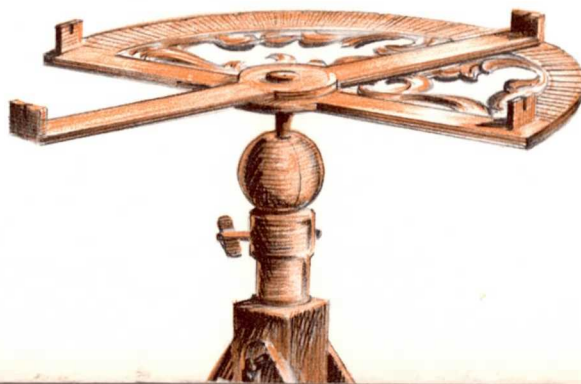


COLONIAL WILLIAMSBURG

The President's Report

1959



COLONIAL WILLIAMSBURG

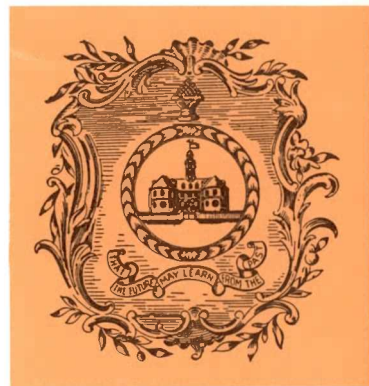
WILLIAMSBURG was one of the most important ideological training grounds for the leaders of American independence. For eighty influential years (1699–1780) it was the capital of the Virginia Colony and a cultural and political center ranking with Boston, Newport, Philadelphia, Charleston, and New York. Here George Washington, Patrick Henry, George Wythe, Thomas Jefferson, George Mason, and other patriots helped shape the foundations of our government. It was the scene of Patrick Henry's Caesar-Brutus speech and his defiant Resolutions protesting the Stamp Act; George Mason's Virginia Declaration of Rights; the May 15, 1776, Resolution for Independence, which led directly to the historic July 4 decision; the pioneering Virginia Constitution, which served as a model for most other states; and the introduction of Jefferson's famous Statute for Religious Freedom.

In 1926 Mr. John D. Rockefeller, Jr., became interested in the restoration of eighteenth-century Williamsburg. All funds for this restoration project have been his personal gifts.

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

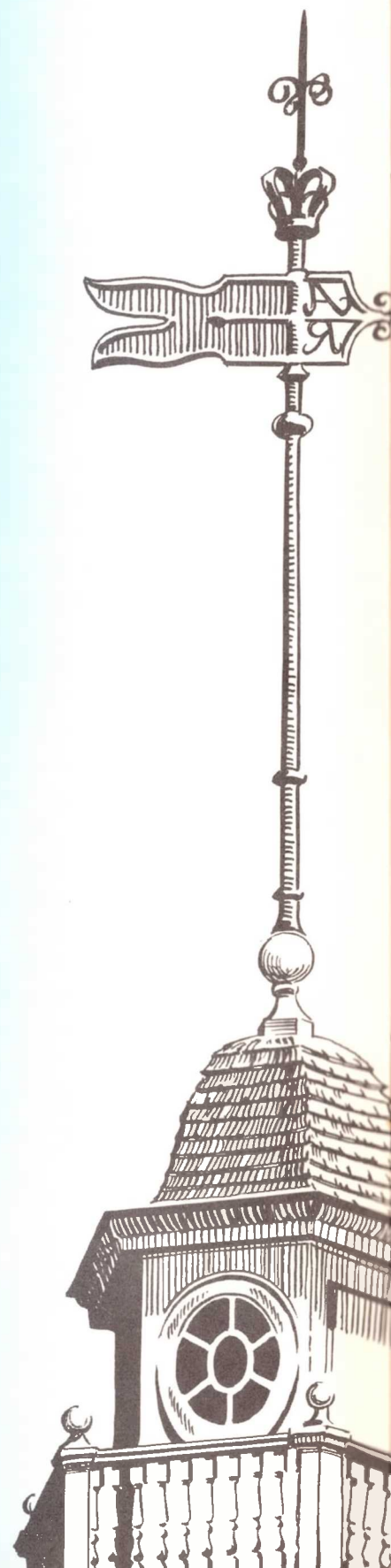
Two corporations have been organized to carry on the Restoration. Colonial Williamsburg, Incorporated, serves the historical and educational purposes of the organization, and holds title to properties within the historic area. Williamsburg Restoration, Incorporated, is a business organization and holds title to business properties outside the historic area. The term "Colonial Williamsburg" is the institutional name used to define the entire project and includes both corporations.

“That the future may learn from the past . . .”



ARCHITECTURE is life; or at least it is like life itself taking form, and therefore it is the truest record of life as it was lived in the world yesterday, as it is lived today, or ever will be lived.

—FRANK LLOYD WRIGHT





Colonial Williamsburg

THE PRESIDENT'S REPORT

WILLIAMSBURG • VIRGINIA





The gate towers in the fortified walls around STARE MIASTO, the Old Town in the heart of Warsaw, were built in the sixteenth century. Largely destroyed in World War II, they are shown here after restoration.

THE PRESIDENT'S REPORT

DURING the summer of 1959 I had an opportunity to visit Warsaw, where the Polish people have carried out one of the world's most dramatic restoration projects. I had heard of *Stare Miasto*, the Old Town, and its restoration, but I was not prepared for the increased appreciation it gave me for the meaning of Colonial Williamsburg.

Warsaw's destruction began with the first bombs of World War II, and its ordeal reached epic proportions in October, 1944, when Hitler ordered that the city be "erased from the face of the earth." Demolition squads leveled 87 per cent of the city. *Stare Miasto*, treasured by the Poles as the heart of Warsaw since the thirteenth century, was devastated. In its spacious old market square only two buildings were left intact above the rubble that stretched for two-and-a-half miles along the Vistula River.

Following the war, practicality would have dictated abandoning the Old Town. But as survivors came back to ruins that had once been homes, a surprising thing happened. It was agreed that before anything was done about mass housing, the buildings of the Old Town, symbolic of seven centuries of Polish history, should be replaced as carefully as possible.

Fifteen years later, the reconstruction has taken on legendary qualities. While the people of Warsaw lived by the thousands underground, in basements or in makeshift huts, Poland's foremost artisans were rebuilding *Stare Miasto's* houses, and reproducing the details, the pastel colors, the Renaissance murals, and the allegorical figures from Polish history that had

adorned them. While Warsaw's survivors lived in wastelands of windswept rubble, large sums were spent on re-creating the Old Town.

A Polish guide who had fought with the Royal Air Force during the war showed me through the restoration. I asked him why the job had been undertaken when the Polish people desperately needed so many other things. "The Germans tried to wipe out our cities, our people, our nation, and our cultural heritage," he said. "We wanted first of all to put back the roots of our beginning as a nation. We felt that our heritage was lost to us until our Old Town lived again."

A nation's need to feel the foundations of the past beneath its feet has seldom been better expressed. This need is not limited to Poland. In all the countries I visited, the Soviet Union included, I found widespread interest in preserving historic buildings, art, artifacts, documents, and other expressions of national character. In the United States this interest is expressed in many ways. The number of historic preservations increases each year, and among those already in existence extensive programs are under way to improve exhibits, broaden educational facilities, and increase accommodations for the steadily growing number of visitors.

As I reflected on what I had seen in Europe, the significance of Williamsburg's buildings as symbols of an important part of our culture became even clearer than before. They remind us of the people who lived in the houses and taverns, debated in public buildings, and who expressed a great faith in self-government based on freedom and justice—the essence of the American heritage. Moreover, the architectural style they represent has had a lasting influence on our taste. They express the colonial tradition that usefulness and simplicity go hand in hand with beauty, a tradition that has had a strong, if subtle, impact on American designers ever since.

We are fortunate that Williamsburg, unlike Warsaw, escaped destruction in the wars it has known. It was occupied and fought over by armies in the Civil War. Used as a staging area for troops and supplies for the battle of Yorktown and in two world wars, it was altered, but not destroyed.

Eighty-three of Williamsburg's eighteenth-century houses, shops, taverns, public, and other buildings survived the years, and these buildings have been saved and restored. To complete the scene, an additional forty-eight buildings and a number of smaller structures have been rebuilt on original sites after extensive archaeological, architectural, and historical research, and more than eighty acres of gardens and greens have been made to live again.

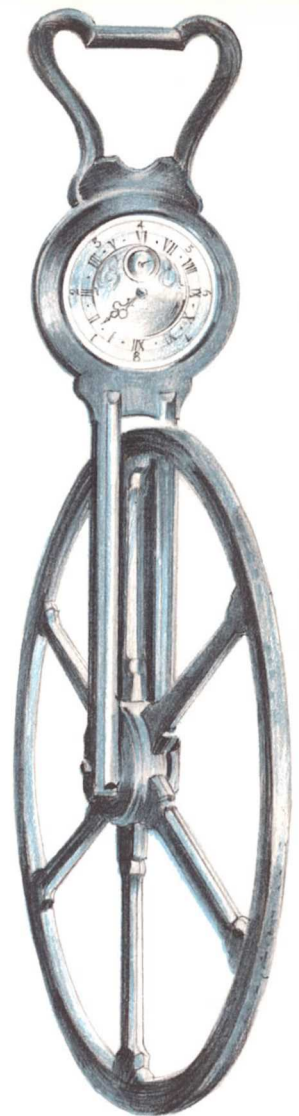
In this report I should like to discuss the way in which Williamsburg developed, the elements that give its buildings and gardens a distinctive architectural character, and, finally, I should like to recall what the restored colonial capital tells us of the lives and events that helped to shape our political and cultural heritage.



A small section of the ruins of the Old Town houses in the Market Place. Below, the same area, restored in minute detail, represents centuries of Polish history.



The land measure, also called a way-wiser, odometer, pedometer, or perambulator, was used in the eighteenth century to survey roads and other long distances. It is displayed in the garden house at the Brush-Everard House, a Colonial Williamsburg Exhibition Building.



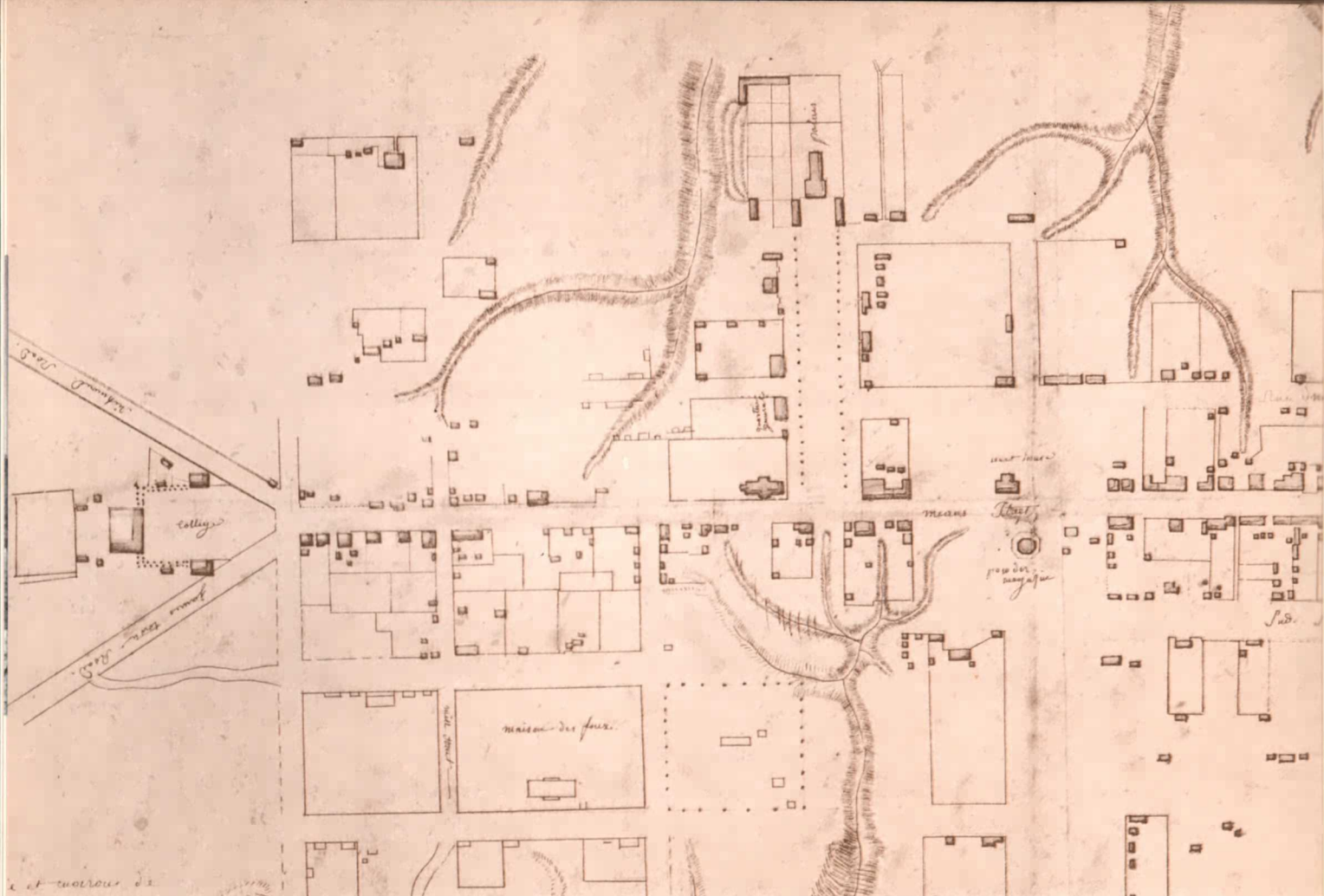
THE WILLIAMSBURG TOWN PLAN

THE first achievement of the colonists who moved the Virginia capital from Jamestown to Williamsburg in 1699 was the production of a town plan that was a remarkable model of practical and artistic accomplishment. Its design for setting off public buildings has few, if any, close parallels even in the great nineteenth-century period of town planning in England, and its regulations for private houses helped to establish the character of Williamsburg's domestic architecture. The plan was flexible enough to last for the eighty years in which Williamsburg was the Virginia capital. Moreover, it was still largely unchanged more than 200 years later when the restoration of the city began.

Middle Plantation, the settlement that was to become Williamsburg, had little of significance, architectural or otherwise, to recommend it as a capital in 1699.

Rutherford Goodwin, in his history of Williamsburg, has described the site as being a "sorry Place at best; it bordering upon the College Lands and containing a Church (which was in poor Condition), a Magazine (which was probably in worse), a few Stores, Mills and inhabited Dwellings, and (it is likely) a Public House or so—all of which had for a Street an old Horseway."

But Francis Nicholson, governor of the colony under King William III, attacked the problem with characteristic zeal and energy. The old horse trail became a ninety-nine-foot-wide esplanade, to be "forever here-

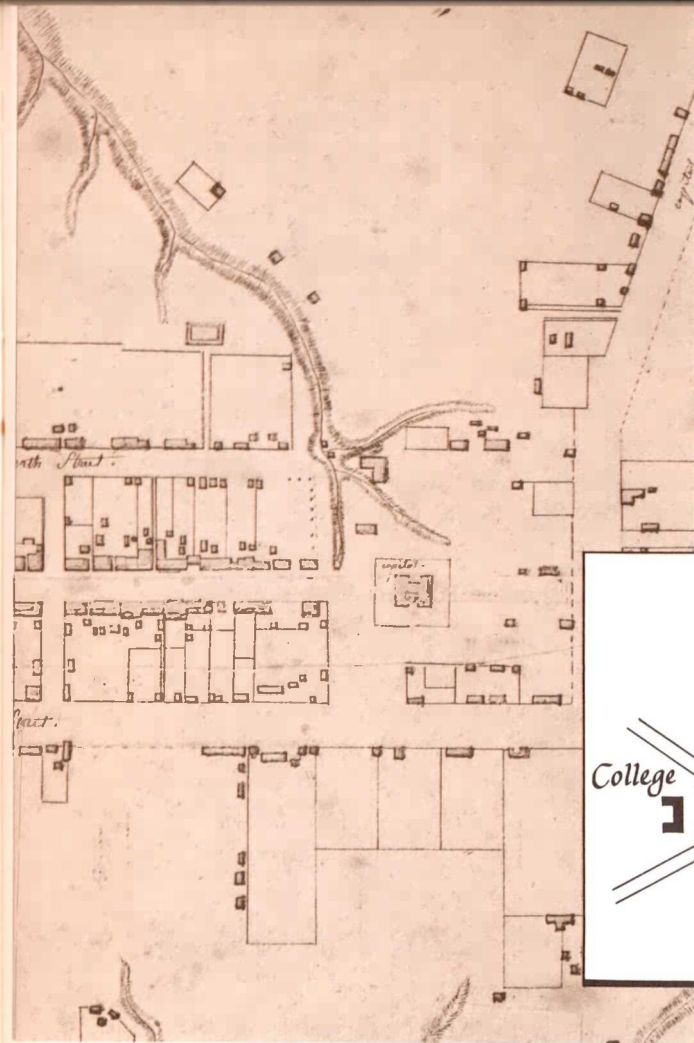


after called and known by the name of Duke of Gloucester Street." Two hundred and twenty acres were set aside for the new city, and building lots of no less than half an acre were specified to provide each purchaser with sufficient ground for a house, garden, and orchard. Furthermore, no lots were to be disposed of until the building act had been circulated so that the "whole Country may have timely Notice of this Act and equall Liberty in the Choice of Lots."

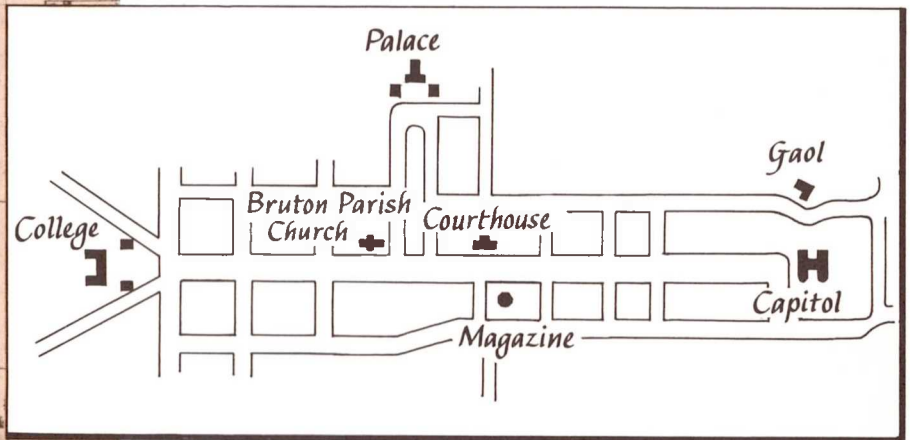
The layout of streets was influenced by the gridiron plan, a system used in the design of Grecian colonial towns from the time of Pericles. Williamsburg's plan, with two main axial streets, one running north-south and the other east-west, resembles the type developed by the Romans from Grecian predecessors.

But at least two novel features were incorporated into Williamsburg's plan that made it more comprehensive, and its effect more striking, than the designs of other planned capitals in the colonies.

The first of these features was the placing of dominant public buildings, set apart in broad open spaces, to command the broad vistas of the main streets and greens.



The Frenchman's Map, made by a French army cartographer for purposes of billeting the troops of General Rochambeau, has been an invaluable aid in the restoration of Williamsburg. Dated 1782, it shows the positions and relative sizes of every building of the period, property lines, and details such as the number of trees lining Palace Green. The original map is now in the College of William and Mary's collection of eighteenth-century material.



The College of William and Mary, chartered in 1693 for “the advance of learning, education of youth; supply of the ministry and promotion of piety,” already commanded one end of Duke of Gloucester Street, the city’s main east-west avenue. At the other end of the street, the Capitol* was placed in a five-acre green.

Symbolists may draw some conclusions: the intellectual center of the Colony at one end of the axis; at the other, clearly beckoning down a wide vista, the Capitol, symbol of the concept of responsible leadership.

In the center of the city, the street that formed the north-south axis entered into a large market square flanked by other important public buildings—Bruton Parish Church, the religious center of the capital, the first County Courthouse, and the Public Magazine for the defense of the Colony. The scheme embracing public buildings was climaxed by the creation of an important secondary axis—a tree-lined green with the Governor’s

* The name Capitol may stir further speculation about the Roman influence on Williamsburg’s town plan. This was the first time the term—a Roman one—was applied to a statehouse in America; moreover, some authorities believe it may have been the first building so called officially since Roman times.

Palace, symbol of royal authority, at its head. Carrying the plan further, private houses were placed to form terminal points for lesser vistas.

The second important feature of Williamsburg's building act was the detailed attention it gave to domestic architecture beyond the mere regulation of lot sizes. To save his lot the Williamsburg citizen had to build within twenty-four months or forfeit it to the city trustees. He had to build a dwelling of not less than 20 by 30 feet on the Duke of Gloucester Street, and "twenty feet in length and sixteen feet in width at the least, with a brick chimney attached thereto," if he built on the "back streets."

Regulations were written for house locations, heights, and fence lines. Houses of no less than "ten foot pitch" (the height of the first floor) could be built on the main street. Each house had to be built "within six Foot of the street, and not nearer," and all houses had to "front alike." Fences, so familiar to the Williamsburg scene today, were required by law. The colonists' eye for architectural harmony is evident in fences they built to conform to this law. Generally four-and-a-half or five feet high, their proportions are nicely contrived to fit the scale of the buildings they enclose.

Urban redevelopment experts and town planners of today might benefit by studying the use of space in Williamsburg's design. Modern-day designers tell us that man's sense of well-being and dignity is greatest when he is in an environment where buildings occupy no more than one-fifth of the landscape. In Williamsburg, although many of the lots under the original building act were later sub-divided, buildings occupy no more than one-seventh of the land, and the look of a "greene country towne" which William Penn set as the goal for Philadelphia has been preserved.

As a result of these regulations, houses soon rose on spacious lots, along with gardens, orchards, and outbuildings all having a design related to the main house. This was a decided contrast to Jamestown where the cramped, medieval row houses reflected privation and the bitter struggle in which survival, not comfort or artistic achievement, was the builder's primary goal.

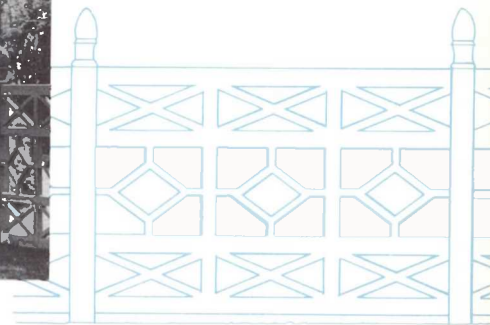
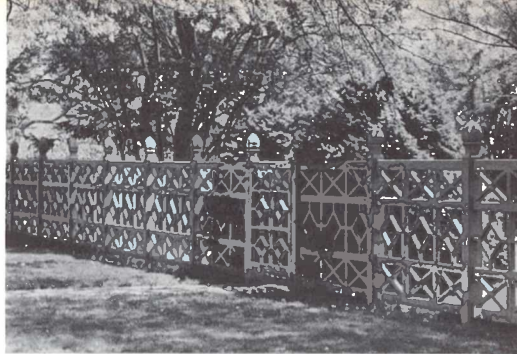
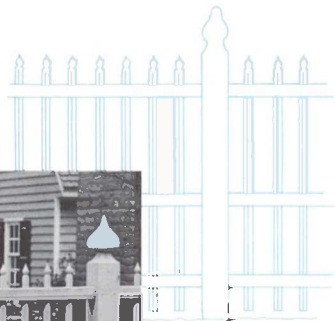
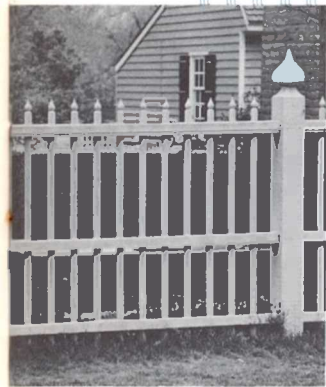
With the town plan as a framework, Williamsburg began to take shape as a capital of urban atmosphere and regularity, a capital whose domestic architecture lived in mutual harmony with public buildings of distinction and influence.

The H-shaped Capitol was a masterpiece of originality and functional design. As architectural historian Marcus Whiffen has said: "The architectural style of the building is a visual equivalent of the good plain English in which the doings of those who met in it were written down. The only touch of fantasy is supplied by the cupola."*

* I am indebted to Mr. Whiffen for this quotation from *The Public Buildings of Williamsburg*, published by Colonial Williamsburg in 1958, and also for material from his new book, *The Eighteenth-Century Houses of Williamsburg*, the second volume in the Williamsburg Architectural Studies Series.



Williamsburg houses line Duke of Gloucester Street with a uniform setback in accordance with town building laws.



A variety of fences and gates enclosed Williamsburg yards. Many reflect oriental influences taken from the Chinese Chippendale style that was popular in England at the time.

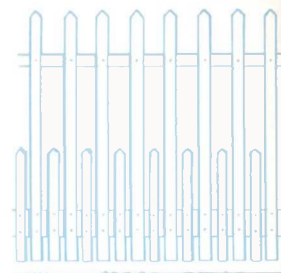
The Governor's Palace, begun in 1706, initiated the period of building that produced in Virginia a larger number of Georgian plantation mansions than in any other English-American colony.

Bruton Parish Church gave Virginia its durable tradition of cross-shaped churches when the original church was redesigned to accommodate worshippers who crowded the church during "Publick Times," when the courts sat and the Assembly usually met. From the time it served as the Colony's court church until the present, it has remained in continuous use as a place of worship.

The octagonal-shaped Powder Magazine, built in 1715 to house a gift of arms from Queen Anne, was a departure from the traditional rectangular design of magazines in the colonies. Its geometric beauty has graced Market Square for more than two centuries.

The Courthouse of 1770, which stands near the Magazine, is the prototype of porticoed courthouses still seen in many Southern county seats.

These and the other Williamsburg buildings were the heart of political and cultural life in the Virginia Colony—a life that closely followed the patterns of the mother country. It was a city of music and plays, of gaming in the taverns and balls at the Governor's Palace, where men of learning such as Governors Spotswood, Fauquier, and Botetourt encouraged cultural life in the Colony. Plantation owners, burgesses, and men and women of the "middling sort" found entertainment at fairs, at horse races, and in America's first theater, built in 1716 on the Palace Green. In its shops, tradesmen and craftsmen found economic opportunity. And before Williamsburg's eighty years as the capital were finished, its buildings and gardens became an important setting for the prelude to American independence. Although Williamsburg's architectural style was also based on English precedents, it was adapted to "the Nature of the Country" and developed a character of its own, as did the political beliefs of the colonists. In the architectural elements and details of these buildings we may see reflected some of the inner spirit of the people who produced them.





The George Wythe House

WILLIAMSBURG, ITS ARCHITECTURAL STYLE

SCALE, symmetry, and simplicity are the key factors that give Williamsburg's architecture a distinctive character.

Architects today are trained to design domestic buildings whose exteriors appear appropriate in scale to the average human figure of five and one-half or six feet. By such a test Williamsburg houses would appear on the exterior to have been constructed for citizens more than seven feet tall.

This has often been illustrated by Colonial Williamsburg's architects who give visiting colleagues a drawing of the George Wythe House on Palace Green that is correct in scale but without the scale being shown. They ask the visitor to sketch on the drawing a figure of a man in proper relationship to the house. When the resulting figures are measured by the actual scale of the Wythe House, they frequently prove to be eight or nine feet tall. Thus, the Williamsburg scale is comparatively more ample than that ordinarily seen today.

Wythe's house, considered by many to be the most handsome in Williamsburg, was built about 1750 by Richard Taliaferro, said to be one of the first colonial builders to have had architectural training. Most architects of the time were craftsmen bred in the building trade, or gentlemen amateurs with talent but no technical training. Early colonial builders fol-

lowed the working instructions published in builders' handbooks, but these manuals contained no complete house designs. With such limited technical assistance, craftsmen built the Capitol, Palace, and other early Williamsburg buildings.

Among the features of the Wythe House is one interesting device by which Taliaferro increased its apparent size. He made the upper windows shorter and narrower than the first floor windows. The tactic of shortening upper floor windows was normal in many classic facades, but Taliaferro also narrowed them and scaled down panes and sashes proportionately. The house gains a subtly increased height and a sense of importance beyond its essentially moderate size.

Sharp-eyed observers may also notice another variation in the Wythe House windows, this one unintentional. As the result of some forgotten bricklayer's inaccuracy, one second floor window is not centered over its first floor counterpart.

No house in Williamsburg was the scene and witness of more history. George Wythe lived there after marrying Taliaferro's daughter, and, as a prominent legislator and teacher of law, he was one of the most influential men of his era. A soft-spoken product of the Virginia planter society, Wythe came to fight for independence, the protection of individual liberties, and the authority of the courts. Among those he influenced was Thomas Jefferson, who referred to him as "my faithful and beloved Mentor in youth, and my most affectionate friend through my life."

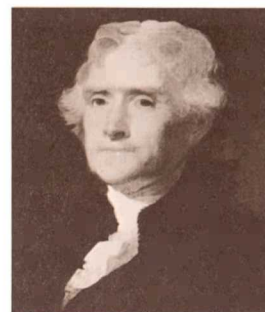
Jefferson often dined in the company of Wythe, William Small, an intellectually-stimulating Scottish professor of mathematics at the College of William and Mary, and Francis Fauquier, the urbane and much-admired Governor of the Colony. At such gatherings, Jefferson said he heard "more good sense, more rational and philosophical conversation than in all my life beside."

In Williamsburg, not only the houses and main buildings, but also such outbuildings as kitchens, smokehouses, dairies, and laundries reflect the eighteenth-century passion for harmonious proportion. The perceptive eye will pick out its elements in robust moldings, large door and window openings, chimneys, and the sea of steeply-pitched roofs that give Williamsburg's small houses the look of inverted ships with their ridged hulls in the air, as one eighteenth-century traveler observed.

The apparent size of many rooms is increased by architectural treatment. The Palace supper room, for example, which measures only 26 by 27 feet, acquires a sense of grandeur not so much by its length and breadth, but because its proportions are augmented by a coved ceiling, which adds more to a feeling of height than the actual dimensions would indicate.



George Wythe



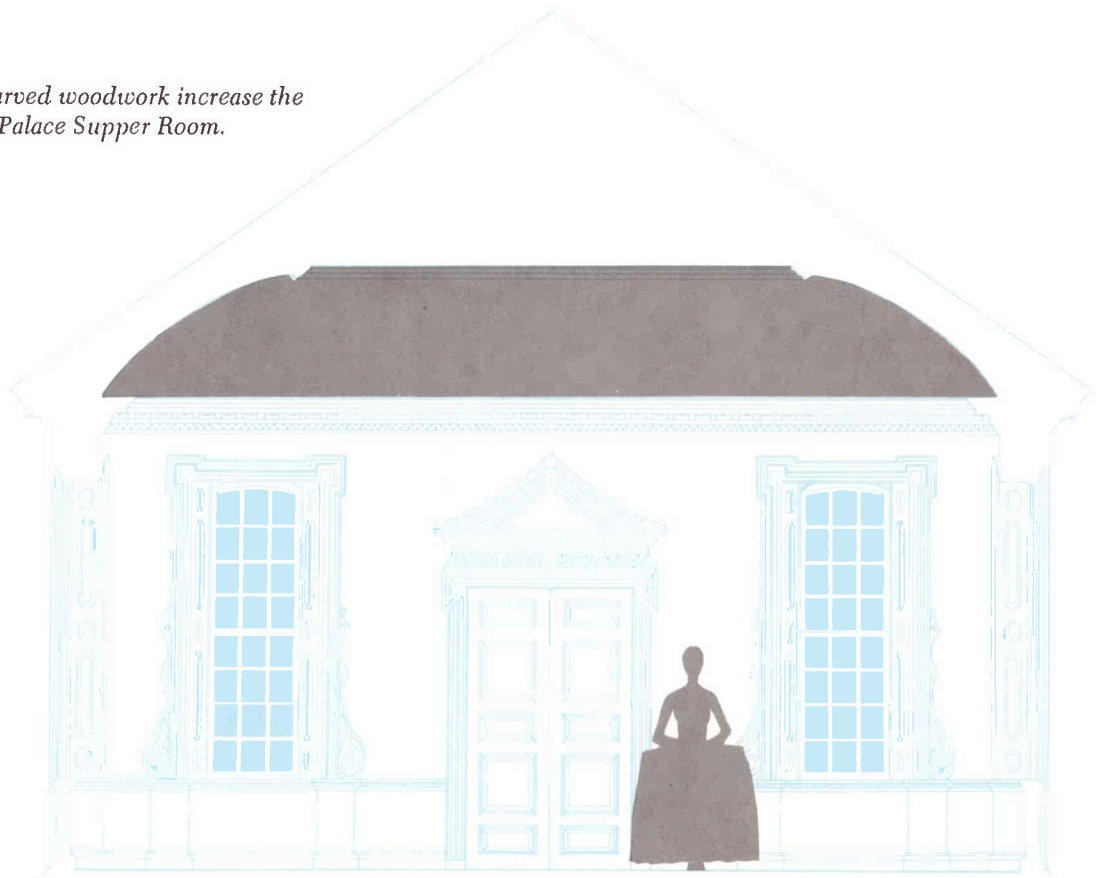
Thomas Jefferson

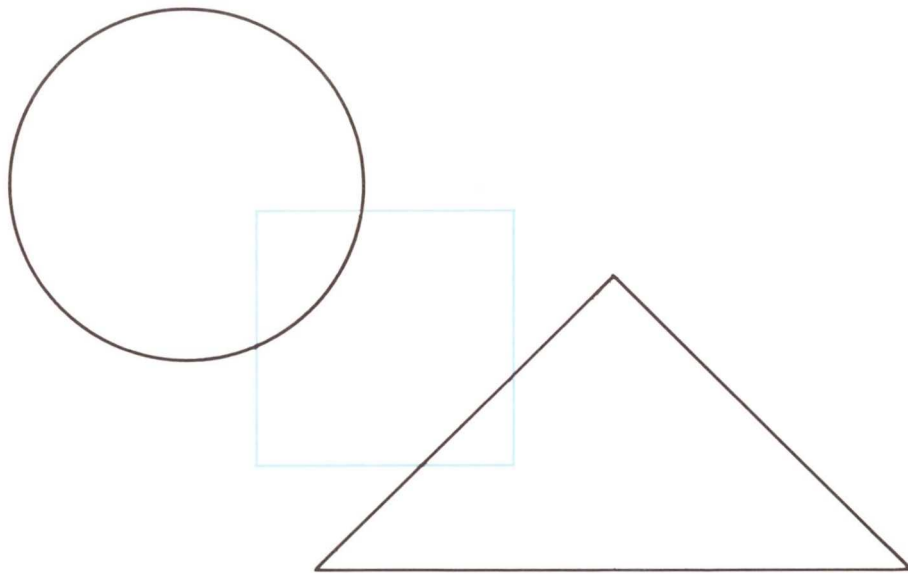
In size and grandeur Williamsburg's houses rarely compared with the imposing residences of colonial cities such as Newport, Annapolis, Philadelphia, or Charleston. Williamsburg was a planter's capital, and many of its dwellings were town houses built for the convenience of plantation owners who were called to the city by business, politics, or the gay social life of the capital. With their numerous outbuildings, these residences often resembled plantation layouts in miniature. But because of their function as town houses only, they were not built with the imposing spaciousness and elegance of the plantation house.

The majority of houses belonged to tradesmen, craftsmen, and professional men. Although built to emulate the dwellings of English gentry, the house of the successful Williamsburg tradesman was more modest in size, achieving its eye-pleasing scale by devices such as large windows and shutters, generous story heights, and the use of weatherboards seven to nine inches wide.

It is such effective use of proportion, detail, and symmetry, rather than size, that gives Williamsburg's houses a gracious and commodious appearance.

A coved ceiling and carved woodwork increase the sense of grandeur in the Palace Supper Room.





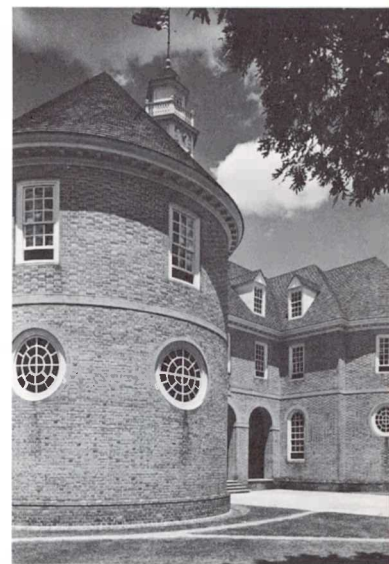
BEAUTY FROM GEOMETRY

IN an age that exalted reason and logic as the eighteenth century did, it is not surprising that Williamsburg's architecture displays symmetry based on geometrical forms.

Use of the circle, square, and triangle for proportional units in building goes back many centuries. In colonial Virginia building few examples of the circle as a design unit are found except in simple buildings such as dovecotes and ice houses. But the square is fundamental to nearly all of Williamsburg's domestic architecture. The Orrell House is an extraordinary example of its use. When Colonial Williamsburg's architects restored the house to its original form, they discovered that it measured 28 feet by 28 feet, and that it also measured 28 feet from the top of the basement wall to the roof ridge. All of its timber structure thus fits into a cube.

Two other variations of the square were commonly used—the square-and-a-half, and the double square. The terms of the original Williamsburg building act used a square-and-a-half form (20 ft. by 30 ft.) to specify the smallest permissible house on Duke of Gloucester Street. Many examples of the square-and-a-half plan have survived—among them the Archibald Blair House (30 ft. by 45 ft.), the Carter-Saunders House (30 ft. by 45 ft.), and the Wythe House (36 ft. 6 in. by 54 ft. 9 in.).

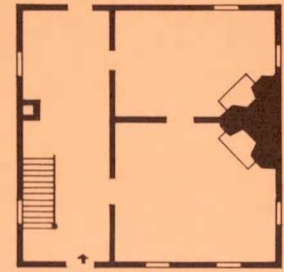
Residences such as the Bracken House (40 ft. by 20 ft.), and the first John Blair House (36 ft. by 18 ft.), exemplify the use of the double square



The circular form, rare in eighteenth-century Williamsburg, was used in the wings of the Capitol. Semicircular ends of the wings give fortress-like effect.



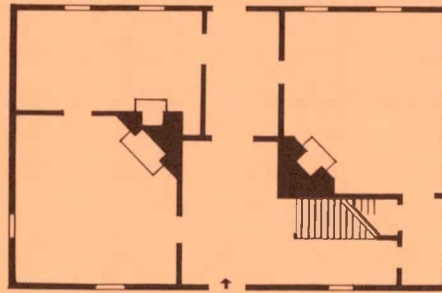
The Orrell House forms an exact square. It is a typical English row house plan adapted for use on larger lots in the colonies.



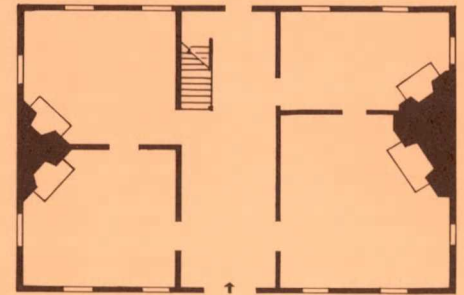
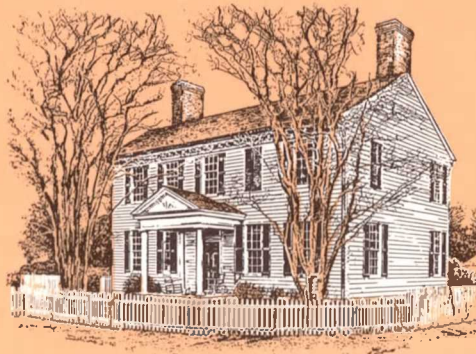
ORRELL HOUSE



Examples of larger houses of the square-and-a-half ratio are the Carter-Saunders House and the Archibald Blair House. An equilateral triangle with sides the length of the house also was used to determine height of Blair House from ground to chimney tops. Mansard roof, wide window spacing, and L-shaped entrance hall of the Carter-Saunders House are unusual. Diagonal fireplaces were a late seventeenth-century innovation.



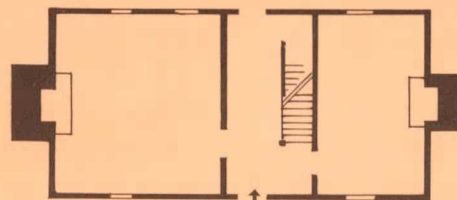
CARTER-SAUNDERS HOUSE



ARCHIBALD BLAIR HOUSE



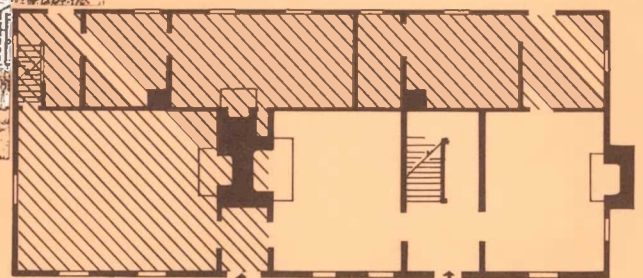
The Bracken House and the first part of the John Blair House (unshaded portion) are examples of the double square figure, both being twice as long as they are deep. The early John Blair House, a story-and-a-half house of the basic hall-passage-parlor type, was enlarged later in the century, as were many houses that were built to minimum specifications under the building laws. Its dormers have unusual hipped roofs. A fine modillion cornice accents the steeply-pitched Bracken House roof.



BRACKEN HOUSE



JOHN BLAIR HOUSE



form in house design, and for the observer with a head for figures there are many other examples among the colonial houses of Williamsburg.

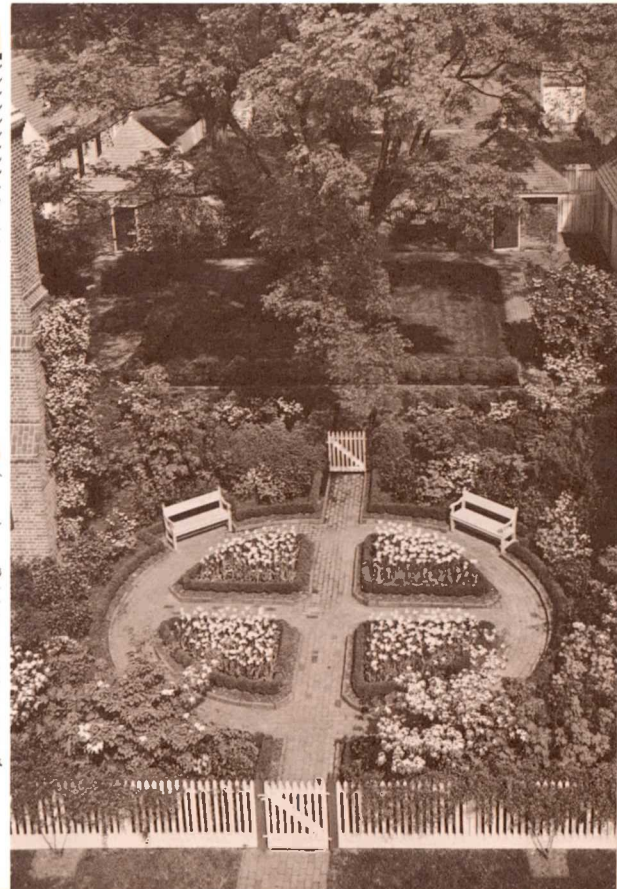
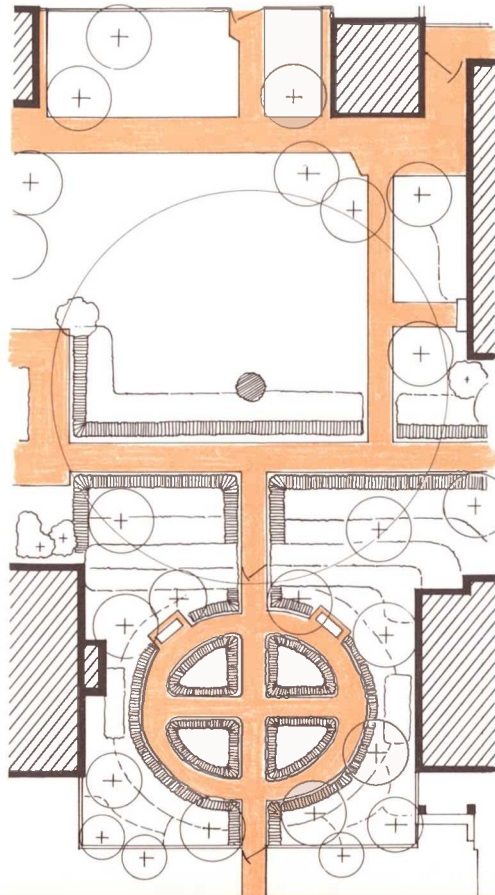
Geometric proportions controlled the elevations of houses as well as ground floor dimensions. In the Moody House the height from the first floor to roof ridge is 22 feet 6 inches, the total length of the front 45 feet—a carefully calculated use of the double square. In the Ludwell-Paradise House, one of Williamsburg's best examples of colonial design, the same measurements show a height of 30 feet and a length of 60 feet.

Triangles also were used to control the elevations, or heights, of buildings. The chimney tops of the Archibald Blair House, for example, are at the apex of an equilateral triangle whose sides are the same as the length of the house.

Even the designs of pleasure gardens are based on geometric forms. The gardens are either central or axial in type. In the central plan, beds of square, rectangular, triangular, round, or oval shapes were grouped about a central point, or radiated from it. The axial plan usually featured a long central walk intersected by cross walks that divided the garden into a series of planted squares or rectangles.

The result is an architecture of symmetrical harmony, of visual unity, of continuity. Yet for all its use of the same materials, and for all its use of similar design principles, it has a remarkable variety. Like the eighteenth-century music of Mozart, it achieves a "delicious certitude" without monotony.

The garden of one of the eighteenth-century houses that was still standing when the Restoration began in 1926. The present occupant, Mrs. Spencer Lane, is a member of the family that occupied the house for many generations. The garden is tightly designed in geometric forms. Box and holly are used extensively and color is added by tulip beds, flowering dogwood and the Cherokee roses which cover the fence in the foreground.





The magnificence of a wealthy planter's country estate and the simple style of his town house are exemplified by Mount Airy (above), built in 1758 near the Rappahannock River, by Colonel John Tayloe, and the house (below) which he purchased in 1759 as a Williamsburg residence. Constructed of stone, Mount Airy and its dependencies represent

the classic English manor house style. The Tayloe house in Williamsburg is modest, yet comfortable. Floor-to-ceiling paneling of the front room, paneled shutters inside the dormer windows, and the unusual ogee (S-shaped) roof of the office building to the right, reflect the kind of stylishness that would have appealed to the owner of Mount Airy.



Dormer windows of the Raleigh Tavern. Dormers were often prefabricated; that is, they were constructed separately from the roof frame, and were then raised and placed in the proper position.



BEAUTY FROM SIMPLICITY

THE simplicity of Williamsburg architecture is of a practical sort, without lavish ornament or pretense. Columns, and the full use of the “orders of architecture,” are seldom seen.

In 1790, Gouverneur Morris of New York wrote to his friend George Washington:

“I think it of very great importance to fix the taste of our country properly, and I think your example will go very far in that respect. It is therefore my wish that everything about you should be substantially good and majestically plain, made to endure . . .”

The New York patriot’s attitude was reflected in the substantially good, majestically plain work of the colonial craftsman. Out of the limited materials at hand—largely wood and brick—he brought forth a style “made to endure.” Simple utilitarian features such as windows, brickwork, chimneys, shingles, and weatherboards became effective ornaments in themselves.

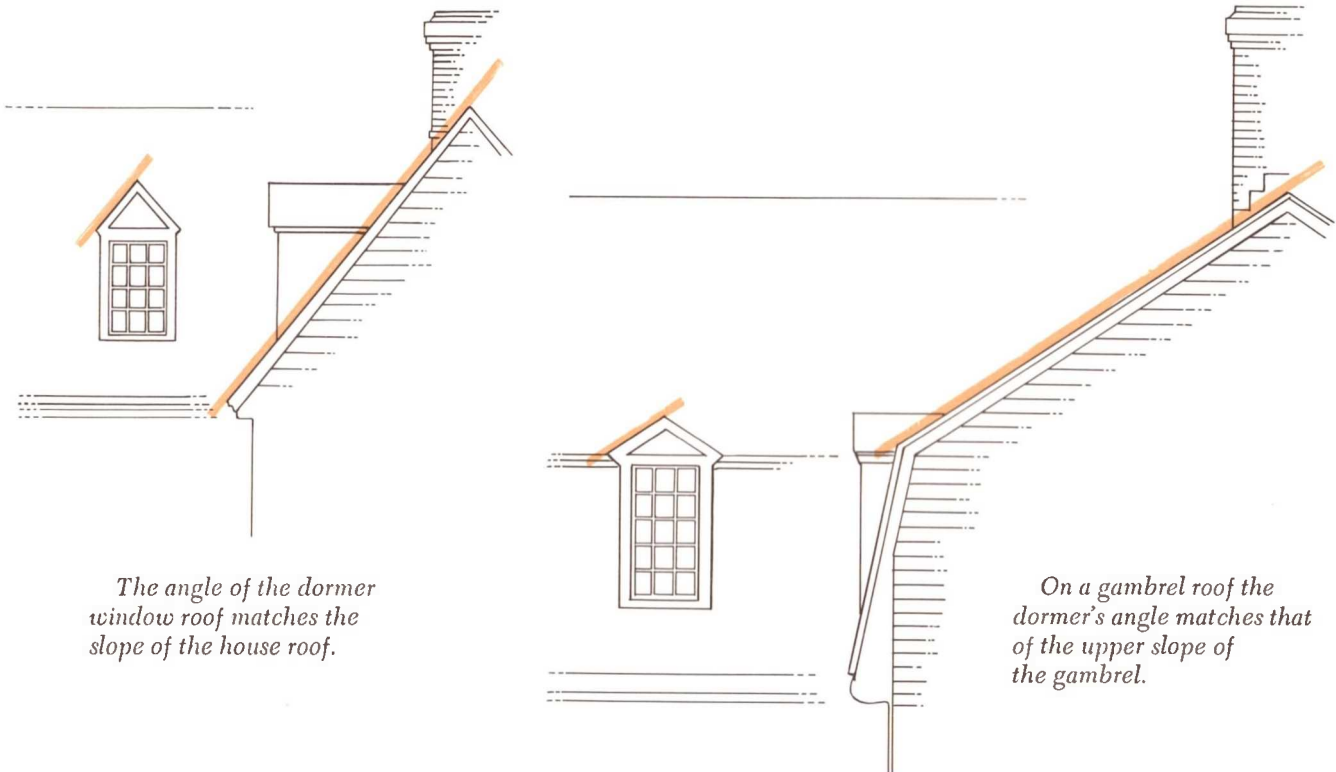
Nothing contributes more to the external effect of the Williamsburg house, for example, than its windows. Sash windows, from which wavy glass reflects sunlight, give sparkle and scale to the most conservative house fronts. And the ubiquitous dormer window of Williamsburg has a personality all its own. Taller and narrower than their English ancestors, the dormers give a strongly vertical accent to the smallest of houses and outbuildings.

Another distinctive characteristic is the slope of the roof of the dormer, which is always the same as that of the house. In addition, the front elevation, with the window flanked on either side by nothing more than a narrow molding, exemplifies the economy of means which is one of the chief characteristics of colonial Virginia building.

The origin of the style has long intrigued Colonial Williamsburg's architects. None of quite the same kind is found in England. There are a few examples in Maryland and the Carolinas, but none is known to exist in the other states that once made up the thirteen colonies.

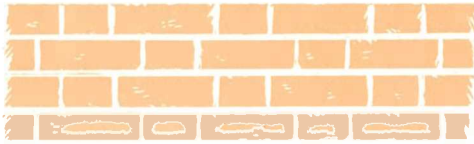
Although houses built entirely of brick were the exception, the brick-mason's craft was a vital and developing one when Williamsburg served as the Virginia capital. Working with local clay and burned oyster shell mortar, he created beauty out of patterns of bonds and glazed "header bricks." Glazed headers develop their green, glassy surface from having been closest to the fire in the kiln. Sparkling in the sunlight, they gave the colonial mason a simple means of embellishing his brickwork.

Richness and emphasis were achieved by using a wide variety of bricks. One favorite means was the use of rubbed bricks. These are bricks selected for uniform color and rubbed down to impart a rich, marble-like smoothness. They were used to accent arches, windows, doorways, and wall corners. An outstanding example of this craft can be seen in the pedimented doorway of the original Public Records Office near the Capitol.



The angle of the dormer window roof matches the slope of the house roof.

On a gambrel roof the dormer's angle matches that of the upper slope of the gambrel.

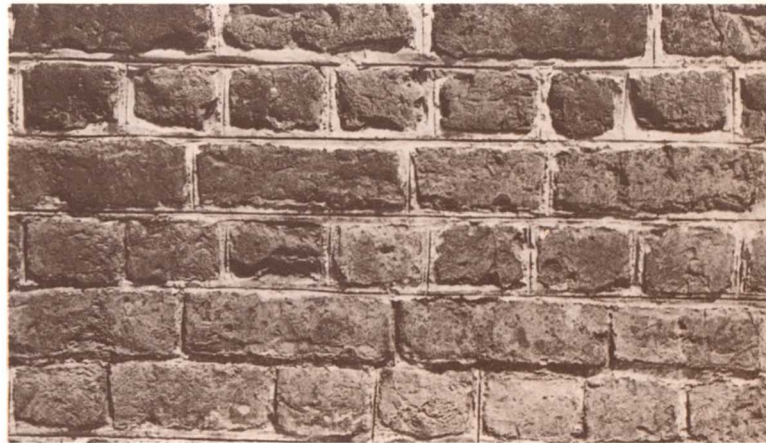
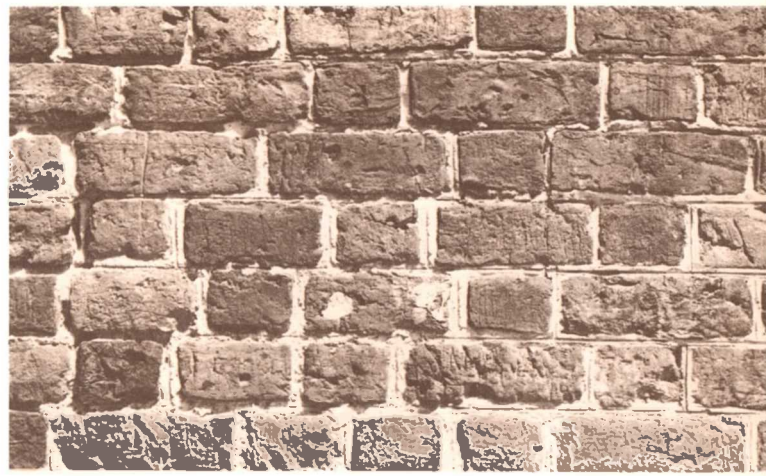


Brickwork patterns. Flemish bond was laid by alternating headers (bricks with ends showing) and stretchers (bricks with long sides showing) in the same row.



English bond has a row of headers placed over a row of stretchers. Irregularities are often found in the pattern, since the colonial bricklayer did not aim at mechanical accuracy, but at satisfactory effect.

Original brickwork (right) at the Courthouse of 1770 shows English bond below and Flemish bond above. Colonial masons gained added effect by scoring, or lining, the mortar with a straightedge and a special iron tool called a jointer.



Other simple devices of design that enriched the colonists' lives can be seen in the use of molded brick in walls, string courses, and doorways, and in the specially-cut gauged brick which was laid in exceptionally thin layers of mortar to produce patterns of strong but unobtrusive accent.

The challenge of chimneys inspired the brickmason to his most remarkable achievements of ingenuity and beauty. In a day when the importance of the fireplace was such that one household rule barred a younger person from occupying the hearth while an elder was in the room, the fireplace was a dominant element in house design. Seventeenth-century English houses were heated by fireplaces that sent their smoke up through separate flues, but the colonists employed a more ingenious design. By funnelling two or more fireplace flues into a huge chimney, or stack, they increased efficiency and reduced costs.

Massive chimneys, even on modest houses, resulted. In the chimney of the Orrell House, for example, there are more than 7,000 bricks. The sloping shoulders of these chimneys, their thrusting stacks and varied caps, became pieces of abstract sculpture in the brickmason's hands.

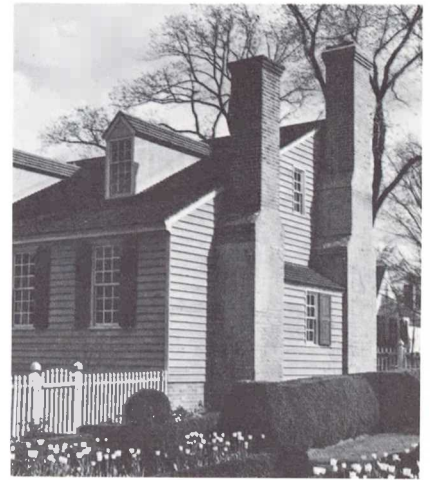
Whatever the material or the size of the house there is a remarkable consistency in both the kind and quality of the detail in Williamsburg's



St. George Tucker House Kitchen



Bracken House Kitchen



Alexander Craig House



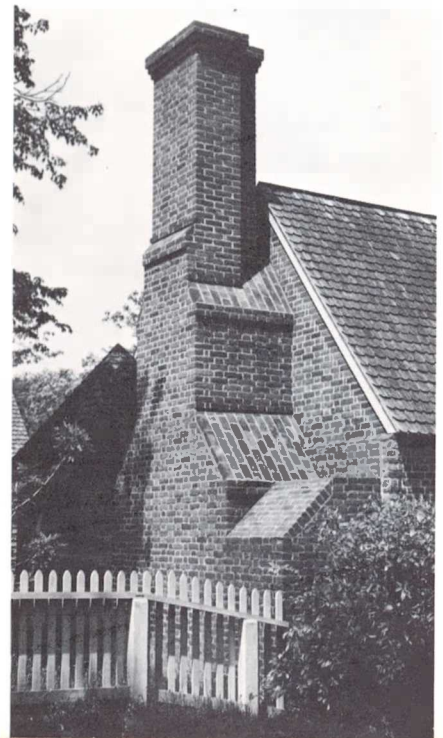
Benjamin Waller House

Brush-Everard House Kitchen

The outside chimneys of Williamsburg's frame houses were entirely functional in purpose, but they also became fascinating architectural features through the artistry of the brickmason, as the massive chimney of the St. George Tucker House demonstrates. Their sloping setoffs, or shoulders, such as those of the Brush-Everard kitchen chimney, prevented rainwater from standing. As a fire prevention measure, the stack above the highest fireplace was usually set back from the house, as the picture of the Bracken House kitchen chimney shows.



Kitchens along Duke of Gloucester Street



eighteenth-century houses and buildings. Even the smallest houses were finished with a care and regard for detail not generally seen among similar buildings of the time in England. The beaded weatherboards used on practically all frame houses, large or small, stressed balanced, simple treatment, and the strong shadow lines they produced were ornamental in themselves. The bead, made by running a small molding plane along the lower edge of the weatherboard, was the hallmark of Virginia builders. As well as being handsome, it had the practical advantage of preventing splintering.

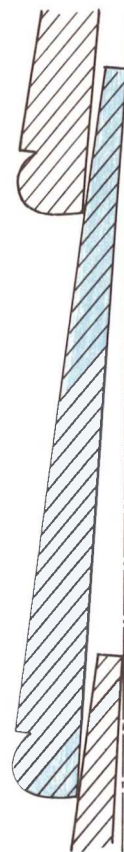
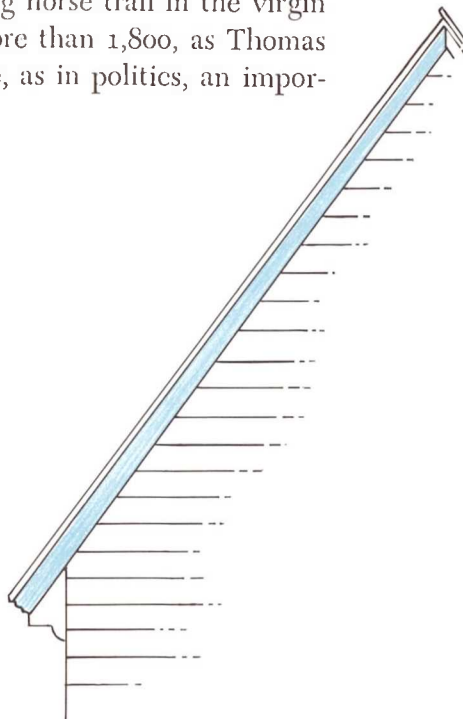
Tapering rake boards, which trim the gable end of a house beneath the roof line, are another refinement of detail which our century, in its haste, seldom uses. Colonial artisans cut them to taper, or narrow, as they rise toward the ridge line. The effect is one of light elegance born of simplicity, like that of a tall, tapered candle.

Some design details are the result of solutions to local building problems. The rounded-edge shingle became the rule in Williamsburg after it was found that the traditional square-edged shingle curled up at the lower corners when exposed to the New World weather pattern of hot sunshine and heavy rain. Colonial builders rounded off the lower edges, a solution that also made a pleasing roof pattern.

One detail of Williamsburg architecture that often puzzles visitors is the absence of gutters at the eaves of houses. When it was found that the steeply-pitched roofs caused rain to run off with such force that gutters at the eaves could not handle it, the colonial builder dispensed with the eaves gutter and laid brick gutters on the ground below the edges of the roof.

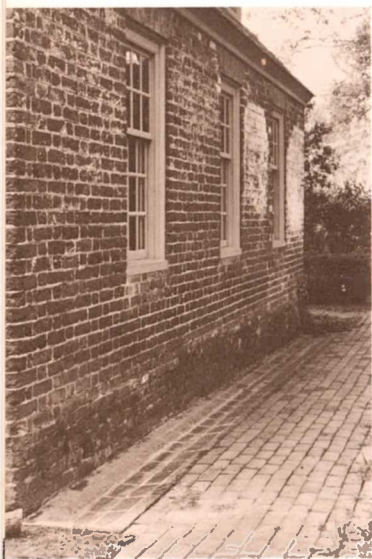
The capital that began life as a meandering horse trail in the virgin forest never had a permanent population of more than 1,800, as Thomas Jefferson reminds us. But it had in architecture, as in politics, an importance disproportionate to its size.

The tapered rake board is a refinement of proportion and detail that contributes greatly to the character of Williamsburg houses.



Weatherboards were tapered and beaded, or molded, at the lower edges to produce subtle highlights and a strong shadow line.

Round-edged shingles were usually 18 inches long, of random widths, and laid so as to show about six inches.

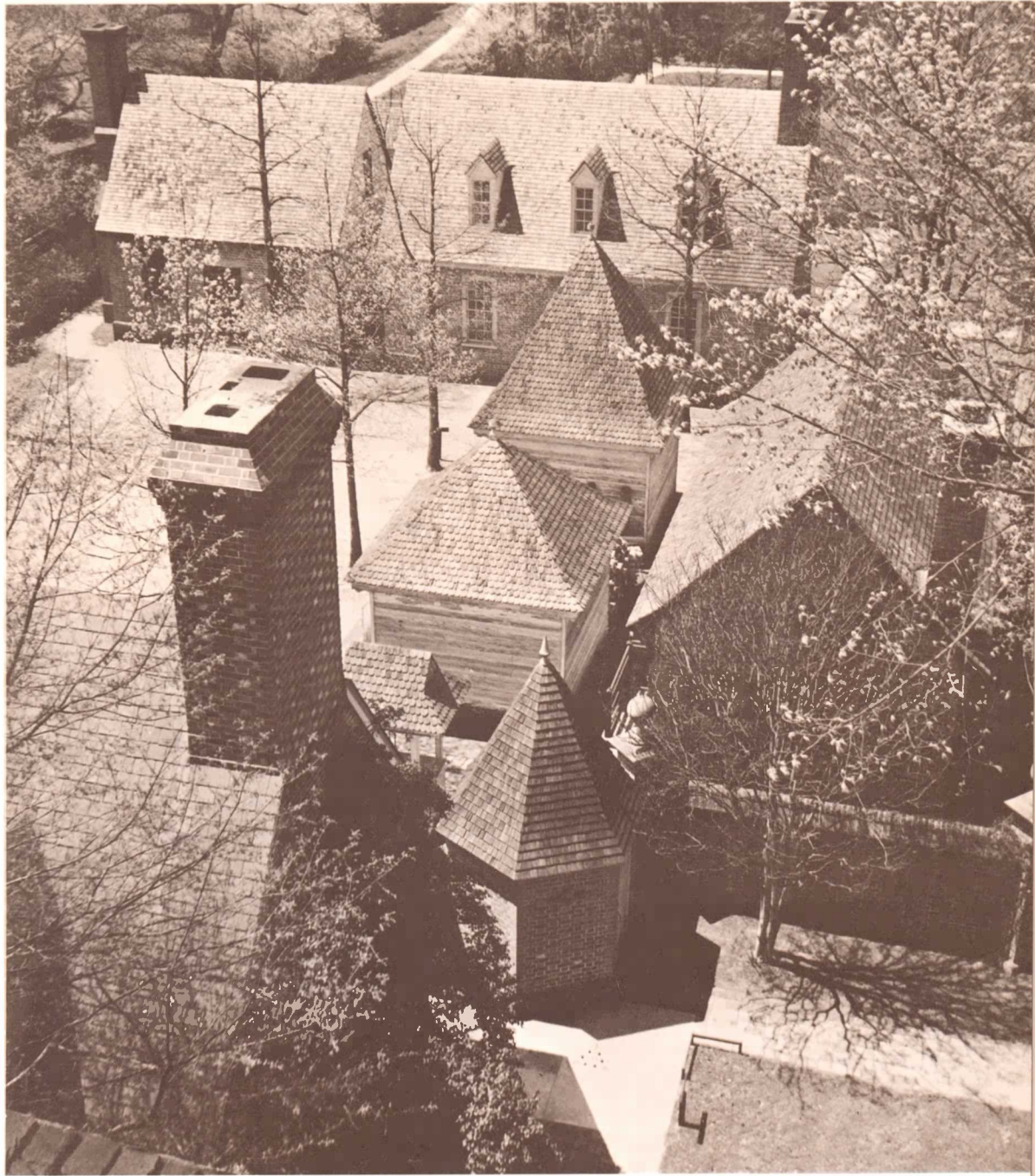


Gutters of brick were laid on the ground under the eaves. Roof gutters at the eaves were seldom used in Williamsburg.

Although Williamsburg's public buildings were not of vast size, they were often referred to as "magnificent," by eighteenth-century visitors, undoubtedly because they were impressed to find tasteful and even *avant-garde* architecture on the shores of a land whose wilderness alone was larger in many cases than the Old World countries they had come from.

In domestic architecture Williamsburg's builders were not great technical innovators. They adapted conventional English forms to the New World, but they had an awareness that scale and proportion were building tools that could be as useful as the pitsaw and molding plane. Disciplined by a well-ordered town plan, the colonial builder looked at his house in relation to its surroundings: the outbuildings, gardens, fences, and paths. The effect he created without pretentious ornament was one of harmony without monotony—an effect that often escapes modern imitators.

"That place lies in a pleasant, open plain," wrote a Hessian surgeon who remained in America after the Revolution, "and even from a distance commends itself to the traveller by a particularly cheerful and stately appearance, and the impression is confirmed on entering the town. One may count this among the handsomer towns of America, even if not among the larger . . ."



Roofs of Governor's Palace outbuildings resemble pagodas. Domestic chores in colonial days were done outside the main house. Describing life in Virginia in 1705, Robert Beverley wrote: "All their Drudgeries of Cooking, Washing, Dairies, &c. are performed in Offices detachd from the Dwelling-Houses, which by this means are kept more cool and Sweet."



Duke of Gloucester Street in the 1890's. The scene and witness of great events in man's struggle for liberty was vanishing.



Restored by the vision and faith of Mr. John D. Rockefeller, Jr., it speaks across time of the American heritage.

A UNIQUE OPPORTUNITY

THE period of Williamsburg's prominence in the large affairs of men came to a close in 1780 with the passing of the seat of government to Richmond. "Desolation has saddened all the green," one visitor said of the old capital in 1804, and, in 1816, another writer observed that "Williamsburg seems to be experiencing the fate of all the works of men, none of which, except the labours of his mind, seems destined to last forever."

Minuets gave way to the gasoline motors of the highway age, but for the eye that could see beneath the surface there remained a visible record of a great chapter in American history. For such an eye there was a rich variety of scenes out of the past, and for the ear that could hear there were echoes of words that sing today in the hearts of many men, such as these from the historic Virginia Declaration of Rights:

That all Men are by Nature equally free and independent, and have certain inherent Rights, of which, when they enter into a State of Society, they cannot, by any Compact, deprive or divest their Posterity; namely, the Enjoyment of Life and Liberty, with the Means of acquiring and possessing Property, and pursuing and obtaining Happiness and Safety.

That all Power is vested in, and consequently derived from, the People; that Magistrates are their Trustees and Servants, and at all Times amenable to them.

That the Freedom of the Press is one of the greatest Bulwarks of Liberty, and can never be restrained but by despotic Governments.



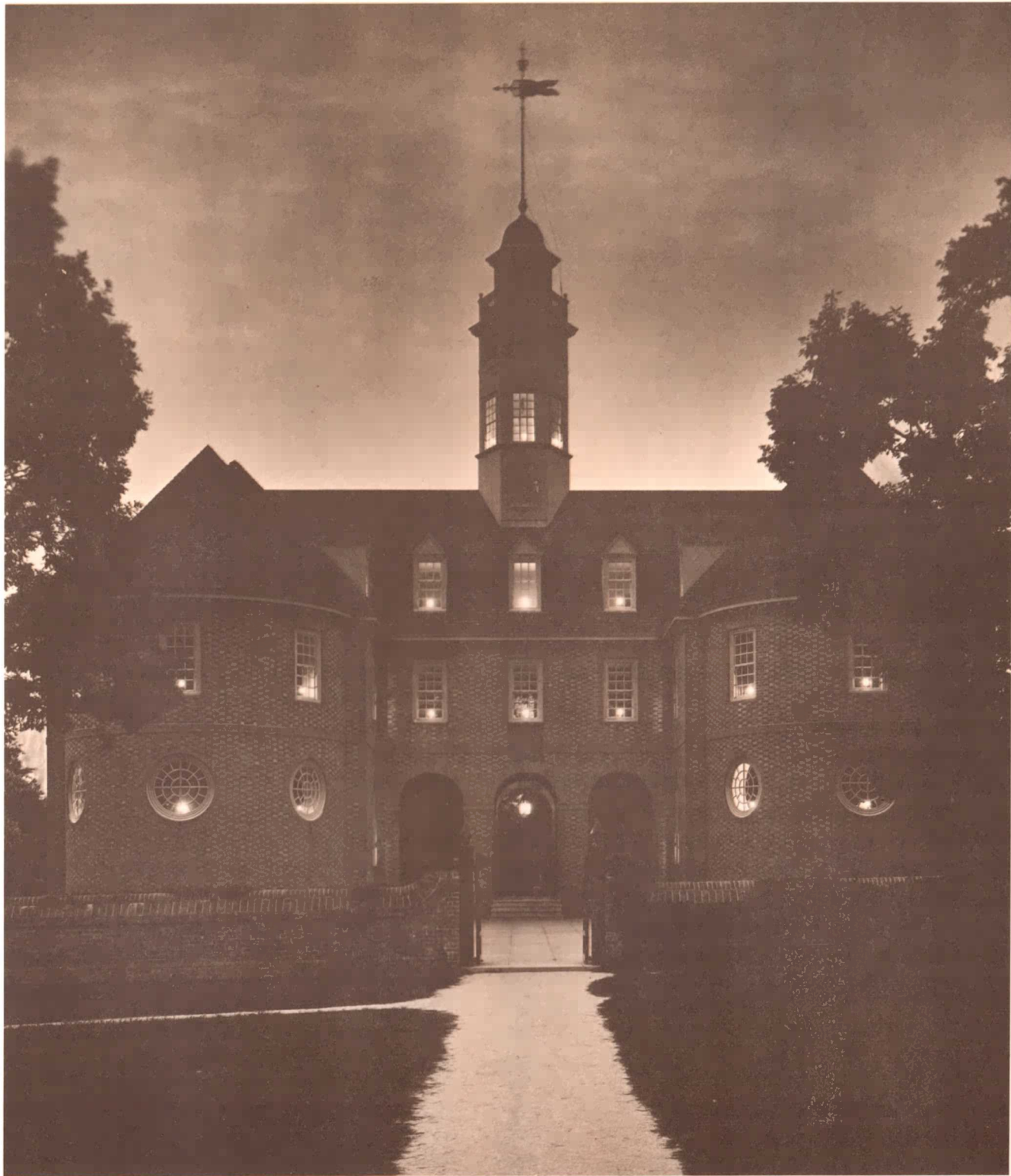
In the 1920's the house once owned by Josias Moody still retained most of its colonial character. Nineteenth-century and later additions, such as the porch, were removed in accordance with research findings when the house was restored to its original appearance.

For the eye that could see and the ear that could hear these things, Williamsburg in 1926 offered a unique opportunity for the complete restoration of an eighteenth-century capital. It had remained a quiet county seat, a college town, and escaped the industrial expansion and population growth that took place in many of the other former colonial capitals during the nineteenth and twentieth centuries. Because of this, the town plan was virtually intact, and Williamsburg still had a large proportion of its colonial buildings.

The late Dr. W. A. R. Goodwin, Rector of Bruton Parish Church and Professor of Biblical Literature at the College of William and Mary, and the late Mr. John D. Rockefeller, Jr., had the vision required to restore Williamsburg. Mr. Rockefeller once expressed in his own words the vision and inspiration he shared with Dr. Goodwin nearly thirty-five years ago:

The restoration of Williamsburg . . . offered an opportunity to restore a complete area and free it entirely from alien and inharmonious surroundings, as well as to preserve the beauty and charm of the old buildings and gardens of the city and its historic significance. Thus, it made a unique and irresistible appeal. As the work has progressed, I have come to feel that perhaps an even greater value is the lesson that it teaches of the patriotism, high purpose, and unselfish devotion of our forefathers to the common good.

The spirit in which the work has been carried out is a reflection of Mr. Rockefeller's deep sense of dedication to the Restoration. The foundations



In the Capitol at Williamsburg, freemen proclaimed the principle "That Government is, or ought to be, instituted for the common Benefit, Protection and Security, of the People . . ."

of research on which Williamsburg has been restored are a measure of his conviction that the project must have its own inner integrity. And the continuance of this conviction as the guiding principle of the Restoration is manifest in the leadership and interest of his son, Mr. Winthrop Rockefeller, who is Chairman of the Board of Trustees of Colonial Williamsburg, Incorporated, and the Board of Directors of Williamsburg Restoration, Incorporated.

Mr. Rockefeller, Jr.'s dedication has made possible more than the physical restoration of Williamsburg's buildings and gardens. An even greater contribution is the opportunity the Restoration offers for a deeper understanding of the roots of American freedom, "that the future may learn from the past."

CARLISLE H. HUMELSINE

SPECIAL RECOGNITION



WILLIAMSBURG today is not only a monument to the eighteenth century. It is also a tribute to the men and women who have contributed exceptional talents and skills to the task of restoration. No roll of honor could possibly include the names of all these people, but in the field of architecture, which is the theme of this report, certain outstanding contributions come quickly to mind.

At the outset of the restoration, Mr. John D. Rockefeller, Jr., enlisted the services of William Graves Perry, Thomas Mott Shaw, and Andrew H. Hepburn of the Boston architectural firm bearing their names. These distinguished architects were of inestimable value in setting the course of the Restoration, establishing the basic principles of procedure, and directing the work for a number of years.*

The authenticity and architectural harmony of the restoration owes much to the meticulous hand of Mr. A. Edwin Kendrew, who has been Resident Architect of Colonial Williamsburg for more than a quarter of a

* Two advisory committees formed in the early days were of great help to Colonial Williamsburg for a number of years. The Committee of Advisory Architects, consisting of outstanding architects with a special competence in colonial design, reviewed and made valuable recommendations regarding many projects, and drew up a code of restoration principles that has served Colonial Williamsburg as a guide throughout the years. The landscape architects had the constructive advice of the distinguished members of a committee appointed by the American Society of Landscape Architects to review and consult on landscape plans and procedures.

century. He serves as Senior Vice-President of Colonial Williamsburg today, and we are most fortunate to have the benefit of his knowledge and experience, not only in the continuing work of restoration, but also in the overall management of Colonial Williamsburg.

A special word of recognition is also due a number of others who have been closely associated with the architectural development of the Restoration: the late Harold R. Shurtleff, who made a great and lasting contribution in the unprecedented research program that he organized, planned, and guided as first Director of the Department of Research; Mr. Walter M. Macomber, now the Architect for Restoration at Mt. Vernon, who first directed the staff that became the Department of Architecture of Colonial Williamsburg; Mr. Singleton P. Moorehead, whose detailed knowledge of eighteenth-century Virginia architecture is unsurpassed; Mr. Mario E. Campioli, who headed the architectural department during eight years of intensive development, and who is now Assistant Architect of the United States Capitol; and Mr. Ernest M. Frank, who brings to the position of Director of Architecture a wide background of experience, ability, and accomplishment.

The late Arthur A. Shureliff, as Colonial Williamsburg's first landscape architect, established the high standards of research and attention to detail upon which Colonial Williamsburg's gardens have been re-created. His successor, Mr. Alden Hopkins, Resident Landscape Architect for the past nineteen years, has directed the landscaping of restored Williamsburg with a sensitive skill and vast knowledge of eighteenth-century garden design that are apparent to even the most casual observer.

Any recognition of those responsible for Williamsburg's physical restoration most certainly includes Mr. Kenneth Chorley, the immediate past President of Colonial Williamsburg. During an association with the project that covers more than thirty years, Mr. Chorley has displayed an infinite capacity for understanding the problems of the professional architects, as well as a deep perception of the full significance of the architectural restoration. No man has greater cause for pride in the accomplishments of the architects than Mr. Chorley.

The talents and devotion to authenticity of these men and their many able associates who have carried out the work are reflected today throughout the Restoration.

C. H. H.

SUMMARY OF THE YEAR 1959

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DECEMBER 31, 1959

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The Lancraft Fife and Drum Corps of New Haven, Connecticut, march down Duke of Gloucester Street.



... struggle for the prize at the top.



Children race in a timeless game.



Greased pole climbers . . .

"Publick Times" in eighteenth-century Williamsburg were festive occasions when the courts sat and the Assembly usually met. The little city was packed with visitors on public and private business. Sports, games, gambling, and social events were mixed with "money business" and politics. In conjunction with the 1959 Prelude to Independence ceremonies, Colonial Williamsburg held "Publick Times" in the spirit of colonial days.



The auctioneer chants of the "latest goods from London."

A strolling juggler enchants old and young alike.



A visitor tosses a six-pound cannon ball in the shot put.

United States Congressman Dalip S. Saund, born in India, greets Student Burgesses from (left to right) Finland, Yugoslavia, and India. Congressman Saund of California was the final speaker of the Burgesses program.

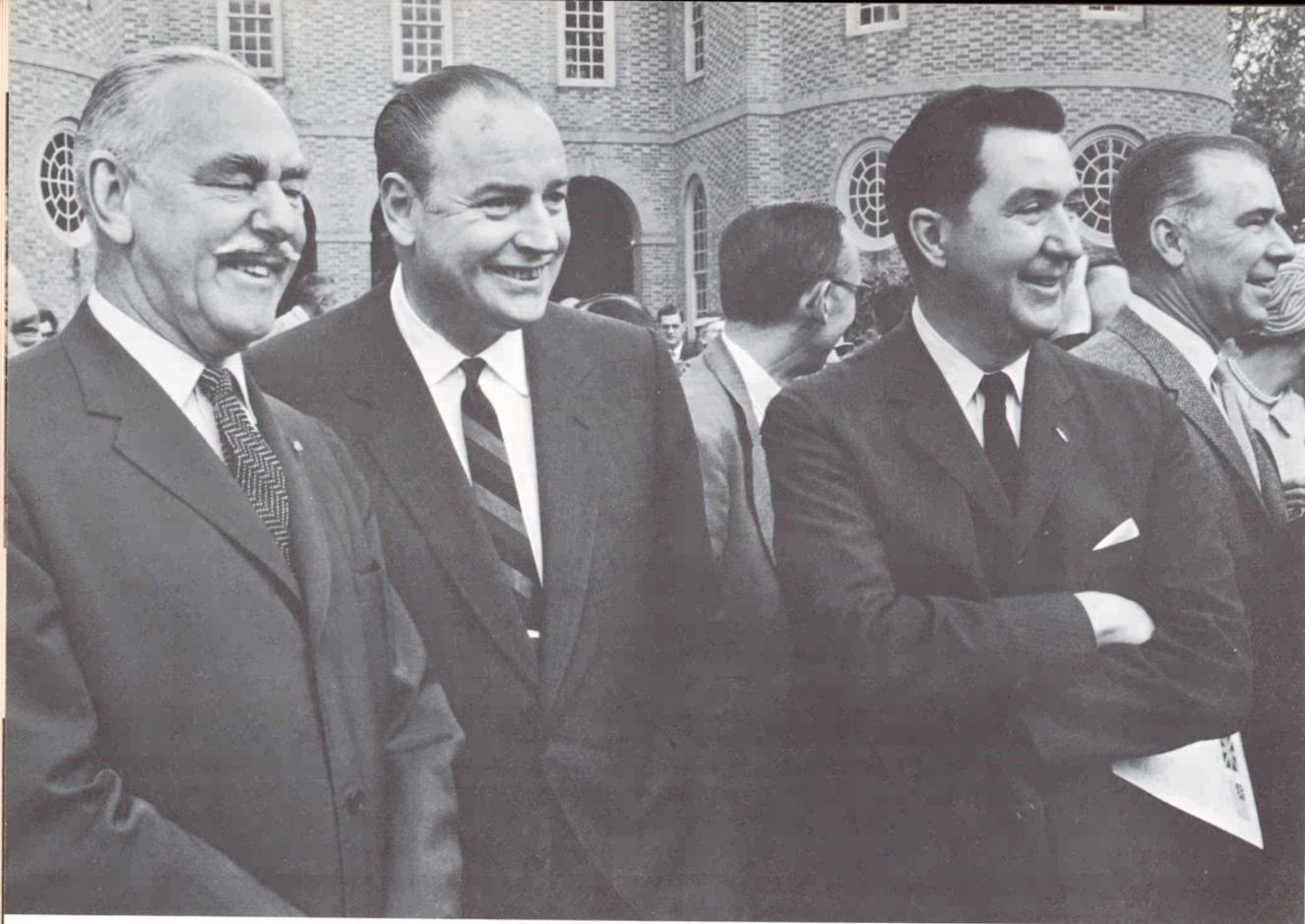


SUMMARY OF THE YEAR 1959

THE year 1959 was a rewarding one for Colonial Williamsburg in many areas of activity. The diverse programs of visitor orientation and interpretation, publications, film distribution, and lectures continued to expand, and our programs of special tours and educational events designed to increase the significance of a Williamsburg visit were broadened. It was also a year of gratifying results in the number of visitors who came to Williamsburg. More than 415,000 persons visited the principal Exhibition Buildings. The number who come to walk around the restored city, visit the Craft Shops and gardens, and dine in the colonial taverns is always greater than the number who actually tour the Exhibition Buildings. It is estimated that the total number of visitors to Williamsburg in 1959 was approximately 1,000,000.

Approximately 60,000 school children from more than 1,100 schools visited Colonial Williamsburg under the School Visit Program which offers tours related to the curriculum for pupils from the fourth grade to senior high school levels. A great number of other students and military personnel came under programs that offer special interpretation for such visitors.

In conjunction with the United States Department of State, the United States Information Agency, the International Cooperation Agency, the Governmental Affairs Institute, and other governmental or private agencies, Colonial Williamsburg offers a Foreign Visit Program. More than 200 political and professional leaders visited Williamsburg under this pro-



Former Secretary of State Dean Acheson, Winthrop Rockefeller, Chairman of the Boards of Colonial Williamsburg, Carlisle H. Humelsine, President of Colonial Williamsburg, and George Seaton, Colonial Williamsburg Trustee, watch ceremonies at the Prelude to Independence program.

gram, in addition to 3,000 other visitors from more than 80 countries abroad.

Among the distinguished guests from abroad were President Arturo Frondizi of Argentina, His Majesty, King Hussein of Jordan, His Majesty, King Baudouin of Belgium, Foreign Minister Heinrich Von Brentano of Germany, and Ambassadors from England, Afghanistan, Pakistan, Cuba, Egypt, Cambodia, and Germany.

Special Educational Activities

On May 15, 1776, the Virginia Convention, meeting in Williamsburg, passed the first resolution calling upon the Continental Congress to declare the colonies free and independent, thus opening the way to the historic decision of July 4. To commemorate this six-week period, the Honorable Dean Acheson, former Secretary of State, delivered an address at the Capitol entitled *The Prelude to Independence* on May 15, 1959.

Speaking of the men who wrote the Virginia Resolution for American Independence and the Virginia Declaration of Rights during the Prelude

to Independence period, Mr. Acheson said: "They were preserving old rights, not asserting new ones. Their own interests were deeply involved. But in their singlemindedness, their insistence upon detail, their refusal to be put off by pernicious abstractions, their realization that what they sought for themselves must be broadened to include others and win their support, they preserved liberty and law upon this earth."

Increased emphasis was given to a number of other special educational events during the year.

The thirteenth annual Garden Symposium and the eleventh annual Antiques Forum together attracted nearly 900 participants to hear visiting authorities discuss *Old World Plants in New World Settings*, and *Antiques for Historic Houses and Contemporary Homes*.

The second Student Burgesses program, sponsored by Colonial Williamsburg with the assistance of the National Education Association, the United States Office of Education, the New York *Herald-Tribune*, and the College of William and Mary, brought together high school students from forty-six states and thirty-four foreign countries for a discussion of aspects of individual freedom in the world today under the guidance of eight distinguished authorities.

The third Williamsburg International Assembly, held in June, attracted graduate students from thirty-eight countries who had been in the United States for at least a year of study, and American graduate students who were about to study abroad. For three days the students discussed and analyzed American ideals and realities under the leadership of outstanding experts in cultural, educational, historical, industrial, journalistic, and other fields. Aiding and encouraging this program were the National Association of Foreign Student Advisers, the Institute of International Education, the Committee on Friendly Relations Among Foreign Students, and the United States Department of State.

In the summer a six-week Seminar for Historical Administrators was offered at Williamsburg by Colonial Williamsburg and the National Trust for Historic Preservation. Twelve graduate students specializing in American studies were given fellowships to enable them to explore the challenging opportunities available in the rapidly expanding field of the administration of historical agencies. Five persons already working in the field were admitted to the program as auditors. So successful was the Seminar that it will be repeated in 1960 with the American Association for State and Local History becoming a third sponsor.

Colonial Williamsburg, also, for the eighth year cooperated with the College of William and Mary in offering a six-week summer course on Life in Early Virginia. It combined lectures, discussions, film showings, and historical tours and was attended by teachers and other summer session students.

Lectures, Films, and Publications

Two new lectures were added to the lecture and film program presented nightly at the Information Center. In all, ten lectures and nine special films are offered, in addition to eighteenth-century concerts, plays, and special evening tours of buildings and Craft Shops.

Five new books or pamphlets were published by Colonial Williamsburg during the year.

The Journal of Major George Washington is an account of Washington's journey in 1753 to order the French out of British-claimed Ohio country, then the northwestern portion of the Virginia Colony. Only eight copies still exist of the journal, which was printed originally on the press of William Hunter in Williamsburg. From one of these copies, owned and exhibited by Colonial Williamsburg, a facsimile edition was printed. *American Folk Art*, by Nina Fletcher Little, illustrates and describes 55 representative pieces from the Abby Aldrich Rockefeller Folk Art Collection which made up a traveling exhibition arranged in conjunction with the American Federation of Arts. This book and *The Journal of George Washington* were added to the Colonial Williamsburg publications which are distributed nationally by Holt, Rinehart and Winston, Incorporated.

The Bookbinder in Eighteenth-Century Williamsburg and *The Wigmaker in Eighteenth-Century Williamsburg* were published as part of the Williamsburg Craft Series. *The Tricorn Hat Tour Coloring Book* was prepared by Charles Overly as a coloring book for children.

In addition, Colonial Williamsburg collaborated with other publishers in bringing forth two new books: They were *Stand Fast in Liberty*, written by Arthur Goodfriend for Colonial Williamsburg and published by St. Martin's Press; and *The Antiques Treasury*, by Alice Winchester and the staff of *Antiques* magazine, which contains fifty pages on the furnishings of Colonial Williamsburg's Exhibition Buildings.

Under its Film Distribution Program, Colonial Williamsburg distributed to individuals and groups a total of 1639 film prints and 279 filmstrips, an increase, respectively of 43 per cent and seven per cent over 1958. *Williamsburg: The Story of a Patriot*, the film shown daily at the Information Center on a wide screen, was made available to educational institutions in 16 mm. prints. This outstanding color film, made for Colonial Williamsburg by Paramount Pictures, brings the total number of films and filmstrips produced by Colonial Williamsburg to fifteen. In appraising the 16 mm. version, *Educational Screen and Audio-Visual Guide* concluded: "*Williamsburg: The Story of a Patriot* should produce in all thoughtful Americans a feeling of excitement and a sense of involvement in the making of basic choices—which, as John Fry implies, we must face again and again if we are to remain free."



In the Capitol, His Majesty, King Hussein of Jordan, studies a Bible used in colonial times. With him is Mrs. W. F. Low, of Colonial Williamsburg, who escorted His Majesty through the Exhibition Buildings.

THE INSTITUTE OF EARLY AMERICAN HISTORY AND CULTURE

The Institute of Early American History and Culture, sponsored jointly by the College of William and Mary and Colonial Williamsburg, Incorporated, continued an increased book publication program in 1959, assisted by the Lilly Endowment, Inc. Three books were published in the spring: *The Royal Governors of Georgia, 1754-1775*, by W. W. Abbot; *George Croghan, Wilderness Diplomat*, by Nicholas B. Wainwright; *Seventeenth-Century America: Essays in Colonial History*, edited by James M. Smith. In the fall, the first title in the Institute's documentary series was published, *Prologue to Revolution: Sources and Documents on the Stamp Act Crisis, 1765-1766*, edited by Edmund S. Morgan. Lester J. Cappon, Director of the Institute, edited *The Adams-Jefferson Letters* in two volumes. The *William and Mary Quarterly: A Magazine of Early American History* continued its presentation of articles and book reviews by historians throughout the United States and abroad.

Scholars gathered here in October to attend the Conference on Early American Education, sponsored jointly by the Institute and the Fund for the Advancement of Education. The conference was part of the Institute's program on the Needs and Opportunities for Study.

In cooperation with the graduate program of the College of William and Mary the Institute assisted in an apprenticeship program designed to instruct students in the field of historical administration. Members of the staff continued to teach the Institute's course in Early American History at the College.

President and Mrs. Arturo Frondizi of Argentina visit the Golden Ball, Colonial Williamsburg's silversmith shop, where they received a tray made by Master Silversmith William deMatteo.



ORGANIZATION AND MANAGEMENT

Trustees and Directors

In the fall of 1959, the Board of Trustees of Colonial Williamsburg, Incorporated, was enlarged from thirteen to eighteen members, a significant step to meet the ever-widening challenge created by the diverse opportunities that flow from the historical, research, and educational endeavors of the Restoration.

In announcing the election of new Trustees G. S. Eyssell, Stanley C. Hope, George M. Reynolds, Dudley C. Sharp and H. Chandlee Turner, Jr., all of whom had served formerly as Directors of Williamsburg Restoration, Incorporated, Mr. Winthrop Rockefeller said, "there are many worthwhile programs and projects that now exist, and new programs and projects will present themselves in the future, that will require the careful consideration of the Board. In addition to choosing the best from among these, the problem of long-range programing of capital expenditures also will become more and more important. The increase in the membership of the Board of Trustees will bring additional talents and experiences to bear on the ultimate responsibility of the Trustees to shape the future of Colonial Williamsburg."

For the same reasons, the Executive Committee of the Board was enlarged from seven members to nine, and Mr. Eyssell and Mr. Hope were elected to fill the new vacancies.

At the same time, the number of Directors serving on the governing board of Williamsburg Restoration, Incorporated, was reduced to seven to facilitate more frequent meetings of the Board and to enable a closer supervision over the increasingly complex business interests of that corporation.

Membership on the Executive Committee of the Board of Directors of Williamsburg Restoration, Incorporated, also was realigned and Mr. Robert A. Duncan and Mr. Lewis F. Powell, Jr., became new members of that committee. Mr. Duncan was elected Chairman of the Executive Committee and Mr. Robert P. Wallace was elected to the Finance Committee.

Retirement of Morton G. Thalhimier

Mr. Morton G. Thalhimier, who had served as a Director of Williamsburg Restoration, Incorporated, for more than five years, and as a member of the Executive Committee of that corporation, retired at the November meeting of the Board. The Trustees and Directors, in recognition of his devoted service to the corporations, expressed their gratitude for "innumerable benefits which have come to the two corporations from his loyal and continuing interest in the welfare of both." Mr. Thalhimier continues to



His Majesty, King Baudouin of Belgium, and Winthrop Rockefeller ride in an eighteenth-century carriage down Duke of Gloucester Street.

serve as a member of several committees concerned with special programs of Colonial Williamsburg.

Staff Changes

Charles E. Hackett, formerly Director of Building Construction and Maintenance, was promoted to Assistant Vice-President for Construction and Maintenance reporting to Senior Vice-President A. E. Kendrew. In this position he supervises and coordinates all construction, maintenance and operating functions of the Division of Architecture, Construction and Maintenance, and has general direction of the Department of Landscape Construction and Maintenance, the Department of Mechanical Operations and Maintenance, the Department of Building Maintenance and the Department of Purchasing and Estimating.

In February, Granville Patrick, formerly General Superintendent of Building Maintenance, became Director of Building Maintenance; and Lyman L. Peters, formerly Director of Operating Services, which department was abolished and its functions reassigned, became Director of Purchasing and Estimating.

In December, Virginia H. Sneed, Secretary in the President's Office, was promoted to Administrative Assistant to the President, replacing Jean Leslie Brown, who resigned.

ADMINISTRATIVE ORGANIZATION OF
COLONIAL WILLIAMSBURG

As of December 31, 1959

President	Carlisle H. Humelsine
Administrative Assistant	Virginia H. Sneed
Director, New York Office	Mildred Layne
 Vice-President	 Lucius D. Battle ^o
Vice-President and Secretary	Rudolph Bares, Jr.
Management Assistant	Roger F. H. Leclere
Director and Curator of Collections	John M. Graham, II
Associate Curator	Eleanor L. Duncan
Director of the Development Staff	Thomas G. McCaskey
Theatre Manager	Thomas M. Halligan
Director of Public Relations	Donald J. Gonzales
Assistant Director	Van MacNair
Director of Special Events	J. Randolph Ruffin
Director of Press Bureau	George B. Eager
 Treasurer-Comptroller	 I. L. Jones, Jr.
Administrative Assistant	Elizabeth S. Stubbs
Assistant Comptroller	Robert H. Evans
Chief Accountant	G. Gilmer Grattan
Office Manager	Angie H. Cowles
 Vice-President, Director of Corporate Relations	 Duncan M. Cocke
Director of Personnel Relations	Richard W. Talley
Legal Officer	C. Vernon Spratley, Jr.
 Senior Vice-President, Director of Architecture, Construction and Maintenance	 A. Edwin Kendrew
Management Assistant	Baskerville Bridgforth, Jr.

^o Also directs the activities of the Abby Aldrich Rockefeller Folk Art Collection.

<i>Director of Architecture</i>	Ernest M. Frank
<i>Resident Landscape Architect</i>	Alden Hopkins
<i>Assistant Vice-President for Construction and Maintenance</i>	
<i>Director of Building Maintenance</i>	Charles E. Hackett
<i>Director of Landscape Construction and Maintenance</i>	Granville Patrick
<i>Director of Mechanical Operations and Maintenance</i>	Alden R. Eaton
<i>Director of Purchasing and Estimating</i>	Otis Odell, Jr.
<i>Director of Purchasing and Estimating</i>	Lyman L. Peters
<i>Vice-President, Director of Interpretation</i>	
<i>Program Assistant</i>	Edward P. Alexander
<i>Program Assistant</i>	Thomas B. Schlesinger
<i>Program Assistant</i>	James R. Short
<i>Director of Research</i>	Edward M. Riley
<i>Director of Publications</i>	John J. Walklet, Jr.
<i>Director of Audio-Visual Programs</i>	Arthur L. Smith
<i>Vice-President, Director of Presentation</i>	
<i>Director of Exhibition Buildings</i>	John C. Goodbody
<i>Director of Craft Shops</i>	John W. Harbour
<i>Director of Presentation Services</i>	William D. Geiger
<i>Director of Presentation Services</i>	Peter A. G. Brown
<i>Vice-President, Director of Visitor Accommodations and Merchandising</i>	
<i>Director of Restaurant Operations</i>	John D. Green
<i>Director of Administrative Services</i>	George Fauerbach
<i>Director of Administrative Services</i>	James A. Hewitt
<i>Manager of Williamsburg Inn</i>	Thomas A. Moyles
<i>Manager of Williamsburg Lodge</i>	William P. Batchelder
<i>Manager of The Motor House</i>	Grant M. Washburn
<i>Manager of Hotel Sales</i>	William E. Bippus
<i>Comptroller for Visitor Accommodations</i>	W. Warfield Winn
<i>Director of Merchandising</i>	Harold A. Sparks
<i>Vice-President</i>	Allston Boyer
<i>Director, Institute of Early American History and Culture</i>	Lester J. Cappon

FINANCIAL

The work of the Restoration is carried on by two corporations, Colonial Williamsburg, Incorporated, a non-stock and non-profit corporation, and its wholly-owned subsidiary, Williamsburg Restoration, Incorporated, a business corporation. For convenience, the two corporations are sometimes referred to collectively as "Colonial Williamsburg."

Colonial Williamsburg, Incorporated

During 1959 Colonial Williamsburg, Incorporated, the non-profit corporation which carries out the historical and educational purposes of the Restoration and holds title to properties within the historic area, had operating income of \$1,926,546.26. Operating expenses totaled \$3,002,012.85, leaving an operating deficit of \$1,075,466.59, which was provided for by the interest and dividend income of the Endowment and other Funds of the Corporation.

The interest and dividend income earned by the Endowment and other Funds during 1959 amounted to \$2,144,309.65 and was expended as follows:

Financing the operating deficit of Colonial Williamsburg, Incorporated (mentioned above)	\$1,075,466.59
Acquiring, reconstructing, and restoring historic buildings; improving streets; and conducting architectural and historical research	779,010.24
Purchase of antiques, furnishings, and equipment	232,763.88
Miscellaneous projects	57,068.94
Total	\$2,144,309.65

Williamsburg Restoration, Incorporated

The business corporation, Williamsburg Restoration, Incorporated, holds title to and operates or leases the commercial and other properties outside the historic area. Included among these properties are Williamsburg Inn, Williamsburg Lodge, The Motor House and Cafeteria, Craft House, and various business properties on Duke of Gloucester Street. In addition, this Corporation leases from Colonial Williamsburg, Incorporated, and operates within the historic area certain visitor accommodation facilities; namely, King's Arms Tavern, Chowning's Tavern, and Christiana Campbell's Tavern.

During 1959, the gross income of Williamsburg Restoration, Incorporated, was \$6,880,826.69. Its expenses, including interest and depreciation charges, totaled \$7,170,288.20, resulting in a net operating loss for the year of \$289,461.51.

Taxes

Real estate and business license taxes paid by both corporations to the City of Williamsburg during 1959 amounted to \$152,678.06, the real estate taxes accounting for 42% of the City's total tax receipts from such source. Only certain of the properties owned and used by Colonial Williamsburg, Incorporated, for historical, educational and museum purposes have been exempted from real estate taxes, namely: the Capitol, Palace, Raleigh Tavern, Brush-Everard and Wythe Houses, the Gaol and Magazine, the Courthouse of 1770, the Abby Aldrich Rockefeller Folk Art and the Information Center buildings and the public greens. The non-profit Corporation pays taxes on all other property within the restored area, and on the Goodwin Building which is located outside the restored area.

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

List of Securities

A list of securities in the Endowment and other Funds of Colonial Williamsburg, Incorporated, will be found on page 48.

Audits

The books of account of the two Corporations are audited annually by the independent public accounting firms of Lybrand, Ross Bros. & Montgomery, and Horwath and Horwath. The accountants have reported that in their opinion the records properly reflect the financial transactions of the Corporations.

COLONIAL WILLIAMSBURG, INCORPORATED

ENDOWMENT AND OTHER FUNDS

AS OF DECEMBER 31, 1959

<i>Face Value or Number of Shares</i>		<i>Amortized Total Cost or Book Value</i>
<i>U. S. GOVERNMENT SECURITIES</i>		
\$ 29,000	U. S. Treasury Bills	\$ 28,949.86
450,000	U. S. Treasury Certificates	450,114.26
40,000	U. S. Treasury Notes	40,000.00
25,000	U. S. Savings Bonds—G	25,000.00
1,065,000	U. S. Treasury Bonds	1,056,369.33
<hr/>		
\$ 1,609,000	TOTAL U. S. GOVERNMENT SECURITIES	<hr/> \$ 1,600,433.45

CORPORATE BONDS—INDUSTRIALS

\$ 400,000	Allied Chemical and Dye Corp., Deb.	\$ 404,410.66
300,000	Aluminum Company of America, Deb.	300,000.00
400,000	Aluminium Company of Canada, Ltd., Deb.	408,513.84
325,000	Associates Investment Company, Deb.	326,869.48
300,000	Champion Paper and Fibre Co., Deb.	300,000.00
300,000	Commercial Credit Company, Note	300,000.00
325,000	C. I. T. Financial Corporation, Deb.	326,207.08
300,000	Firestone Tire and Rubber Company, Deb.	296,873.76
300,000	Food Machinery and Chemical Corporation, Deb.	300,000.00
700,000	General Electric Company, Deb.	705,354.72
800,000	General Motors Acceptance Corporation, Deb.	798,537.89
400,000	General Motors Corporation, Deb.	395,120.80
400,000	Inland Steel Company, First Mortgage	401,723.44
27,000	International Harvester Credit Corporation, Deb.	26,895.28
300,000	Interstate Oil Pipe Line Company, Deb.	293,758.20
250,000	National Dairy Products Corporation, Deb.	240,253.60
300,000	National Steel Corporation, First Mortgage	297,058.31
300,000	Sears Roebuck Acceptance Corporation, Deb.	298,072.95
30,000	Sears Roebuck and Company, Deb.	31,392.36
500,000	Superior Oil Company, Deb.	497,946.32
300,000	The Texas Corporation, Deb.	301,712.48
300,000	Westinghouse Electric Corporation, Deb.	300,648.21
300,000	Whirlpool Corporation, Deb.	295,181.03
<hr/>		
\$ 7,857,000	TOTAL CORPORATE BONDS—Industrials	<hr/> \$ 7,846,530.41

CORPORATE BONDS—UTILITIES

\$ 300,000	Alabama Power Company, First Mortgage	\$ 297,462.14
700,000	American Telephone and Telegraph Company, Deb.	716,842.63
300,000	California-Oregon Power Company, First Mortgage	302,319.44
300,000	Columbia Gas System, Inc., Deb.	302,690.25
300,000	Commonwealth Edison Company, First Mortgage	299,779.68
600,000	Consolidated Edison Company of N. Y., First Mortgage	604,923.33
200,000	Consolidated Natural Gas Co., Deb.	202,932.10
76,000	Consumers Power Company, First Mortgage	76,176.49
300,000	Dallas Power and Light Company, First Mortgage	302,283.61

<i>Face Value or Number of Shares</i>		<i>Amortized Total Cost or Book Value</i>
<i>Corporate Bonds—Utilities (continued)</i>		
\$ 300,000	Duke Power Company, First Mortgage	\$ 305,969.24
300,000	Florida Power and Light Company, First Mortgage . . .	303,313.80
300,000	Georgia Power Company, First Mortgage	297,462.14
170,000	Gulf States Utilities Company, First Mortgage	174,412.21
400,000	Illinois Power Company, First Mortgage	403,189.54
300,000	Niagara Mohawk Power Corp., Gen'l. Mortgage	301,766.44
300,000	Northern Illinois Gas Company, First Mortgage	304,518.60
300,000	Ohio Power Company, First Mortgage	298,016.48
300,000	Pacific Gas and Electric Co., First Mortgage	301,375.62
300,000	Pacific Telephone and Telegraph Co., Deb.	306,797.87
300,000	Pennsylvania Electric Company, First Mortgage	308,949.12
100,000	Public Service Electric and Gas Co., First Mortgage . . .	100,926.28
200,000	Southern Bell Telephone Co., Deb.	204,056.69
330,000	Southern California Edison Co., First Mortgage	334,331.00
300,000	Southern California Gas Co., First Mortgage	306,676.86
270,000	Tennessee Gas Transmission Co., First Mortgage	273,314.42
600,000	Union Electric Company, First Mortgage	608,923.08
300,000	United Gas Improvement Company, First Mortgage	306,468.52
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\$ 8,446,000	TOTAL CORPORATE BONDS—Utilities	\$ 8,545,877.58
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\$16,303,000	TOTAL CORPORATE BONDS	\$16,392,407.99
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PREFERRED STOCKS—INDUSTRIALS

<i>Shares</i>		
2,000	Bethlehem Steel Corporation, Cum.	\$ 322,550.00
2,500	Caterpillar Tractor Company, Cum.	256,843.26
2,500	Crown Zellerbach Corporation, Cum.	258,632.50
2,100	General Motors Corporation, Cum.	258,192.19
1,500	International Harvester Corporation, Cum.	248,250.00
1,200	U. S. Rubber Company, Non-Cum.	175,820.82
2,000	U. S. Steel Corporation, Cum.	317,250.00
		<hr/>
	TOTAL PREFERRED STOCKS—Industrials	\$ 1,837,538.77
		<hr/>

PREFERRED STOCKS—UTILITIES

2,400	Appalachian Electric Power Company, Cum.	\$ 259,054.30
2,500	Boston Edison Company, Cum.	252,500.00
2,000	Cincinnati Gas and Electric Company, Cum.	185,674.75
2,000	Consumers Power Company, Cum.	212,468.50
2,000	Delaware Power and Light Company, Cum.	204,000.00
5,000	Illinois Power Company, Cum., Par \$50.00	249,487.50
2,500	Kansas City Power and Light Company, Cum.	257,500.00
2,000	Long Island Lighting Company, Cum. "D"	187,386.50
2,400	Niagara Mohawk Power Corporation, Cum.	249,038.05
9,000	Pacific Gas and Electric Company, Cum., Par \$25.00 . . .	253,872.35
2,500	Public Service Company of Colorado, Cum.	250,987.50
10,000	Public Service Company of Indiana, Cum., Par \$25.00 . . .	254,506.50
2,200	Virginia Electric and Power Company, Cum.	251,352.78
		<hr/>
	TOTAL PREFERRED STOCKS—Utilities	\$ 3,067,828.73
		<hr/>
	TOTAL PREFERRED STOCKS	\$ 4,905,367.50
		<hr/>

Face Value
or Number
of Shares

Amortized
Total Cost or
Book Value

COMMON STOCKS

1,400	Allied Chemical and Dye Corporation	\$ 109,842.73
8,200	Aluminum Company of America	632,309.91
900	American Can Company	47,110.23
3,600	American Cyanamid Company	172,899.33
10,200	American Electric Power Company	451,140.40
15,000	American Smelting and Refining Company	789,632.83
900	Armco Steel Corporation	58,133.73
5,000	Bethlehem Steel Corporation	283,431.26
36,000	The Chase Manhattan Bank	1,065,034.72
10,265	Cleveland Electric Illuminating Company	441,325.94
30,000	Consolidated Natural Gas Company	447,598.18
4,000	Consumers Power Company	224,945.68
350	Deere and Company	19,451.83
5,000	E. I. Du Pont De Nemours and Company	932,316.50
11,200	Eastman Kodak Company	511,813.51
2,525	Georgia-Pacific Corporation	117,431.94
15,250	General Electric Company	941,353.87
2,000	General Telephone and Electronics Corporation	141,708.33
13,900	B. F. Goodrich Company	949,286.90
10,000	Hooker Chemical Corporation	362,201.04
1,000	International Nickel Company of Canada, Ltd.	94,834.37
6,050	International Paper Company	695,280.89
1,900	Kennecott Copper Company	164,210.40
8,000	National Lead Company	837,499.11
10,200	Niagara Mohawk Power Corporation	370,245.44
235	Ohio Oil Company	8,695.00
15,000	Scott Paper Company	956,500.34
84,500	Socony Mobil Oil Company	1,621,394.11
7,000	Southern California Edison Company	405,645.09
2,400	Southern Pacific Company	45,907.56
60,132	Standard Oil Company of California	1,345,332.30
55,180	Standard Oil Company (Indiana)	1,307,042.66
136,884	Standard Oil Company (New Jersey)	2,428,941.44
6,000	Union Carbide Company	614,138.98
7,000	U. S. Gypsum Company	717,181.29
10,000	U. S. Steel Corporation	612,313.25
535	Virginia Electric and Power Company	18,794.74
	TOTAL COMMON STOCKS	<u>\$20,942,925.83</u>
	INTEREST RECEIVABLE, ETC.	\$ 199,937.17
	CASH	<u>284,495.41</u>
	TOTAL FUNDS	<u><u>\$44,325,567.35</u></u>

REPORT OF AUDITORS

COLONIAL WILLIAMSBURG, INCORPORATED:

We report that, in connection with our examination of the financial statements of Colonial Williamsburg, Incorporated, as of December 31, 1959, we confirmed with the custodians the securities and cash shown in the above schedules and found them in agreement with the Corporation's records.

LYBRAND, ROSS BROS. & MONTGOMERY
Certified Public Accountants

N. Y., April 26, 1960

AN ACKNOWLEDGMENT TO MANY
GENEROUS CONTRIBUTORS

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

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

Following is a list of those who made gifts and loans in 1959:

Mr. and Mrs. Webster Achey
Doylestown, Pennsylvania

Mrs. Richard W. Black
Williamsburg, Virginia

Mrs. Earl F. Allen
Newport News, Virginia

Mr. Harvey Bowden
Norfolk, Virginia

Judge Robert T. Armistead
Williamsburg, Virginia

Mr. Raymond B. Brown
Williamsburg, Virginia

Mrs. Charles M. Ballard
Norfolk, Virginia

Mr. Gerry Cannon
Norwalk, Connecticut

Mr. George A. Barker
Findlay, Ohio

Miss Ruth Cannon
New York, New York

Mr. Edward R. Barnsley
Newtown, Pennsylvania

Mr. Robert Carlen
Philadelphia, Pennsylvania

Mr. and Mrs. Lucius D. Battle
Williamsburg, Virginia

Mr. Kenneth Chorley
Hopewell, New Jersey

Miss Wilhelmina Baughman
Williamsburg, Virginia

Mr. James L. Cogar
Williamsburg, Virginia

Dr. and Mrs. Paull Baum
Durham, North Carolina

Colonial National Historical Park
Yorktown, Virginia

Mr. George D. Baylor
Richmond, Virginia

Mr. George Daingerfield
Tappahannock, Virginia

Mr. L. L. Beans
Trenton, New Jersey

Col. Paul H. Downing
Staten Island, New York

Miss Merrill Black
Williamsburg, Virginia

Mr. R. B. Dunwoody
*Runnington, Tadworth
Surrey, England*

- Mr. George Durfey
Leesburg, Virginia
- Mrs. Adele Earnest
Stony Point, New York
- Mr. R. H. Etheredge
London Bridge, Virginia
- Mr. and Mrs. H. A. Flagge
Yorktown, Virginia
- Mrs. Rock deGraw Frederick
Williamsburg, Virginia
- Freedoms Foundation at Valley Forge
Valley Forge, Pennsylvania
- Mrs. Vernon M. Geddy
Williamsburg, Virginia
- Mrs. Robert Gibbs
Manteo, North Carolina
- Mr. and Mrs. Donald J. Gonzales
Williamsburg, Virginia
- Mr. John M. Graham II
Williamsburg, Virginia
- Mr. Martin B. Grossman
New York, New York
- Guildhall Museum
Corporation of London
London, England
- Mrs. L. J. Haley
Toano, Virginia
- Miss Cordelia Hamilton
Stony Point, New York
- Mr. E. R. G. Heneberger
Harrisonburg, Virginia
- The Homeplace Shop
Williamsburg, Virginia
- Mr. O. Housdon
New Market, Virginia
- Estate of Mr. Leon Huhner
New York, New York
- Mr. J. A. Lloyd Hyde
New York, New York
- Mrs. Calvin Johnston
Williamsburg, Virginia
- Dr. Charles H. Kable
Westminster, Maryland
- Mr. Thomas B. Kenedy
New York, New York
- Mrs. Richard B. Kershaw
New Rochelle, New York
- Mr. Edgar R. Lafferty, Jr.
King William Court House, Virginia
- Mrs. Charles C. Laubach
Williamsburg, Virginia
- Mrs. Nina Fletcher Little
Brookline, Massachusetts
- Mr. Charles M. Loomis
Williamsburg, Virginia
- Mr. and Mrs. Theodore A. Love
Williamsburg, Virginia
- Mrs. Paul Leavenworth McCulloch
New York, New York
- Mrs. Marian Mason
North, Virginia
- Mrs. Dean Money maker
St. Louis, Missouri
- Mr. Frank Morse
Mount Vernon, Virginia
- Dr. Arthur J. Mourot
Alexandria, Virginia
- New York State Historical Association
Cooperstown, New York
- Mrs. Thomas H. Nicholson
Norfolk, Virginia
- Mr. and Mrs. Ivor Noel Hume
Williamsburg, Virginia

Dr. Arthur H. Peck
Westminster, Maryland

Mr. Hunter Pendleton, Jr.
Richmond, Virginia

Mrs. F. H. Prince, Jr.
Newport, Rhode Island

Princeton University
Princeton, New Jersey

Mr. and Mrs. Charles A. Read
Salem, Massachusetts

His Grace the Duke of Richmond and
Gordon
Chichester, Sussex, England

Dr. Gale Richmond
Staunton, Virginia

Mrs. Alex Galt Robinson
Harrods Creek, Kentucky

Mr. John D. Rockefeller, Jr.
New York, New York

Mrs. George S. Rogers
Williamsburg, Virginia

Mr. Ralph J. Rogers
Manasquan, New Jersey

Mrs. Raymond Rounds
Horseheads, New York

Mrs. Thomas D. Savage
Williamsburg, Virginia

F. Schumacher & Co., Inc.
New York, New York

Miss Alice Sircom
Williamsburg, Virginia

Sleepy Hollow Restorations, Inc.
Tarrytown, New York

Stockholms Stadsmuseum
Stockholm, Sweden

Stony Point Folk Art Gallery
Stony Point, New York

The Upco Company
Cleveland, Ohio

Mr. Frederick P. Victoria
New York, New York

Mr. and Mrs. Robert P. Wallace
Williamsburg, Virginia

Mr. and Mrs. Robert P. Wallace, Jr.
Williamsburg, Virginia

Mrs. Thomas M. Waller
Bedford Hills, New York

Mr. and Mrs. Jason R. Westerfield
Camden, Maine

Mr. Thomas L. Williams
Williamsburg, Virginia

Mr. R. S. Woodward
Arlington, Virginia

Mrs. Charles D. Young
Philadelphia, Pennsylvania

PHOTOGRAPHIC CREDITS: *pages 4, 6, courtesy of the Embassy of the Polish People's Republic; pages 18, 29, John Crane; page 25, Herbert Matter; page 36, two photographs by Thomas L. Williams; page 41, United Press International; other photographs by Colonial Williamsburg staff photographers.*

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