

Williamsburg®

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COLONIAL WILLIAMSBURG

AUTHENTICITY AND QUALITY SINCE 1936

A newsletter published by the Colonial Williamsburg Foundation for its Licensed Manufacturers and Williamsburg Shops



THE subject explored at the May 10, 1988, meeting of the Colonial Williamsburg Licensed Manufacturers and Williamsburg Shops was the importance of Williamsburg as a brand. We did so for a very simple reason: it is the glue that holds us all together. Cliff Angers spoke, and here writes, of the importance of a brand in general. Jack Schultz spoke of the importance of a brand, or brands, to the retail portion of the mix of parties involved in all our products. They, as we, believe the strength of our program in the past and the strength we seek in the future depends on the word *Williamsburg*.

It all begins with the place, for it is here that the actual values and events which helped shape the founding of our country took place. To this day, the basis for our brand is our location. But, beyond that, the brand *Williamsburg* has been shaped by a commitment to quality and authenticity that has never wavered. Ask people what *Williamsburg* means, as we did, and you will hear what our brand represents. You will hear reasons that are the same as yours for wanting to be part of our program. You will hear reasons that result from actions many of you have taken over the years.

And, for all that has been done, more needs to be done to ensure that we successfully manage our brand into the future. A new "catalog" with greater emphasis on educational material, a greater link to Williamsburg

of the eighteenth century. Product tags for every product, tags specifying why the product is special. Flyers in direct mail and through other means crying out the virtues of Williamsburg Showrooms. More Shops. More advertising. Joint programs. All of these are efforts aimed at continuing to build the value of the *Williamsburg* brand.

This newsletter, too, plays a part, for if the brand is the glue that holds us together, then knowledge of our joint action is the brush that spreads the glue. This newsletter and those that follow have one purpose: to strengthen our relationships in support of the brand *Williamsburg*.


Richard A. Schreiber
Vice President and
General Manager—
Business Operations

National Advertising Update

Since 1983, national advertising of the brand name *Williamsburg*, co-sponsored by Colonial Williamsburg and its licensees, has reached over forty million readers. Advertisements supporting the *Williamsburg* brand have been placed in a broad range of shelter magazines including *Architectural Digest*, *House and Garden*, *Colonial Homes*, *House Beautiful*, *Country Home*, and *Southern Accents*.

This year's ad campaign will be placed in four publications with a combined readership of well over three million. A two-page spread plus a one-third page listing of *Williamsburg Shops* will run in *Country Living*, June; *House Beautiful*, June; *Colonial Homes*, September/October; and *Country Home*, October/November.

continued



The *Williamsburg* Reproductions. Gracefully true echoes of America in the 18th century.

You see here a room in Williamsburg, but it could well be a room in many a house in America today. In the serenity of this room, there is warmth and cheer and grace. And a clearly etched sense of time and place.

There is good reason for this sense of time and place. With only minor exceptions, the room is furnished entirely from the Williamsburg Reproductions collection.

Each of the reproductions has passed the scrutiny of the curators, archaeologists, and other experts of the Colonial Williamsburg Foundation.

Each carries the hallmark of Colonial Williamsburg, which attests to the two criteria that must be met before each reproduction can be offered for sale: authenticity and interpretability.

All the reproductions can be bought at the Williamsburg Shops that are listed on the next page, at each House in Williamsburg where you visit here, and at other leading retailers and decorators.

If you prefer, you can order from our catalogue, a 200-page volume of color photographs and descriptive text of the thousands of Williamsburg Reproductions. Send for the catalogue by using the coupon below or by calling (800) 444-2263 (in Virginia, 804-225-2101).

1. Governor's Office Chandeliers. Painted in antique brass, with two subject lights inside the base.
2. A glass Williamsburg point order. One of many that have been reproduced to match original orders used in Williamsburg. Available only at Mountain-Snowden point dealers.
3. Paper Fruit Prints. Reproduced from the 18th-century original and hand tinted to duplicate the true colors.
4. Beaded Wallpaper. Derived from a reproduced fragment of a beaded silk screen in ivory, white, and gold.
5. Georgian Mirror or "Looking Glass". In duplicate but unlike with Prince of Wales features in gold leaf.
6. Manquary Table. Interpreted by Kirtling from a Queen Anne-style drawing table, circa 1730, probably made in Tidewater Virginia.
7. The Williamsburg table. By Schumaker on the side, pillow, stand, and that of the chairs are but a line of more than 80 patterns in over 200 colors.
8. Upholstered Rug. Copied by Kirtling from a cover "Printed" on what was then called a "Turkey carpet"—that is now used in the Governor's Palace in Colonial Williamsburg.
9. Decorative Williamsburg accessories of wood, paper, brass, and enamel. Copied in exquisite detail from 18th-century originals.

Williamsburg®

Colonial Williamsburg
P.O. Box 101140, VA 23180
Williamsburg, VA 23180

Please send me:
200-page catalogue of
Williamsburg Reproductions
\$4.95
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®Williamsburg identifies trademark of the Colonial Williamsburg Foundation, Reg. U.S. Pat. Off.

continued

The illustration shows a special collection of products photographed in a room setting at Craft House in February. Copy stresses the quality and authenticity of *Williamsburg* branded products. Look for a new element in the ad format. Prominent items in the room setting will be identified in a line drawing on the facing page. This feature is designed to provide readers with information about individual products and bring them one step closer to making a purchase!



Morgan Products Ltd. Licensed

Colonial Williamsburg welcomes Morgan Products Ltd. to its roster of licensed manufacturers. A line of doors adapted in size from those seen in our Historic Area, as well as mantels reproduced from ones in the James Geddy and William Byrd III houses, will be available through retail lumber yards selling Morgan products this spring and summer.

Morgan's millwork products add to the growing line of *Williamsburg* branded products for home building. With Focal Point interior moldings, Martin Senour paints, Virginia Metalcrafters brass rim locks and hardware, and Morgan doors and mantels, the consumer sees his home, in addition to its furnishings and accessories, evoking the special point of view unique to products reproduced from Colonial Williamsburg's artifacts and architecture.

Exterior doors are available in three

panel configurations. Each of the three styles is made as a single or double door, with or without transom, making a total of twelve entrance configurations. The entrances are named for the houses in Colonial Williamsburg: George Wythe, Peyton Randolph, Chiswell-Bucktrout, and Nicolson, among others. Molding profiles, tenons, and pegs are details that follow exacting specifications from eighteenth-century models. Authentic decorative casings add the finishing touch. Interior doors are available in one style, two panels wide and one panel wide. The Geddy mantel features a simple neoclassic look with an incised molding to outline its pilasters and breastboard. The Byrd mantel is much larger, and has fluted pilasters and an interestingly carved interlacing trellis below the shelf.

Morgan products are manufactured and sent to eleven wholesale distribution centers around the country. They in turn sell to thousands of retail lumber yards and dealers. For the location of your nearest dealer, call 1-800-435-7464. When you call the toll-free number or write Morgan Products Ltd. (attention Lori Abraham, Oshkosh, Wisconsin 54903), ask for a free sixteen-page full-color brochure describing *Williamsburg* doors and mantels by Morgan.



A Brand is Your Most Important Asset

Clifford N. Angers
Senior Vice President
Ogilvy & Mather Worldwide

At Ogilvy & Mather, we believe consumers do not buy products, they buy brands. It is our belief that the greatest rewards will continue to flow to those who honestly and vigorously dedicate themselves to building strong brands; building those brands with consistency of purpose and positioning as well as consistency of investment.

What is a Brand? A brand is much more than just a functional product or service. A brand is the consumer's idea of a product. A brand exists in the mind of the consumer.

Imagine being presented with a plain box. It could be anything. When we put the word "computer" on the box, it tells you more about what's in the box. But not a lot. You know what kind of functional product is in there. But you don't know if it's reliable, adaptable, or whether you can get it serviced. Then we put three letters on it—IBM.



Now, you still don't know exactly what's inside the box—the model, etc.,—but even so, you can tell me an awful lot about it. You know that it will be well made, it can be serviced or replaced easily, it's reliable, and it's been well thought out to meet your needs. That's a strong brand. And it's all in your head.

If you see a Queen Anne style highboy or Chippendale style secretary, you can make an assessment as to outward appearance. But if you see those same items and they have the brand name *Kittinger*, you know much more about them. You know they are made with fine materials and excellent workmanship. You also know they are backed up by a very reputable company.

However, when you put the script logo *Williamsburg* and the Hallmark on these same pieces of furniture, you

know they are very special items. They are not merely copies, but genuine reproductions of eighteenth-century furniture; authentic down to the finest detail. And you know each is made according to the highest possible standards of craftsmanship.

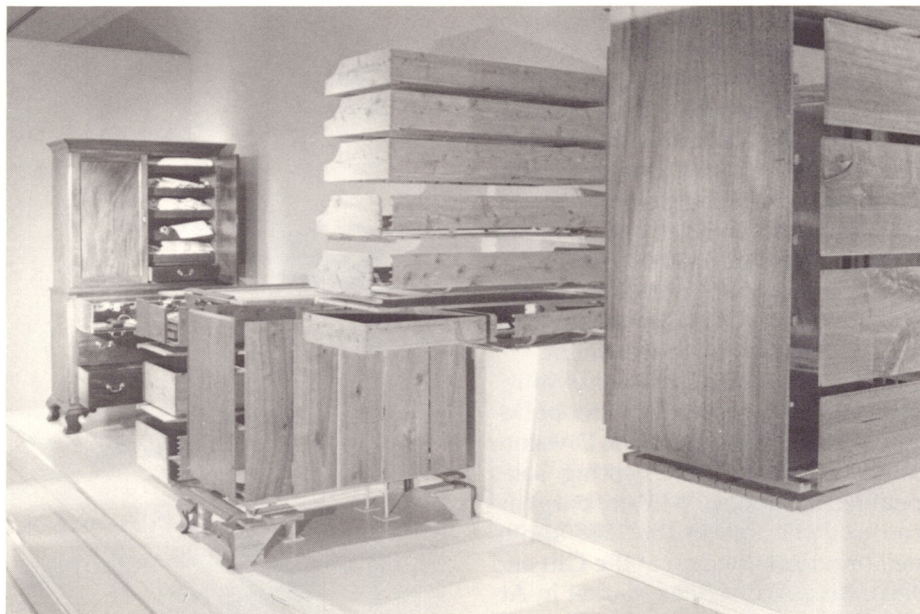
Each of these brand names—IBM, Kittinger, Williamsburg—stands for something in your mind that is beyond the product itself. Part of that something is the brand personality, or brand image. It is another dimension upon which the consumer appeal operates.

Everything done in the name of the brand—packaging, promotion, public relations, merchandising, store placement, and, most importantly, advertising—affects the image of a

Many of America's leading brands have been available since the last century: Maxwell House—1873, Levi's—1873, Coca Cola—1886. 2) Strong brands are more valuable, they command premium prices. 3) Strong brands can resist attack from competition and win out in the long run.

4) Strong brands increase the value of the company that owns them.

That's quite a list of benefits. You can see why a brand name can be a company's most important asset. And, like any valuable asset, you can see why it must be managed skillfully to maximize its full potential.



"Exploded" clothespress alongside original in the Wallace Gallery

brand. Therefore, it is critical that marketers understand what kind of brand image they want to create and then make sure they are absolutely consistent in every aspect of the marketing process in communicating that single brand image.

Williamsburg Reproductions stand for the highest level of craftsmanship and authenticity available. The image is one of being a notch above all the rest. Therefore, it is necessary that every bit of communication and every product sold under that brand umbrella live up to those expectations.

What is the Value of a Strong Brand? There are several very pragmatic values associated with strong brands: 1) Strong brands endure over time.

Wallace Gallery Offers Unparalleled Resource

The DeWitt Wallace Decorative Arts Gallery, which opened at Colonial Williamsburg in June 1985, is an outstanding resource of English and American decorative arts of the seventeenth, eighteenth, and early nineteenth centuries. One of the world's truly extensive collections of decorative arts of this type and period is on view more fully than ever could have been possible in the Historic Area. Visitors to the building, designed by internationally honored architect Kevin Roche, can tour ten galleries within the museum, each with a different focus.

One of the strengths of the gallery is the opportunity it provides visitors to compare antiques in use in period buildings in the Historic Area with similar examples in the museum.

Viewing a Virginia clothespress in

the George Wythe House on Palace Green gives the visitor a sense of how the piece was used in the eighteenth century. Seeing another eighteenth-century Virginia clothespress in the Patrons and Tradesmen's exhibit at the gallery alongside an "exploded" version, which shows the thousand parts used in its construction, provides an entirely different education in the craftsmanship of the period.

In addition to providing educational opportunities for our visitors, the Wallace Gallery offers Colonial Williamsburg's licensed manufacturers a chance to study over 8,000 objects, many suitable for reproduction. In the past, many of these had to be studied in the curatorial storage areas, but now licensees are able to focus on an object that previously may have been overlooked. A good case in point are the Chelsea bird plates recently introduced by Mot-tahedeh. Reproduced from originals produced in the Chelsea Factory, circa

1765, they are on display in the ceramics gallery at the Wallace Gallery.

Because exhibits change and collections change and grow, the DeWitt Wallace Gallery constantly offers new insights into the decorative arts of the period and provides opportunities for new reproduction products.

Second Showroom Unveiled in High Point

Thanks to the combined efforts of its licensed manufacturers and marketing staff, the Colonial Williamsburg Foundation now has a second showroom for products bearing the famous *Williamsburg* trademark. This new showroom, which was officially opened on April 14, is located in the prestigious Hamilton Wrenn area of High Point and is intended to be an ideal *Williamsburg Interior Design Shop*. The showroom features one formal room setting, a smaller contemporary room setting, and an elaborate interior design work area that demonstrates how fabrics, wallpapers, bedcoverings, and paints combine to



The formal dining room in the new showroom at High Point

produce the look of Williamsburg.

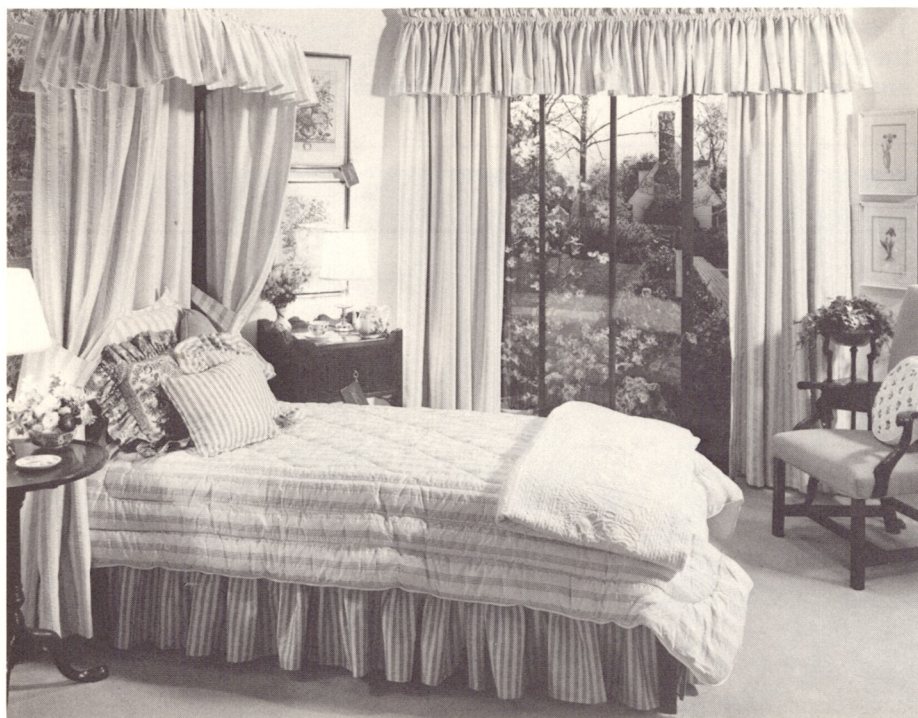
"Our showrooms have two missions," says Frank Cross, senior director of Products for Colonial Williamsburg, "The first is to show how the products look when grouped to-

gether. The second is to interest retailers in selling *Williamsburg* products by opening *Williamsburg Shops*."

The success of Colonial Williamsburg's first showroom, which is located in the Atlanta Market Center, and focuses primarily on the gift and tabletop market, has done much to attract interest in *Williamsburg* products. Since the showroom's opening in January 1986, the number of official *Williamsburg Shops* has nearly doubled.

However, there was still a need for an area where those licensed manufacturers who cater to the interior design market could display their goods. In late 1987, the Licensed Manufacturers Advisory Board voted to install a showroom at High Point, after Friedman Brothers Decorative Arts graciously offered to divide their showroom space with Colonial Williamsburg.

Showrooms have come to be an important marketing tool for Colonial Williamsburg, its licensed manufacturers, and the *Williamsburg Shops*. The successes in Atlanta and High Point could mean other showrooms in the future, with locations such as the West Coast hovering on the horizon.



The contemporary room setting in the High Point showroom

Williamsburg SHOP NEWS

Giggleswick in Starkville, Mississippi, held a very successful celebration of their first anniversary as a *Williamsburg Gift-Accessory Shop* on November 15, 1987. Approximately 400 persons attended the open house, which included a demonstration by Claude Jones on eighteenth-century traditional Christmas decorations, a talk by Janet Lore (National Sales Manager for Virginia Metalcrafters) on "Decorating with Brass Accessories," and a demonstration of the art of sand casting by Michael Brooks of Virginia Metalcrafters. Refreshments made from Raleigh Tavern Bake Shop recipes were served. Olivia Loftis, owner of Giggleswick, feels that the promotion was responsible for her 48 percent increase in November and December sales over those of 1986.

The *Simple Touch* in Waynesville, North Carolina, held the opening of their *Williamsburg Gift-Accessory Shop* on Saturday, October 31, 1987. During the afternoon Claude Jones conducted a "Christmas in Williamsburg" seminar in the Strand Theatre across the street from the store. They sold 387 tickets at \$4.00 each for this program. Each ticket holder received a copy of *Colonial Williamsburg Decorates for Christmas* and a \$5.00 gift certificate, which they could apply to a purchase of \$20.00 or more from the *Williamsburg Shop*. A very festive open house was held in the store that evening, with live harp music, good food and wassail, costumes, and candlelight.

Wolf Wile's in Lexington, Kentucky, has been appointed a *Williamsburg Gift-Accessory Shop*, and *Vintage Furniture* in Lewisburg, West Virginia, has been appointed a *Williamsburg Interior Design Shop*. Both will open this fall.

Folk Art to Debut in Williamsburg Shops

Imagine a *Williamsburg Shop* with a display of paper products and kitchen linens, jacquard woven throws, and prints all based on quilts, theorems, and coverlets in the Abby Aldrich Rockefeller Folk Art Center. Beginning this month the *Williamsburg Shops* will be able to carry licensed folk art products in their retail outposts. The new policy reflects a decision by Colonial Williamsburg to market both its reproductions of eighteenth-century decorative accessories and home furnishings and its nineteenth-century American folk art products under the *Williamsburg* brand.

"Williamsburg is a complex and diverse place with appeals as varied as the individuals who visit," notes Charles Driscoll, director of Product Management. "What better way to reinforce the multitudinous impressions visitors take away from Williamsburg than to expand the range of products sold under the *Williamsburg* trademark." The folk art products will broaden the appeal of the *Williamsburg Shops* and will enable the *Williamsburg*



Shops to expand their customer base.

Exciting products from five existing and seven new licensees are available. Cobalt-blue decorated stoneware from Rowe Pottery, woven rugs from Thos. K. Woodard, furniture from Eldred Wheeler, prints from Hedgerow House and New York Graphics, and toys from Wooden Products of Virginia are but a few of the new lines *Williamsburg Shop* managers will be able to use to entice customers with the quality, authenticity, and variety that is synonymous with the name *Williamsburg*.



The showroom in the Atlanta Market Center

Coordination in Home Fashions

Coordination is a major focus for the newest licensing program in the interior design area. F. Schumacher, a familiar name in the *Williamsburg* Products program, has been licensed to develop a coordinated collection of home fashions for the bedroom. Using some of the most popular *Williamsburg* fabrics made up in ensembles, the Home Fashions Division of F. Schumacher has designed four groupings. Each ensemble is designed around a bed covering, which could be a coverlet and dust ruffle or a bedspread, and supported by a variety of pillows, window treatments, and a layered table top treatment.


The four collections were introduced by Lydia Irwin, Director of Design for the Home Fashions Division, at the F. Schumacher spring sales meeting. Colonial Williamsburg introduced the line in the 1988 spring mail order catalog and at the Gift and Decorative Accessories Market in Atlanta in January. The ensembles will be featured in both Craft Houses and in the Sign of the Rooster in Colonial Williamsburg.

Bill Wagner, Vice President of the Home Fashions Division at F. Schumacher, sees the new Home Fashions collection filling a specific need in the marketplace. Mr. Wagner said, "Today 65 to 70% of women have full-time positions. This translates into many two-income households with more discretionary income and less time to spend it. Our goal is to pro-



The "Country Garden" ensemble from F. Schumacher

vide a totally coordinated look combining wallpaper, fabric, and home fashion products, so that decorating, selecting, and purchasing quality pro-

ducts will become a simple and pleasurable process." 

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