



Information about  
Colonial Williamsburg  
people and programs

# Colonial Williamsburg NEWS

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Volume 47, No. 35

September 1, 1994

## Exceptional collections spotlighted this season

Traveling exhibitions at the Abby Aldrich Rockefeller Folk Art Center and DeWitt Wallace Decorative Arts Gallery will showcase premiere collections

"Common Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art," organized by the Milwaukee Art Museum, is at the Abby Aldrich Rockefeller Folk Art Center Oct. 3, through Jan. 2, 1995

"British Delft from Colonial Williamsburg," which opens tomorrow and closes Nov. 6 at the Art Institute of Chicago, will be on view at the Wallace Gallery Jan. 27, 1995 through Jan. 5, 1996.

### "Common Ground/Uncommon Vision"

This exhibition features a rich assortment of works by self-taught artists from regions throughout the country. The nearly 150 works shown are from the 18th through the 20th centuries and include paintings, drawings, large- and small-scale sculpture, religious carvings, pottery, whirligigs, weather vanes, decoys, toys, canes and lodge hall paraphernalia.

Erastus Salisbury Field, John Scholl, Elmer Crowell, Wil Edmonson, Martin Ramirez, Bill Traylor, James Crane, Elijah Pierce, Miles B. Carpenter, S.L. Jones, Edgar Tolson and Rev. Howard Finster are among folk artists represented in the exhibition.

Michael and Julie Hall assembled more than 270 objects in their collection to document America's cultural diversity. It represents what Michael calls a "stereoscopic vision," one that accounts for both the traditional roots and individual creativity of folk art.

Michael is a critic, sculptor and former head of the sculpture program at Cranbrook Academy of Art in Michigan. Julie is author of "Tradition and Change: The New American Craftsman," published in 1977 by E.P. Dutton

The Milwaukee Art Museum acquired the collection, valued at \$2.5 to \$3 million, in 1989 through a gift and purchase

The Lila Wallace-Reader Digest Fund sponsors the exhibition and its accompanying catalog, "Com-



The Milwaukee Art Museum

**THE NEWSBOY**—This image, of a boy with a floppy hat and knickers, wide-open mouth and upraised arm hawking the latest edition, graced the mastheads and office facades of many 19th- and early 20th-century newspapers. Carrying a tin replica of the front page of the Nov. 13, 1888, issue of the "Pawtucket Record," the newsboy's physical detail and athletic pose are in marked contrast to the idealized, often sentimental representations of children by academic artists of the same period. From "Common Ground/Uncommon Vision: The Michael and Julie Hall Collection," opening Oct. 3, at the Abby Aldrich Rockefeller Folk Art Center.

mon Ground/Uncommon Vision: The Michael and Julie Hall Collection of American Folk Art." Additional funds came from The National Endowment for the Arts and the Institute of Museum Services provided additional funding

Before its concluding run at the Folk Art Center, the exhibition was shown at the Milwaukee Art Museum, the Nelson-Atkins Museum of Art in Kansas City, the Albright-Knox Art Gallery in Buffalo, the Phoenix Art Museum and the Delaware Art Museum in Wilmington.

### "British Delft from Colonial Williamsburg"

The craze for things Chinese that swept Europe during the 17th century led to the production of delft, a form of pottery that has remained popular to this day.

"British Delft from Colonial Williamsburg" examines the Anglo-American usage of delft, probably the most common type of ceramic used in America during the first half of the 18th century

John C. Austin, Colonial Williamsburg's consulting curator of ceramics and glass, was curator for the exhibition, which is sponsored by Sara Lee Corporation. Colonial Williamsburg gratefully acknowledges Sara Lee Corporation as its first corporate sponsor for a traveling exhibition

The exhibition examines the form and function of delft and explores the range of decorative motifs used on the popular ware. Pieces on view range from objects created as items of beauty to those designed for everyday use

European potters had great difficulty reproducing the delicate, thin-bodied porcelains that were imported from China. Instead, they masked cruder clays with an opaque tin-oxide glaze, which could be decorated. Though a crude simulation of porcelain, delft took on a character and style of its own, reflecting a spirited freedom of expression in design far different from the Chinese originals

The exhibition coincides with the publication of "British Delft at Colonial Williamsburg," an interpre-

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## Capitol exemplifies 'Choosing Revolution' story

If any one building in Williamsburg represents the theme, "Choosing Revolution," then surely it is the Capitol. It was there that the colonists practiced a system of government and laws based on the English model. As their discontent with the British grew, those same colonists began the process of becoming Americans by developing and putting into place an even better system

During the "Choosing Revolution" tour, Capitol visitors hear the story, see the rooms where the drama unfolded and learn about some of the men who made it happen.

"The Capitol really sets the stage for the Choosing Revolution theme," explained Marianne Hull, site supervisor. "From here, we encourage visitors to learn more about the story at the Raleigh Tavern, blacksmith, printer and Randolph house."

The tour begins in the Capitol courtyard, where visitors learn about the birth of colonial government at Jamestown and its eventual move to Williamsburg.

"When the capital moved here in 1699, the burgesses had very specific instructions about how the building

should be constructed," explained historical interpreter Martha Smith, one of the Choosing Revolution tour guides. "It was to be two brick buildings, joined together in the middle, with an upper and lower house, like the British model they knew so well"

The tour proceeds to the Hall of the House of Burgesses. There, visitors learn about the men who served, how the group worked, and the burgesses' reactions to events like the Stamp Act of 1765.

"It was here, in the spring of 1765, that a young Patrick Henry gave a speech in which he questioned England's right to tax the colonies without representation in Parliament," Smith said. "He was seen by the other burgesses as a young upstart, questioning the rights of the king, and was accused of treason by the speaker

"Henry apologized, but a seed had been planted in the minds of the other burgesses. After that, things were never, ever the same."

Events continued to unfold and the colonists' relations with England, as embodied in Lord Dunmore, grew

See CAPITOL on page 3

## Becoming Americans

Fourth in a series



Martha Smith, an historical interpreter at the Capitol, shares the story of Virginians' struggle over whether to support the king or take the patriots' stand, during the "Choosing Revolution" tours.

Photo by Patrick Saylor

# September programs examine religion's role

Virginia society during the colonial period was one in which church and state were linked by English tradition, custom and law. Programs and lectures during September highlight religion's impact on the colonists as they struggled to become Americans.

From 1624 to 1776, the Anglican Church functioned as an arm of the government under the religious authority of the Bishop of London. Citizens of the colony were bound by law and duty to attend the church and support it financially.

"Religion affected all lives during the 18th cen-



The Rev. Mr. Samuel Henley, professor of moral philosophy at the College of William and Mary portrayed by B.J. Pryor, discusses his views with visitors at the Wren Building.

Photo by Lorraine Brooks

ture. It permeated the daily lives of all people including slaves," said David De Simone, of the religious studies and programs staff.

Sunday was an official day of rest in 18th-century Virginia. Though many people attended church on Sunday, it was also a day for social gathering and recreation, depending on a person's social and financial status.

Slaves apparently were allowed to ignore the law and, with permission, could travel to visit family members or work in their own gardens and quarters.

Dedicating a month to religious programs enables visitors to understand the fuller realm of religion during this era. "Our history is not based just on politics. Religion also played a central role in shaping our country," said De Simone.

## Schedule — Religion Month

### Hennage Auditorium lectures

Tuesdays at 4 p.m.

Sept. 6 - "The Drumhead Pulpit: Religion and the Military in the 18th Century," Rev. David Hileman

Sept. 13 - "Handling Accurately the Word of Truth: Educating Ministers for the Virginia Colony," Dr. Gerald Mattingly.

Sept. 20 - "From Scots Episcopalians to Freemasons: Orthodoxy and Heterodoxy in Anglican Virginia," Dr. Bruce Lenman

Fridays at 4 p.m.

Sept. 16, 23 and 30 - "Taking on Church and State" Lewis Craig, Baptist Itinerant."

**Joseph Pilmore**, Methodist missionary to the American Colonies, preaches to all interested people at 6 p.m.

Tuesdays on the steps of the Courthouse, at 6 p.m. Thursdays at the Playbooth Theater and at 6 p.m. Saturdays at the Capitol building.

**Gowan Pamphlet**, a black itinerant preacher, preaches Sundays, Sept. 11, 18 and 25, at 1:30 p.m. in Custis Garden.

### Bruton Parish Church

The Rev. Mr. Samuel Henley delivers three different sermons each week, Tuesday and Wednesday afternoons at 2 p.m., and Friday mornings at 10:30 a.m.

### The Wren Building at the College of William & Mary

Thomas Jefferson and the Rev. Mr. Henley discuss religion and other matters of mutual interest, Saturday afternoons at 2 p.m.

### George Wythe House

George Wythe and Thomas Jefferson discuss natural science, philosophy and religion. Days and times to be determined.

### James Geddy House

"Singing Hymns at Home," Wednesdays and Fridays at 3 p.m. and Sundays at 11 a.m. Sept. 11, 18 and 25. Children receive religious instruction in the home, Fridays, Sept. 9, 16, 23 and 30, at 4 p.m. and Saturdays, Sept. 10, 17, 24 and Oct. 1, at 10 a.m.

"Religion in the Lives of the Middling Sort," Sundays, Sept. 11, 18 and 25, at 1:30 p.m. and Tuesdays, Sept. 6, 13, 20 and 27, at 1:30 p.m.

### Mary Stith Shop

Ann Wager conducts the Bray School, for children of African and Native Americans, Saturdays, Sept. 10, 17 and 24, at 10 a.m.

Anne Cary Nicholas visits Mrs. Wager, Saturdays, Sept. 17 and 24, at 2 p.m.

### The Court House of 1770

During September, "Order in the Court" may include cases pertaining to the religious life of the colony.

### The Public Records Office

On Thursdays, Sept. 15 and 19, David DeSimone of Colonial Williamsburg's religious studies and programs staff presents "The Sacred Scriptures: Looking at the Development of Biblical Text from the Patristic Age to the Eighteenth-century."

### Religion Tours

Overview tours on religion in 18th-century Virginia leave the Greenhow Lumber House Monday through Saturday at 10 a.m., and Sundays at 2 p.m.

### Peyton Randolph House

Anne Cary Nicholas engages the Rev. Mr. Henley in a discussion of religious matters, Thursdays Sept. 22 and 29, at 10 a.m.

### The Gaol

Anne Cary Nicholas encounters and interacts with people at the gaol, Fridays, Sept. 16, 23 and 30, at 2 p.m.

### Visitor Center Bookstore

Throughout September the bookstore will display books about religion and its impact on 18th-century Virginia. Remember, employees receive a 25 percent discount with valid Colonial Williamsburg identification.

## Audience with the Pope a 'serene pleasure,' interpreter says

To see Pope John Paul II in person would be a thrill for most anyone. To visit with him privately is overwhelming. Just ask David De Simone.

De Simone recently spent three weeks touring Italy. During the last week, he and his sister-in-law were invited to the Pope's summer residence in Castel Gandolfo, 16 miles from Rome.

"The mass was scheduled for 7:15 a.m.," said De Simone. "We left the hotel in Rome at about 5:30 a.m., hailed a taxi, and were driven out the old Appian Way, an ancient Roman highway, past the catacombs and ruins of ancient aqueducts."

The Pope's summer residence is a Renaissance castle used by popes for many decades. It was a resort used by Roman emperors in the ancient past.

Approximately 30 visitors were invited to attend the early morning mass. It was mostly an audience of sisters and priests, said De Simone, himself a Franciscan brother. When they arrived at the castle, the group was ushered in by the Swiss guard.

While they waited, De Simone and his sister-in-law had a chance to get acquainted with other guests from Africa, South America, Belgium and India. At 7 a.m., the guard escorted the guests to a small elevator and down a long corridor to the chapel.

"As we entered the room, a solitary figure clothed in white knelt at the altar," said De Simone. "We sang an opening hymn and as we finished the song, the Pope turned around and acknowledged us."

"Very few people have the opportunity to get this close to the Pope. It was special to receive communion from him."

The liturgy lasted about an hour. As it ended, the guests were ushered to a large parlor decorated with religious paintings and chandeliers. Shortly thereafter, the Pope arrived with his secretary, carrying a large tray. On the tray were rosaries that the Pope had



David De Simone, of the foundation's religious studies and programs staff, right, met Pope John Paul II during a recent trip to Italy. De Simone, a Franciscan brother, spent "a good deal of time" talking with the pontiff, whom he invited to visit Williamsburg.

Photo by Arturo Mari, The Vatican. Reprinted by permission.

blessed. He spoke to the guests in their native languages and gave each of them a rosary.

"When he came to me I kissed his ring. We spent a good deal of time talking about my career and where I was stationed," said De Simone. "I gave him an engraved heart-shaped tobacco box from Colonial Williamsburg and when I spoke of Williamsburg, his eyes lit up."

"I officially invited him to Williamsburg. He said, 'It'd be a privilege for me one day, if God willed, to walk the streets where Washington and Jefferson had walked.'"

The entire visit lasted about five hours. De Simone and his sister-in-law were thrilled to be there and will always remember it as a "moment of serene pleasure."

## Presentation, planting key keeps gardens' following growing

Though regular tours of the Lila Acheson Wallace Garden stopped for the season on Thursday, the film that preceded them and planting keys promise to keep visitors interested in the foliage longer this year.

A five-minute multi-image presentation, "A Stroll Through Lila's Garden," presents an informal look at the space's plantings, including passion flowers, black-eyed Susans, banana plants, angel's trumpets and lime trees. Hennage Auditorium Manager Mary Economou said the presentation will continue to run periodically through the year, which will allow viewers to tour the garden on their own.

Gardener Annette Williams, who conducts the tours, and Economou discussed expanding the presentation, which, she said, "will also give us a lot more flexibility in the way that we interpret the garden."

During the past few months, the audio-visual presentation came in handy in inclement weather and other times

when Williams was unable to conduct tours.

Williams developed a planting key that diagrams and provides a listing for the garden's trees, vines, shrubs and perennials. The keys, which were passed out as each tour commenced, will be placed in a special holder in the garden.

The garden tours, which ran Tuesdays and Thursdays from Memorial Day to Labor Day, attracted visitors and local residents, Williams observed.

The local audience has been a particularly rewarding group, she said, "because they recognize how [the garden] evolves year to year. They come to know it and to recognize what you're doing."

Williams said she always enjoys conducting the tours. "I like having this one-on-one interaction with the audience. I can see what they're interested in and what they're not. It helps me to refine the plantings for future years."



Annette Williams, center, gardener of the Lila Acheson Wallace Garden, leads one of the final tours for the season. Photo by Curtia James

## Learning and getting dirty at Camp Dirt Diggers



Learning's even more fun when you can get dirty at the same time, as these local students discovered during Camp Dirt Diggers. The program, sponsored by Colonial Williamsburg and the Williamsburg-James City Parks and Recreation Department, is one of the most popular summer camps, according to staff archaeologist Meredith Poole. Photo by Patrick Saylor

Learning can be fun—even more so when you can get dirty at the same time. That's one of the premises of Camp Dirt Diggers, an archaeological summer camp for local elementary and middle school students.

In its fifth season, the week-long camp is cosponsored by Colonial Williamsburg and the Williamsburg-James City Parks and Recreation Department. This year, 21 students ages 8-14 are learning about archaeology through classroom discussions and hands-on work behind the Grissell-Hay House.

The site, recently excavated by foundation archaeologists, was "created" for the students, explained Meredith Poole, staff archaeologist and camp coordinator. It incorporates archaeological "features" like foundations and wells, and is loaded with "artifacts," broken dishes, pots and other items from Craft House.

"The students learn every aspect of archaeology," Poole said. "They set up their own grid system on the site, and are drawing and mapping features they identify. They also attend three classroom discussions: an orientation session with David Ribblett, a talk about artifacts with Bill Pittman, and a discussion about bones with Steve Atkins."

Ribblett and Rob Galgano are the camp leaders. This is Ribblett's fourth year with the program. "Our goals are to teach the

students to appreciate archaeology, what an archaeologist does, and appreciation for archaeological sites and the need to protect them," he said. "We also want them to learn about the types of things archaeologists find, and how that contributes to the restoration of a town like Williamsburg."

C. J. Pickin, 9, said he thinks the best part of the camp is digging up the artifacts. "First you see the top, then you dig some more and see the whole thing," he said. "After you dig it up you can put it in your artifact bag and take it back to the lab."

Pickin and his friends have even given a new name to the screening process, during which spoil is sifted for small objects. "We call it 'shake and bake'."

Emily Crider, 8½, said she has found "really neat stuff" during the dig. "We learned what the Frenchman's Map looks like, and how that helps the archaeologists. I especially like it when I find something no one else has found."

"I'm amazed at the students' interest and willingness to learn," Ribblett said. "Many of them already know a little bit because they have found things while digging in their own yards."

"It's very rewarding. You can see the change in attitude from beginning to end. At first, it's a contest to see who can find the biggest piece. By the end of the week, they learn to appreciate the tiny objects because they know what they mean."

## Capitol

Continued from page 1

worse by the day. Dunmore dissolved the House of Burgesses in May 1775 before leaving Williamsburg for good.

"Some of the burgesses returned to the Capitol one last time, even though they didn't have a quorum," Smith said. "They adjourned for the last time and the secretary wrote 'Finitis' in the minutes. They left the room and joined a group of men waiting outside. They returned as the fifth Virginia Convention. It was not easy, choosing revolution."

The tour moves upstairs to the Council chamber, where visitors learn about the Governor's Council and its members' reactions to the call for independence.

"These were the king's men," Smith said. "They were appointed for life. They had to choose. Some chose to go back to England. Others chose to go home and wait to see what happened. Others chose to join the cause. All of them stood to lose everything—their friends, their fortunes, even their lives."

The tour ends in the General Court. There, visitors learn how colonial law was based on British common law, the swiftness of justice and the rights en-

joyed—or denied—Virginians. The climax of Smith's tour is a story, of three men from one family who made very difficult—and very different—decisions.

"Peyton Randolph, whom you already know as the speaker of the House of Burgesses, went on to become the president of the first Continental Congress in Philadelphia, where he died."

"His brother, John Randolph, chose to go 'home,' to England. There, he was still an American and lived as a refugee. He died a disillusioned man, with the request that his body be returned to Virginia."

"Edmund Randolph, John's son, made a much different decision. He chose revolution and became a leader in the new American government."

At the end of Smith's tour, the visitors showed their appreciation with a round of applause. The tour had a bit of everything—a compelling story, drama, history and a boffo ending. It was difficult not to be inspired by these men's struggle to become Americans.

According to Hull, that's the point. "With this tour, we try to focus on the fact that the revolution was a series of bold acts, a populist movement that involved real human beings, who had

to make increasingly difficult choices.

"The process of establishing a new nation was well thought-out and well planned, drawing from established principles of government. Today, emerging nations have great difficulty doing the same thing because the decisions are even more difficult and they have nowhere near the same resources."

The tour was developed by a team of Capitol interpreters that included Hull, Gaynelle McNicolls, John Labanish and Susan Holler. It is based on suggestions by the Becoming Americans summer experiments team.

"During our winter training we did a whole morning on 'Becoming Americans,'" Hull said. "The committee met and decided how to best implement the information."

It's not easy to cram a dynamic story that happened over 10 years into a 25-minute tour. "The interpreters really had to rethink their emphasis," Hull said. "They already knew the story; they've had to look closely at how they present it."

Those who guide the tours have been "very interested and excited," Hull added. "It's been difficult to pull back and look at the subject with different eyes, but they are

doing it quite effectively."

Smith agreed, and said the change was "one of the best things that's happened here at the Capitol. There is so much information here, that can be presented in so many ways. I think it's much more effective, focusing on a few events during a given time."

"The personal stories add so much to the interpretation—not only here, but all over town. If you haven't seen Patrick Henry or Thomas Jefferson at the Capitol, you're really missing out."

Though there is no scientific evidence to support it, the tour seems to be reaching some Capitol visitors.

"They're asking some wonderful questions," Hull said. "What happened to the courts? How did they meet without judges? How did information get from Williamsburg to Boston? What were people in England thinking?"

"Those questions show that visitors are hungry for more information, and provide great opportunities for us to link with the other sites."

The "Choosing Revolution" tours are offered daily from 9 a.m. to 6 p.m. on the hour, and on Tuesday and Thursday during the 2 to 3:30 p.m. tours. See the Visitor's Companion for information about other Capitol tours.

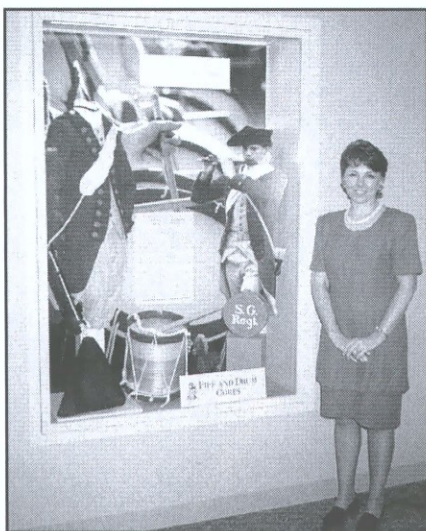
## Display helps take youngsters' minds away from their illnesses

Young patients at Children's Hospital of the King's Daughters in Norfolk can use all the help they can get to take their minds off their illnesses. To help give them something else to think about, display windows in the hospital's new wing feature photographs, models and other objects from local museums and attractions.

Colonial Williamsburg has its own window, according to Barbara Leach of the community and government relations office. "We were asked whether we were interested in doing a window display on the fourth floor," Leach explained. "Cheryl Thompson of the Inn design studio rallied to the cause and met with [museum designer] Rick Hadley, who helped pull together some designs."

Colonial Williamsburg's display highlights the Fife and Drum Corps, whose members' ages are close to the patients'. It features a photograph of the corps in the background, with a cutout photo of a drummer. It also includes a corpsman's costume and a drum. A sign reads, "Colonial Williamsburg Foundation" and gives a history of the corps.

"Linda Baumgarten [curator of textiles] helped with the costume, which was loaned to us by Sally Queen of the costume design center," Leach said. "Tim Sutphin, of the Fife and Drum



Barbara Leach, shown above, and Cheryl Thompson traveled to Norfolk in early August to help dedicate this window display in the new wing of the Children's Hospital of the King's Daughters.

Corps, loaned us the photos and the drum

"The hospital is just beautiful and beautifully done. I'm so proud that Colonial Williamsburg is represented in such a well designed building and for such a good cause. They've spared no detail in providing distractions for the children there. It's not scary, it's just wonderful. I wish everyone could go and see it. They'd be amazed at what our designers can do."

## Exhibitions

Continued from page 1

tive catalog of Colonial Williamsburg's delft collection. Sara Lee Corporation also provided generous support for the catalog, additional support by the Ford Foundation.

The richly illustrated work, written by Austin, analyzes the form, function and decoration of more than 700 pieces, comparing them to archaeological fragments excavated from Colonial Williamsburg sites. The catalog also offers an overview of English delft and a case study of its use in the colonial capital of Virginia.

The exhibition was organized by the Colonial Williamsburg Foundation. The tour is organized by the Trust for Museum Exhibitions, Washington, D.C.

After the exhibition closes in Chicago, it will travel to the Bruce Museum in Greenwich, Conn., April 28 - June 23, 1996; the Dixon Gallery and Gardens, Memphis, Tenn., Sept. 20 - Nov. 17, 1996; the Henry Francis DuPont Winterthur Museum, Winterthur, Del., Sept. 13, 1997 - Jan. 10, 1998, and the Wadsworth Atheneum, Hartford, Conn., Feb. 6 - April 5, 1998. The remainder of the schedule is being finalized.



Colonial Williamsburg Foundation  
**MR. NOBODY**—Made in London in 1682, this container is in the form of a bearded man with no torso. The concept and play on the word "nobody" originated during the middle ages. From "British Delft from Colonial Williamsburg," opening Sept. 9, at the Art Institute of Chicago. The traveling exhibition returns to the Wallace Gallery in January 1995.

## NEWSBRIEFS

### Partnership teams seeking volunteers

As the new school year begins, most of Colonial Williamsburg's ten local school partnership teams are looking for employee volunteers to meet monthly with teacher teams to plan student activities.

In some cases, team leaders are looking for employees for specific areas of the foundation or employees with special skills. In other cases, teams are looking for employees who simply want to volunteer, regardless of their skills.

Employees who are interested in becoming school partnership volunteers should call these team leaders

Matthew Whaley - Kelli Mansel  
Arbuckle, 7116  
Rawls Byrd - Peggy Howells, 7211  
Clara Byrd Baker - Tom Peck, 7092  
Norge - Beth Kelly, 7654  
D.J. Montague - Berry Hoak, 7701,  
or Ron Hurst, 7517  
Walsingham - Kathy Whitehead,  
7162, or Scott Whitehead, 7264  
James River - Jim Miles, 7610  
Williamsburg Christian Academy -  
Carol Robertson, 7062  
Waller Mill - Carol Noel Hume, 7080

Team members are asked to attend monthly meetings with teachers at their respective schools. Also, volunteers usually assist with specific projects at other times during the month.

### Help United Way agency during third Day of Caring

Yours are the hands that make the difference. Join Colonial Williamsburg during the third United Way Day of Caring, Thursday, Sept. 8. Colonial Williamsburg has "adopted" Avalon: A Center for Women & Children as its project. Employees who are interested in helping for an hour or more should call Wendy Summerlin at 7446.

### Turner appointed to board

The Rev. John Turner, manager of religious interpretation and programs, has been appointed to the board of directors of the Foundation for Historic Christ Church, Inc., in Irvington, Va. He will serve as an advisor to the board. Historic Christ Church is a registered National Historic Landmark, a Virginia Registered Landmark, and has received a National Trust Award for Significant Achievement in Historic Preservation.

### Dance positions available

Open auditions will be held Sept. 12, for part-time dance work in Historic Area programs. Persons with recreational, social, folk, jazz or ballet dancing experience are needed.

The informal auditions will be at the Tazewell Fitness Center at the Williamsburg Lodge. Prospective dancers are invited to observe or participate in an ensemble country dance class from 7:30 to 8:30 p.m. Open auditions, with



Mary Wiseman, artistic director for character development and manager of women's history programs, was surprised by fellow members of the foundation's Forum for Women in History. Wiseman recently celebrated her 20th year with the foundation.  
Photo by Lorraine Brooks

basic instruction in colonial dancing, will be from 8:30 to 10:30 p.m.

For more information, call Marci Melichar, Colonial Williamsburg dancemistress, at 7362.

### Fall catalog reaches more

The first and second mailings of the Colonial Williamsburg's Reproductions Program's fall catalog were sent to customers nationwide in recent weeks. The July and August mailings were the first of six between now and Christmas. Total circulation will reach 1.3 million, up from 1 million last year.

"We're in the mail a couple of weeks earlier, than our last mailing is Nov. 30," Tammy Kersey, manager of mail order, said. "We're hitting that Christmas rush, which we've never tried to do."

In addition to an extensive line of Williamsburg Reproductions, catalog shoppers will find a limited number of items not developed exclusively for the program.

Employees receive a 25 percent discount on products ordered by mail. Copies of the catalog will be available for employees' review at both locations of Craft House.

### Fitness is in

Many Colonial Williamsburg employees are expending "an impressive amount of energy" in various forms of personal fitness, according to Peggy Howells of the exercise incentive program. During May and June, more than 40 employees logged nearly 600 hours of exercise time.

Any employee can become part of the trend toward personal fitness. Call Donna Cassell at 7250, or call 7029, press "3" and leave a message. A registration form for September and October will be sent. The employee whose name is drawn from cards turned in will receive dinner for two at the Cascades.

Employees who recorded their exercise time during July and August should send their completed forms via interoffice mail to Donna Cassell, GBO 23, by Sept. 5. The lucky winner of this quarter's drawing will receive a gift certificate from DVF Sports.

For more information about the program, call Cassell at 7250, Peg Wate at 7353, or Howells at 7211.

## THE MARKETPLACE

**For Sale:** 1989 grey Pontiac Sunbird LE. Two-door, four-cylinder, AT, AC, tilt steering, great condition, \$3,850. Call Angela at 7031 or 229-4011.

**For Sale:** 1978 Toyota ST AT, ice cold AC, new tires, high miles, runs excellent, \$1,500. Call 229-7967 after 6 p.m.

**For Sale:** Eagles tickets. Rock with the Eagles at RFK in D.C., Sept. 13. May be last chance until "Hell freezes over." Two tickets at my cost, \$101.50 total. Call 229-8697.

**For Sale:** Cookbook, like new, "Historic Virginia Inns," a cook's tour, a collection of treasured recipes, chefs tips and inn highlights by M'Layne Murphy. Original price \$17.50, now \$12. Call 229-4199 after 6 p.m.

**For Sale:** Signed and numbered wildlife prints by popular artists Robert Parker, John Serry-Lester, Terry Isaac and Robert Bateman, \$100 to \$200. Call 7307 for more information.

**For Sale:** Fender Precision Bass, natural finish, maple body and neck with Dimarzio pickups, Schaller heads and bridge, with case, \$250. Call Patrick at 7120 or 253-5612 after 6 p.m.

**For Sale:** Warmoth custom fretless bass, P-Bass-style body with Jazz Bass neck, alder body and maple neck with ebony fingerboard, Dimarzio pickups, Schaller

heads and bridge, with gig bag, \$250. Call Patrick at 7120 or 253-5612 after 6 p.m.

**Garage Sale:** Saturday, Sept. 3, from 8 a.m. to noon at 148 West Queens Drive in Queens Lake. Clothes, toys, books, bikes, furniture and lots of miscellaneous.

**Yard Sale:** Saturday, Sept. 3, at 8:30 a.m., at 8611 Richmond Road, turn left at Anderson's Corner, approximately two miles, another left, see balloons. Furniture, kitchen items, clothes and lots more. A collector's delight!

**Free:** To a good home, affectionate one-year-old orange male cat. Born in Colonial Williamsburg, has had all shots and neutered. Call 7036.

**Wanted:** Ride to Patrick Henry or Coliseum Mall. Will share gas costs. Please call Jennifer at 7747 or 220-4664.

**Wanted:** Ads for the Marketplace. Ads are free for Colonial Williamsburg employees only. Submit ads in writing to Kim Genova, GBO-132, in person or by interoffice mail. Or, FAX them to 7702. Include your name and work unit, these are not included in the ad unless requested. Ads run for one week and must be renewed in writing, no phone calls, please. Ads are repeated as space allows. Ads and renewals must be received by 5 p.m. Friday.

Colonial Williamsburg News is published weekly by the Communications Department for Colonial Williamsburg employees. Send correspondence to "Colonial Williamsburg News, GBO-131," FAX it to 220-7702 or call the CW News Hotline at NEWS:6397.

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