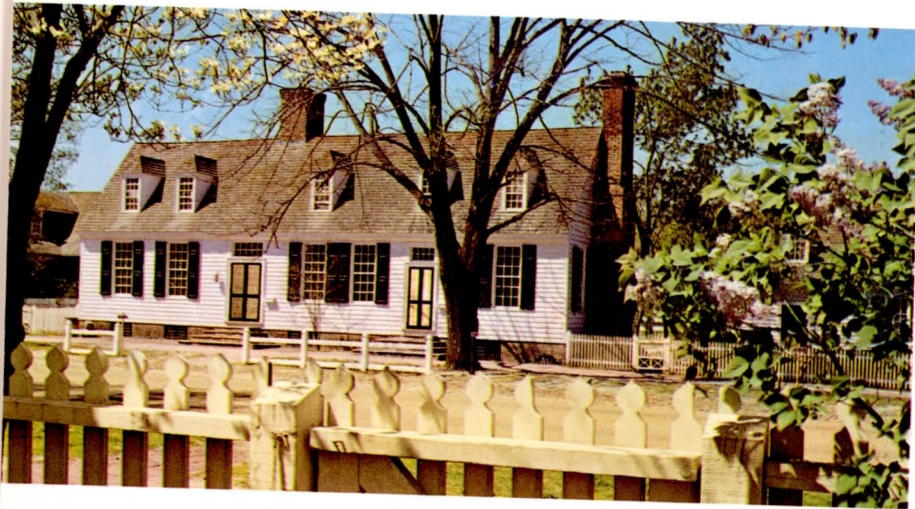
*A Portfolio of Eighty-eight  
Original Williamsburg Buildings*



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*Legacy from the Past*



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