

AUTHENTICITY AND QUALITY SINCE 1936

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

New Wallpaper Collection: "Historic Reproductions"



Product manager Gail Burger said, "I'm so elated about this collection. The designs are elegant, perfect for *today's* living, and each paper is meticulously hand-screened. 'Brush Medallions,' 'Classical Urn,' and 'Stencil Square' are part of the collection, and they're more beautiful than ever!" Other patterns are new—classic and traditional—and simply outstanding in design.

The new wallpaper collection is the first to include patterns reproduced in the scale, width, and colors of English and French papers of the eighteenth and nineteenth centuries. Based primarily on the antique papers at Colonial Williamsburg, the collection includes sixteen wallpapers and seven borders.

The entire collection has been hand-screened to replicate the look of original woodblock-printed documents. For those interested in going one authentic step further, a mill in England is cutting the woodblocks for three of the designs and will block-print the patterns as a special order through Schumacher.

Vivian Infante, Schumacher's design director for Williamsburg prints and wallpapers, explained, "The authenticity of this collection is what makes it important. We replicated the character of the block print, matched hand-painted mottled grounds, and stayed true to the repeats and widths of papers. We even went to China for a hand-painting of 'Brighton.'"

Analysis of the original papers yielded the document's colors when new. The overall palette—beautiful



"Pillar and Arch" wallpaper adds drama to this room setting by Schumacher. This and other settings will be included in a brochure promoting Williamsburg wallpapers and fabrics. The furniture is richly upholstered in creamy "Pomegranate Damask." The tea table is reproduced for Colonial Williamsburg by Baker Furniture.

shades of green, rich pink reds to rust reds, sky blue, golds—is derived from authentic period colors.

Designs vary from "Scalloped Lace," a soft, textural design with a 9-inch overall lace pattern, to "Pillar and Arch," a dramatic architectural paper with a 42½-inch repeat.

The collection includes "Fox Grape,"

a trellis pattern, and "Festoon," a wonderful trompe l'oeil of a festoon and side drapes. Thomas Jefferson ordered both papers to decorate Monticello, his Virginia home. Conservators there are eager to use both papers in the home which is open to the public.

Gail Burger said, "This exciting
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Baker Presents Furniture Additions at Market

Following the overwhelming success of its initial introduction, Baker Furniture presents new additions to their line of *Williamsburg*® furniture.



The Coates chair was made in Philadelphia about 1740. Fine details—an angular balloon seat with recessed shell, voluted and acanthus-carved knees, and a double S-scrolled crest rail (one shown in detail)—reveal true artistry. Baker has reproduced the side chair and developed a companion armchair.

Two of the reproductions, the Byrd china table and the Coates chair, are meticulously copied from antiques that are exhibited in the Masterworks Gallery of the DeWitt Wallace Decorative Arts Gallery.

The Byrd china table, a circa 1770 mahogany table made in Williamsburg, Virginia, is distinguished by its overall pierced fretwork and the fact that each leg and gallery side is cut from a single piece of wood. The skirt's central element is a bird, thought to be a reference to the Byrd family's coat of arms.

A tour de force of the rococo style, the antique Byrd china table is traveling in the exhibit "American Rococo, 1750-1775: Elegance in Ornament." The exhibit is sponsored jointly by the Metropolitan Museum of Art and the Los Angeles County Museum of Art. Baker's reproduction copies every detail of the original.

The Coates chair is made of walnut. Referred to as an "Indian chair" in the eighteenth century, the form was actually derived from Indian and Chinese

prototypes. Philadelphia examples, like the original, are recognized as the most artistically successful of those produced in the American colonies.

To accompany the Coates chair, Baker is introducing a late baroque gateleg dining table. The mahogany reproduction features a delicate shell and pendant carving on each knee of its cabriole legs and is versatile for today's living. When open, the table provides comfortable places for as many as eight people; with both leaves down, the table becomes a narrow 24 inches—perfectly suited for smaller spaces.

Stop by the Baker showroom and see these exciting new pieces.

What's Hot/New

■ **White Bronze Swirl Base Candlestick, Oval Box, and Colonial Williamsburg Cipher Trivet (Virginia Metalcrafters):** These three items are included in the Colonial Williamsburg mail order catalog this spring. Sales for the trivet have doubled projections. Mail order manager Tammy Kersey said the items make "perfect gifts because they are handsome and affordable." The durable metal is lacquered to resist tarnishing.

■ **Crystal Stem- and Barware (Foreign Advisory):** Don't miss ordering our new crystal barware (old-fashioned, highballs, cordials, water glasses) and stemware in our teardrop and baluster designs. Made in Czechoslovakia, the quality remains high yet the price is more reasonable. Look for other crystal products to be introduced in the future.

■ **Floral Appliqué Lap Blanket (Goodwin Weavers):** Tom Lanier, advertising manager for Goodwin Weavers, says this lap blanket has been "a real show-stopper at trade shows" since its introduction in January. Part of the *Williamsburg* informal line, the fringed cotton throw is triple-woven and reversible. Since it's washable, we suggest it be used for summer picnics and as a tablecloth for informal winter gatherings at home. The coordinating pillow is an added treat at fireside.



It is the decorator's artistic achievement that distinguishes the eighteenth-century "Duke of Gloucester" platter. The fanciful asymmetrical central cluster, scrolls, and flourishes that form cartouches, gilt feathering, and the overall naturalistic theme express the essence of the rococo style. The soft-paste porcelain dish is exhibited at the DeWitt Wallace Decorative Arts Gallery in Williamsburg, Virginia.

"Duke of Gloucester" A Grand Introduction Three Years in the Making

After three years in development, the "Duke of Gloucester" platter and dinnerware make a grand entrance this spring.

The source for the design is an impressive platter in the Colonial Williamsburg collection. Mottahedeh & Co. is making the reproduction platter and a set of four dinner plates, dessert plates, and teacups and saucers. Four different designs repeat on each set.

The chamfered rectangular antique is brightly enameled with a naturalistic depiction of a fruit cluster, attendant insects, and an elegant, gilt feathered border. A turquoise green rim borders

the rich design of gold, russet, fuchsia, greens, blues, and grape.

The platter was part of a dinner service commissioned for William Henry, Duke of Gloucester, about 1770. Beyond this historical significance, the object is distinguished by its remarkable artistic merit.

Rob Hunter, ceramics curator for Colonial Williamsburg, said, "The platter's sophisticated enameling ranks among the highest attainments in the art of soft-porcelain decoration in the eighteenth century."

Matching the antique's colors proved to be the most challenging and time-consuming part of the development process. In the reproduction of ce-

ramics, matching two or three colors is difficult. The "Duke of Gloucester" pattern has *nineteen colors plus gold*, and the turquoise green rim proved to be the most elusive. Group product manager Kris Fischer, who developed the products, said, "This was an extremely ambitious project, but persistence paid off. Mottahedeh has masterfully replicated a true ceramic treasure in the Foundation's decorative arts collection." Like the antique, the undersides of the platter, plates, and saucers are decorated with sprigs of fruit and flowers. The gilt feathered border is 22kt gold. For educational purposes, all of the pieces are backstamped with a brief historical reference.

Look in the upcoming June/July issue of *Bride's* magazine for a colorful full-page ad celebrating our new "Duke of Gloucester" platter and dinnerware. Mottahedeh's invitation to "Dine with the Duke of Gloucester" will be positioned on the inside back cover. *Bride's* circulation is about 324,000.

Friedman Expands Line Through the Looking Glass

Friedman Brothers is introducing a new *Williamsburg* mirror that is distinctively different. In the eighteenth century, the mirror would have been referred to as a "chimney glass" because the long horizontal mirror was designed to rest directly on a mantel shelf across the chimney's breadth.

An unusual design for today's market, the mirror is an ideal accent piece. Homeowners can utilize the reproduction like their eighteenth-century predecessors used the original—to augment lighting and create the illusion of depth and dimension in a room.

Reproduced from a 1730-1780 English example in the Colonial *Williamsburg* collection, the mirror is slightly over five feet wide and will have three panes of glass. The three-pane form reflects the technology of silvered glassmaking of that time.

The top and bottom of the mirror are straight, but the sides are shaped with curves and scrolls. Like the original, the reproduction is made of walnut veneer and features a decorative gilt inner frame worked in an egg-and-dart design against a stippled ground. It is available with or without the two brass candle arms that are on either side of the antique.

New also this spring, Friedman is offering two *Williamsburg* mirrors—the "Prince of Wales" and the "Rococo Shell"—in a gold metal leaf finish. The reproductions were previously available in a gold leaf finish only. The new

"A Renaissance" of Williamsburg Fabrics

We are proud to announce an exciting collection of toiles, florals, and stripes. Schumacher is introducing eight fabric designs—four are cornerstones of the *Williamsburg* fabric line and three are entirely new. Reproduced to the scale of the antique textiles, the collection is classic and very salable.

Vivian Infante, Schumacher's design director for *Williamsburg* prints and wallpapers, said, "We've recaptured the exquisite details of the antique textiles and injected fresh new colors." From a soft rose quartz or robin's-egg blue to dramatic shades of rose, forest, and violet, to vibrant lemon, the color palette is varied and interesting. Docu-

ment colorways are included, and some of the fabrics coordinate.

The collection includes:

- "Pleasures of the Farm"—A traditional toile favorite initially introduced in the late 1940s
- "Lilly Ikat Stripe"—New! Based on a nineteenth-century French textile with a very contemporary feel
- "Orientale Toile"—New! An elegant Chinese pattern printed on 100 percent linen

Schumacher is so pleased with the collection that they are submitting two of the fabrics, "Lilly Ikat Stripe" and "Toile Orientale," for an industry award. We'll cross our fingers.



The antique chimney glass is displayed in Wetherburn's Tavern located in the Historic Area. About 175,000 people tour the exhibition building in a year.

option offers a savings to customers and should increase sales of these two designs.

For more than eighty-five years, Friedman Brothers has been recognized as a leader in creating the world's most extensive line of hand-crafted mirrors. With its tradition of quality and craftsmanship, the Florida company became a licensed manufacturer for Colonial *Williamsburg* in 1938.

First Baker/ Williamsburg Print Ad

The first Baker/*Williamsburg* Furniture ad appears in a two-page spread in the March issue of *HG*. Located inside the front cover, the ad will be seen by some 589,000 persons. Kudos to Baker for promoting our new association—"Preserving the Splendor of the Past for the Future"—with such panache.



Visitors will enter the Abby Aldrich Rockefeller Folk Art Center through the original two-story federal-style building shown at left. The new 19,000-square foot addition is on the right. A welcoming entrance features a reflecting pool and a bricked arbor.

Expanded AARFAC Reopens May 1

The expanded Abby Aldrich Rockefeller Folk Art Center reopens to the public May 1, 1992. The Colonial Williamsburg museum has been closed for renovation since 1989.

Designed by architect Kevin Roche, the \$8 million project includes a new building totaling 19,000 square feet. This triples the exhibition space for the Center's 3,000 folk art objects.

The "inability to speak in eloquent or sophisticated terms . . . does not imply naïveté on the part of folk artists; rather it underscores the depth of their humanity."

Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center (Boston: Little Brown, 1989).

The Center's collection includes 424 pieces of folk art acquired by Abby Aldrich Rockefeller, who began collecting in the 1920s. At that time, few people acknowledged folk art as anything other than quaint or curious. Mrs. Rockefeller believed, however, that the genre provided a fresh insight into America's past.

Built in memory of Abby Aldrich Rockefeller by her husband, John D. Rockefeller, Jr., the Folk Art Center opened March 15, 1957. The purpose of

the museum was to foster an appreciation for the aesthetic quality and educational value of American folk art. Today, the Folk Art Center is the nation's leading center for the research, preservation, and exhibition of American folk art.

Made in America during the eighteenth, nineteenth, and twentieth centuries, objects in the collection include portraits, landscapes, fraktur drawings, still-life paintings, shop signs, weather vanes, pottery, metalwares, quilts and coverlets, carvings, furniture, and toys.

Perhaps more than any other art form, folk art reflects the everyday life and activities of America's common man. With the desire for self-expression, untrained but intuitive folk artists created visually simplistic but aesthetically pleasing designs. Their recorded impressions reflect the cultural attitudes of their time and provide insight into our past.

The Abby Aldrich Rockefeller Folk Art Center is located adjacent to the Historic Area. Prior to the Center's closing, annual visitation averaged almost 150,000, and thousands more enjoy the museum's loaned exhibits, its publications, and reproductions. The Center's long-awaited reopening promises even larger attendance figures.

The Folk Art Center will be home to one of America's most endearing images—Baby in Red Chair. Dated about 1810-1830, the oil on canvas was painted possibly in Pennsylvania. The artist is unidentified.

Exhibition Received Rave Reviews

While the Abby Aldrich Rockefeller Folk Art Center was being expanded and renovated, more than 180 important objects from the collection circulated to museums across the country.

Newspapers touted the "Treasures of American Folk Art" exhibition as "a visual delight," "a pre-eminent collection" that "makes you smile" and "enchants the eye." The tour began at the Whitney Museum of American Art in New York City in early 1989, and a March review in the New York Times best described the collection's appeal:

"Many of the paintings—the baby asleep in the red chair and Edward Hicks's 'Peaceable Kingdom'—are old friends by now." . . . The "artists and artisans, most of them anonymous, defined the American Paradise Lost . . . where every child had a flower or a toy in hand and where Abundance, in the form of a bowl or a compote overflowing with fruit, was a popular theme. Nothing but wood smoke, the viewer imagines, ever smudged the pellucid air over these small farms, and the roads seem to stretch to infinity. No wonder Americans cherish this art."



Continued from first page
collection has already received rave reviews. We know it will be commercially successful as well as fill a need in the restoration market."

Infante added, "It was interesting to discover how important wallpapers and borders were in the eighteenth century. Used frequently in this country up until the early nineteenth century, today wallpaper is making a comeback." Perfect timing.

Schumacher is introducing the wallpaper collection this April at High Point.

Award-Winning Williamsburg Inn Receives Honors

For the fifteenth consecutive year, the Inn has received the Mobil Travel Guide's Five-Star Award and is one of only eight hotels in the country to achieve such long-running status.

The Inn's new Golden Horseshoe Green Course, which opened last Octo-

ber, is among *Golf* magazine's ten best new resort courses of 1991. The original Gold Course and the Williamsburg Inn have received noteworthy awards from *Golf*, *Golf Digest*, and *Southern Links* magazines.

Hans Schadler, executive chef and food and beverage director at the Williamsburg Inn, has received the American Culinary Federation's Chef Professionalism Award for the southeast region. The annual award recognizes outstanding contributions to the culinary profession. Schadler has been executive chef at the Inn since 1982.

Comments/Suggestions

Comments and suggestions for making this newsletter more effective are welcome. Write: Pam Simpson, Colonial Williamsburg Foundation, P. O. Box 1776, Williamsburg, VA 23187-1776.

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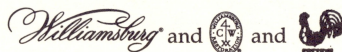
If your sales representatives would benefit from receiving this quarterly newsletter, please contact Sally Barnes at (804) 220-7530.

Income derived from the sale of products supports the research and educational programs of the Colonial Williamsburg Foundation.

Williamsburg SHOP NEWS

The January issue of *Mid-Atlantic Country* covered **Dilworthtown Country Store** in West Chester, Pennsylvania. The colorful article, "This Old Store," reveals the history behind the 1758 landmark building and owner Audrey Julian's flair for mixing merchandise. Julian is shown next to a corner brimming with *Williamsburg* products—tavern dinnerware, food, cookbooks, pottery, blankets, linens, and more. The magazine's circulation is approximately 119,000.

What do New York, Chicago, Washington, Philadelphia, and Memphis have in common? Look to these cities this spring for "grand" openings and previews of *Williamsburg* reproductions in select retail stores. More information will be provided in the next newsletter.



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