

1967

"...Williamsburg tells it like it was"

1967



"...Williamsburg tells it like it was"

Colonial Williamsburg

As the capital of Virginia from 1699 to 1780, Williamsburg was a proving ground for both ideas and leaders. These ideas became the foundations of the system of self-government that Williamsburg developed during its 81 influential years. They were strongly expressed in such documents as Patrick Henry's resolutions protesting the Stamp Act, the May 15, 1776, Resolution for Independence, Thomas Jefferson's "Summary View of the Rights of British America," George Mason's Virginia Declaration of Rights, and the pioneering Virginia constitution.

The ideas were not entirely new, but their practical application called for leadership of extraordinary quality. A remarkable body of men grew to political maturity in Williamsburg in this era and met its challenges: George Washington, George Wythe, Peyton Randolph, Edmund Pendleton, Patrick Henry, George Mason, Thomas Jefferson, and a score of other Virginians. The capital provided the setting and the stimulus for their training as leaders.

In 1926 Mr. John D. Rockefeller, Jr., became interested in the preservation and restoration of eighteenth-century Williamsburg, and thereafter devoted his personal attention and resources to the fulfillment of this goal.

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."

*“...Williamsburg tells it like it was”**

THE PRESIDENT'S REPORT, 1967

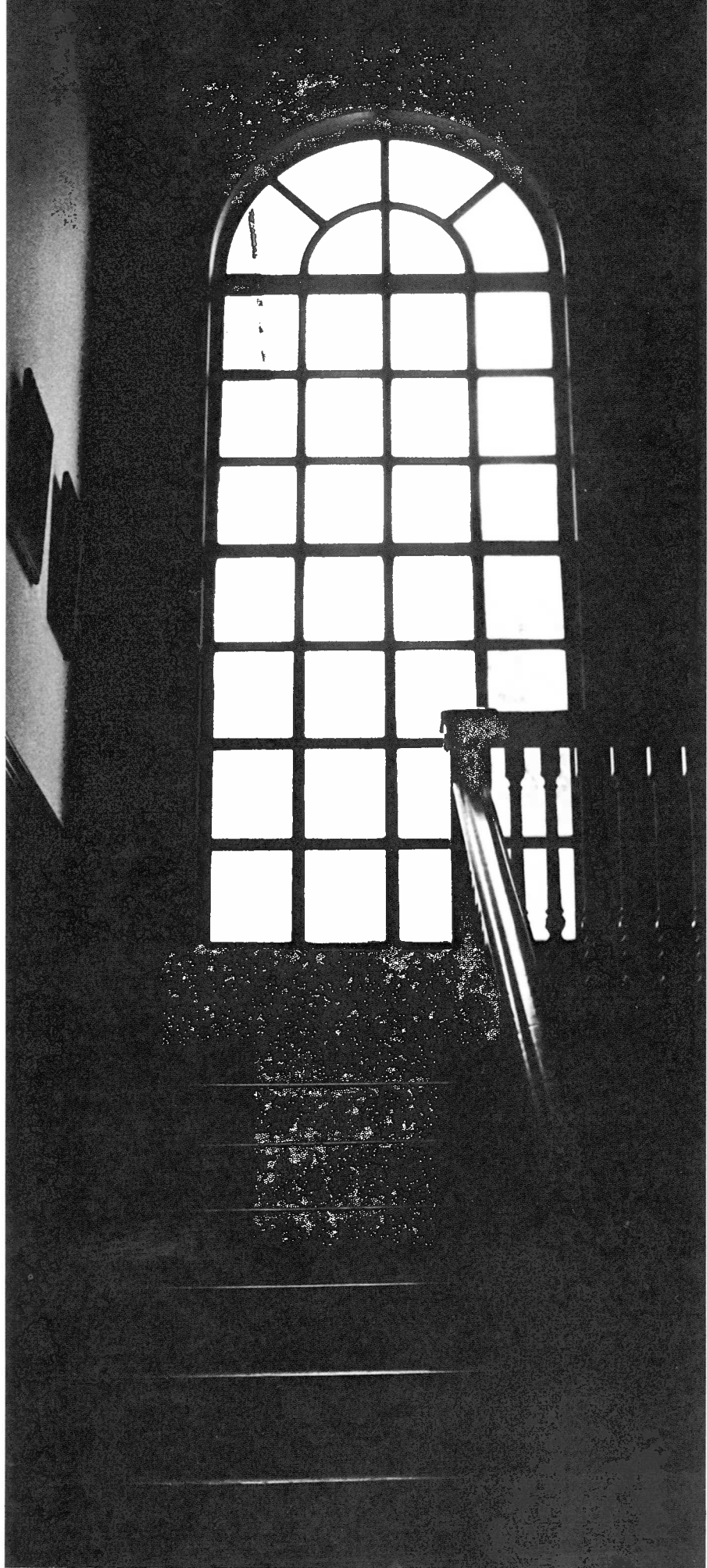
AN ACCOUNT of how three eighteenth-century buildings,
once owned by a lawyer, a silversmith, and a tavern keeper,
have been furnished and are now interpreted.

COLONIAL WILLIAMSBURG

Williamsburg, Virginia

* *Time*, July 5, 1968

*The great window in the hall,
Peyton Randolph House.*



"I give to . . ."

IN OCTOBER, 1780, Betty Harrison Randolph, the widow of the first president of the Continental Congress, made her will, providing for the disposal of the heirlooms of two distinguished American families:

I give to Edmund Randolph, Esq: Nephew of my dear departed Husband . . . 2 Silver Waiters . . .

I give to my niece Elizabeth Harrison . . . who lives with me . . . my dressing Table and Glass that stands in my Chamber . . .

I give to my niece Lucy Burwell the set of Chelsea Tea China, as a token she is not forgot.

Mrs. Randolph almost certainly signed the will in her handsome house facing Market Square, just one year before Cornwallis surrendered at Yorktown.

Today's visitor finds the house remarkably well preserved, a white frame dwelling of ample proportions, its paneled interiors the finest surviving examples in town. Guests enter a doorway where Peyton Randolph was once cheered by local militiamen as he prepared to leave for Philadelphia to preside over the first Congress; where French officers came to headquarters in the closing days of the Revolution; and where an aging Lafayette once addressed the people of Williamsburg on his farewell tour of America.

Inside the massive walnut door, the twentieth-century guest sees reflec-

tions of the Randolphs and their era that are almost beyond counting. Each room is a setting in which the lives of the Randolph family and leading men of their time are interpreted.

Here are five pieces of the Randolph silver, among them the "Silver Waiters" of Betty Randolph's will, now returned to the house after generations of descent in her family. There are other reminders of the former life of this house, and it is our hope that our visitors gain the illusion that the will is only now being prepared.

In 1783 Mrs. Randolph's will went into the record books of York County where, seven years earlier, her husband's estate had been filed. Between them these two documents mirrored their daily life, in some ways more eloquently than diaries or intimate letters. Together, they made possible the completion of this setting: an original house, furnished in the style of two hundred years ago, when its contents were listed with such care.

Betty Randolph had come to the house as a bride from Berkeley, the James River plantation home of the Harrisons, bringing household treasures with her.* In a long marriage, during which her husband served as attorney general, burgess, and speaker of the House of Burgesses in Virginia and then president of the Continental Congress, Mrs. Randolph's elegantly furnished house became a social and political center, familiar to the leading men of colonial and revolutionary Virginia.

Here, in 1751, the newly appointed governor, Robert Dinwiddie, paid his first social call; here, in 1781, Count Rochambeau made his headquarters as the Allied leaders planned the battle of Yorktown. The history of these thirty years, so crucial in the development of the United States, is the heart of the story told at the Peyton Randolph House. But it is by no means the whole story. Our past is not an unbroken sequence of historic moments; our view of the lives of the Randolphs is composed of brief, vivid glimpses. We see them most clearly in the prosaic details of their everyday existence.

Mrs. Randolph's chamber contains an eighteenth-century dressing glass on a dressing table covered with sheer white lawn of the same period; the cover is embroidered in fine crewel work. There is a Chelsea tea service of the Red Anchor period on a walnut tea table made in Boston about 1750. A contemporary portrait of a niece, Mrs. Benjamin Harrison of Brandon, looks down from a wall.

* Mrs. Randolph's brother, Benjamin Harrison, was a signer of the Declaration of Independence and a governor of Virginia. A later Benjamin Harrison became President of the United States. Berkeley still stands on the bank of the James.



The Randolph silver, now returned to the family home.

A Chelsea tea service of the Red Anchor period, probably much like the one listed in Mrs. Randolph's will.



In a first floor hallway a huge, ornate, covered silver cup stands in a glass case, an item from a much earlier will—left by Sir John Randolph to his son as “my great silver cup.” This cup, which was once severely plain, was decorated with a rococo design in the mid-nineteenth century, and descended through the Randolph family until recent times. It is one of the most important items now returned to the house.

It was Peyton Randolph's inventory of 1776, with its hundreds of items, that guided the assembly of today's furnishings; one could almost make his way through the house today, with a copy of this document in hand: “1 marble table . . . 1 pr. Back Gammon tables . . . 4 Looking Glasses . . . A Library of Books.”



In Mrs. Randolph's chamber an eighteenth-century dressing glass on a table covered with a period skirt of lawn embroidered with fine crewel work.

The range was predictably great in the home of a wealthy lawyer-statesman whose friends were the leading men of Virginia: from law books and antique silver to "100 pounds of dust coal," chariots and horses, cooking pots and chamber pots, feather beds and curtains, china and wine glasses, and rum.

The presence of Betty Randolph seems especially close in the small dining room. The "4 Silver Candlesticks called the new ones which were given me by my grandmother Harrison" are represented on the sideboard table by English candlesticks of 1723-1724. The "Silver Chafing Dishes" are seen in two fine English examples, one of 1709, and another of 1725, by the well-known smith, Paul de Lamerie. Also in the room is another Lamerie piece, a silver "cann" once owned by John Randolph of Roanoke.

In the parlor a massive case of leather-bound books is a reminder of Peyton Randolph's career as attorney general of Virginia—but it is also a minor skein in American history that led us on a long trail of research and detective work.

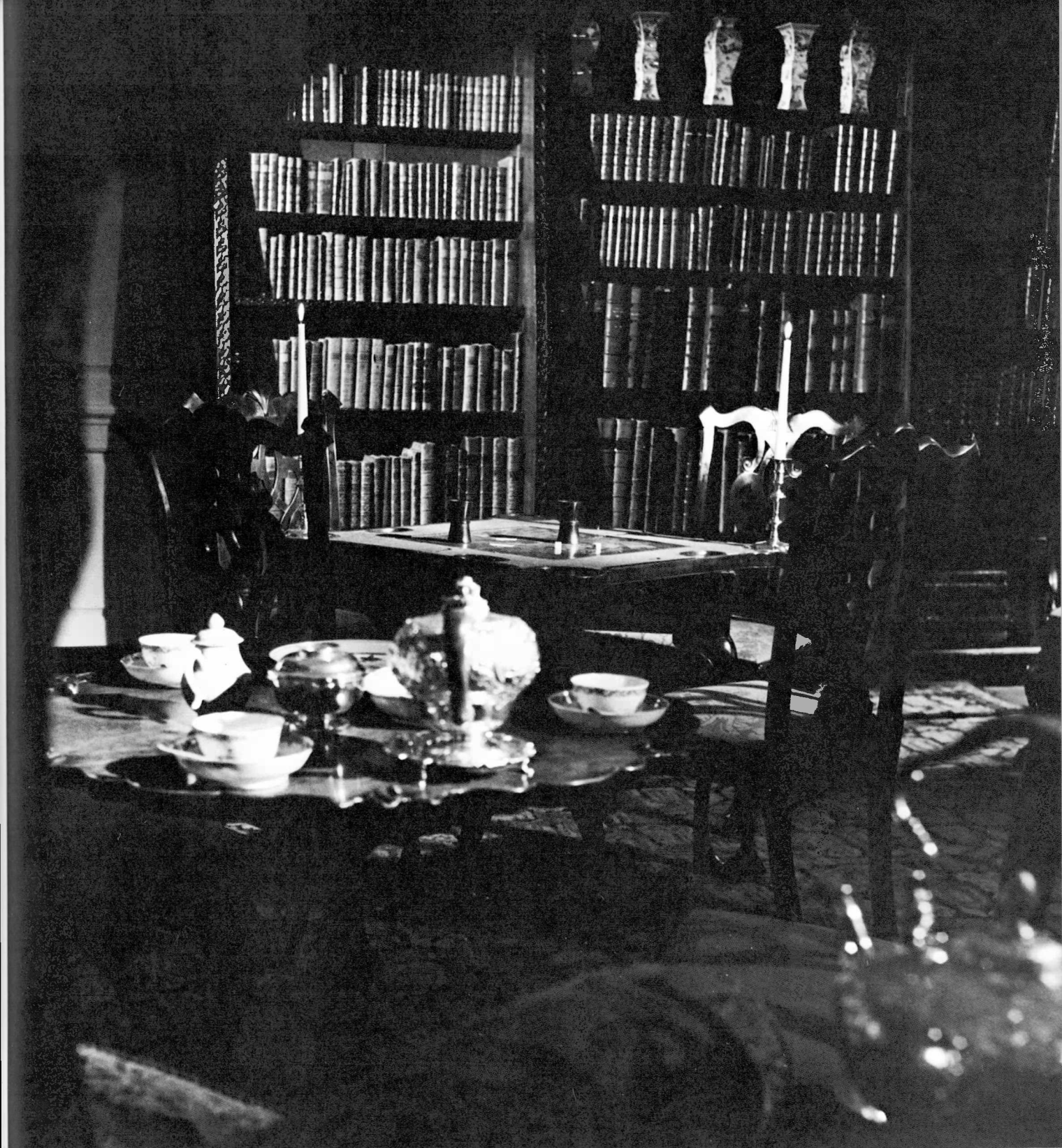
Randolph's library of books and manuscripts passed to Thomas Jefferson: "I purchased his library in a lump," said Jefferson. Jefferson sold his own books to the Library of Congress, as the nucleus of a new collection after the British burned Washington in 1814; today those volumes occupy a place of honor in the Rare Book Room of the Library of Congress, and among them are many which were once a part of Peyton Randolph's collection.

Forty-four of these Jefferson books have been identified as Peyton Randolph's from bookplates, signatures, and marginal notes. We have made an intensive effort to duplicate these volumes, in a search that took a staff historian to bookstores in an old section of London, the Inns of Court, where both Sir John and Peyton Randolph studied law.

Of the forty-four known titles of the Randolph library, we have to date collected twenty-eight in the proper editions, and placed them in the parlor. We have added other works that would have been in the home of such a family, basing selections on libraries of Virginia plantation houses, and on volumes sold at the Williamsburg Printing Office.

Today these books look very much as Jefferson once described the original collection: "Nearly the whole are well bound, *abundance of them elegantly*, and of the choicest editions existing."

Thus it was not alone the wills and inventories of the Randolphs that sent our historians and our curator on their quests for material to furnish this important house. There were also scores of other documents in our "stockpile" of research. Behind the interpretation of this house, and others, stands a



Library in Peyton Randolph House

unique assemblage of documentary evidence—architectural reports, archaeological reports, a house history. Between them they tell all that is known of this fine old place and its occupants.

I have often wished that the public could see this backstage research program of ours, a major effort, a kind of closed-circuit publications program largely for our own use. It involves scholarly studies on each aspect of our buildings, some of them thick monographs of almost five hundred pages. They present all evidence turned up in our long search, in rich detail: wills, inventories, letters, diaries, invoices, newspaper ads, account books of doctors, merchants, dentists, and builders, tax records, insurance policies, deeds, genealogical records, early maps, and observations of eighteenth-century travelers.

But history is buttressed, and never hidden. The hostesses who have completed studies in our small “college” of colonial Virginia history and customs talk not only of Mrs. Randolph’s silver or the stunning original paneling of the house. They may also mention, for example, Thomas Jefferson’s important pamphlet of 1774, “A Summary View of the Rights of British America,” a precursor to the Declaration of Independence. It was read “to a large company” here—probably in the parlor—reprinted in the *Virginia Gazette*, and circulated through the colonies.*

In this way the house story unfolds in highlights and sidelights. Room by room there are important items: bed hangings with a copperplate design, scenes from the comic opera *The Padlock*, based on a Cervantes novel; the opera played in London in 1768, and three seasons later in Williamsburg, in the theatre on Capitol Square . . . a rare 1751 map of Virginia by Peter Jefferson, father of Thomas, and Joshua Fry, once a William and Mary professor . . . a portrait of Anne Byrd, a daughter of William Byrd II, by Charles Bridges . . . and a portrait of Peyton’s cousin, William Randolph of Chitower

* As an example of our method, the two documents on which our interpretation of this incident rests are these: Jefferson in his *Autobiography*:

Before I left home to attend the Convention, I prepared what I thought might be given in instruction to the Delegates who should be appointed to attend the General Congress proposed. . . . I set out on my journey, but was taken sick on the road, and unable to proceed. I therefore sent on by express two copies, one under cover to Patrick Henry, the other to Peyton Randolph, who I knew would be in the chair of the Convention.

And the memoir of Peyton Randolph’s nephew Edmund Randolph, who was present when Jefferson’s proposals were presented:

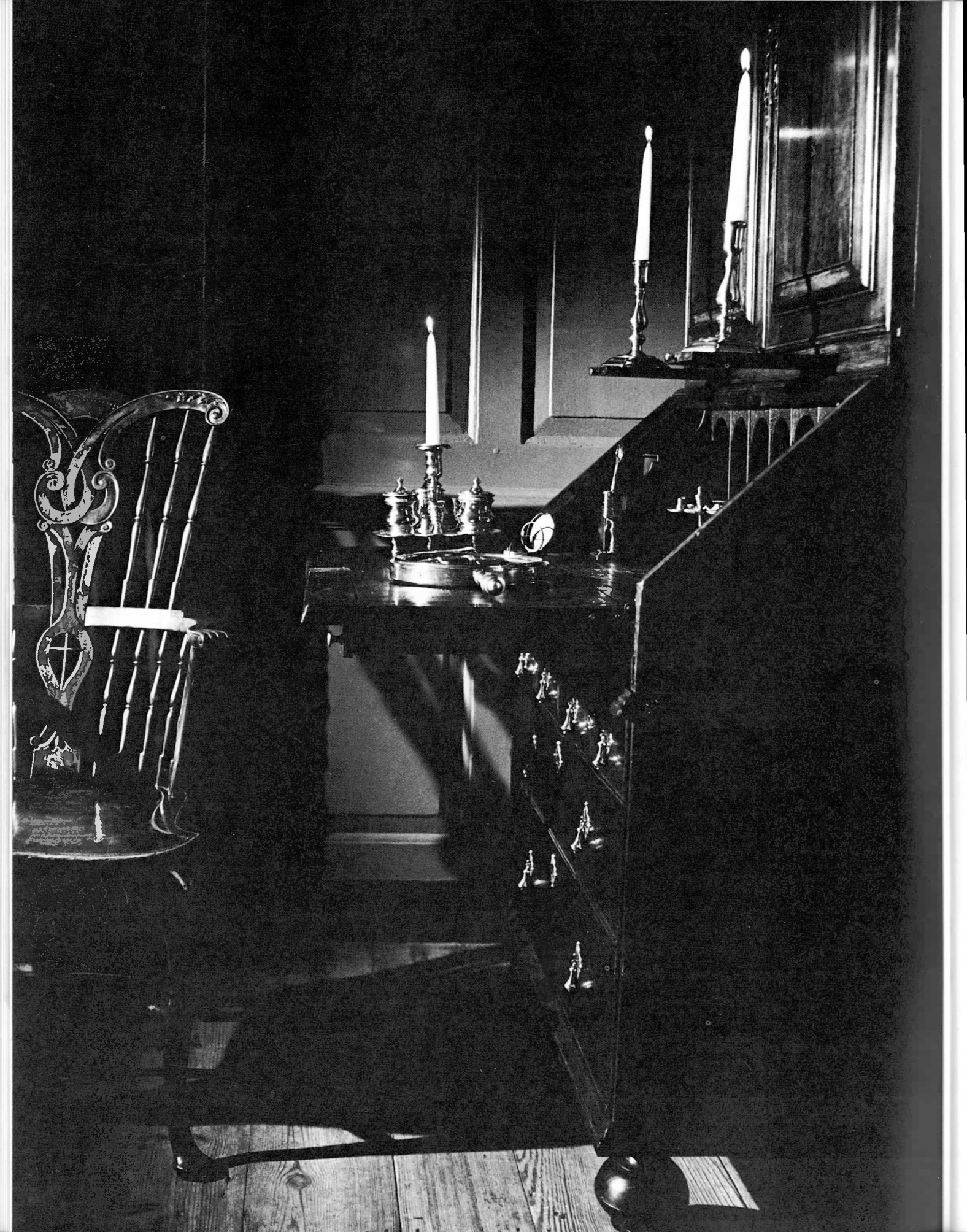
I distinctly recollect the applause bestowed on the most of them, when they were read to a large company at the house of Peyton Randolph, to whom they were addressed. . . .



Peyton Randolph's bookplate, by which many volumes were traced through Jefferson's collection to the Library of Congress.

A Virginia five-pound note signed by Peyton Randolph and Robert Carter Nicholas.





. . . two exceptionally rare Chippendale arm chairs, one of them a gift from Mrs. Nathan H. Bundy of Virginia Beach, Virginia . . . a fine flocked wall-paper of about 1700-1710 . . . and an American desk, bought for a song by our curator near London, under the impression that it was of English make. This is one of three known examples of its type, another being in the Raleigh Tavern.

If the visitor emerges from the Peyton Randolph House with a feeling that he has been exposed to a vital period in American history, glimpsed the private life of a celebrated family, and toured nine gallery rooms of eighteenth-century British and American furnishings that would do justice to a major museum, then we have succeeded. And the success, of course, is not only that of the accomplished hostess, or the curator's department, or the director of interpretation and his staff. In one way or another, most of the staff of Colonial Williamsburg worked toward this end.

*A rare and beautiful eighteenth-century desk
in the Peyton Randolph House.*



Kitchen implements, Wetherburn's Tavern.

“... at Wetherburn’s, where we all dined.”

A NEW VIRGINIA GOVERNOR came to Williamsburg in November, 1751—Robert Dinwiddie, a veteran colonial administrator who was to help shape the American future.

As the Dinwiddie carriage neared the city, a party of dignitaries rode out to meet it on the sandy road to Yorktown, and cannon on Market Square fired salutes of welcome.

John Blair of His Majesty’s Council noted in his diary that he and other councilors “. . . went out to meet the Governor, and . . . attended him to his house. At the entrance of the town he was complimented by the Mayor and aldermen, who . . . invited him and the council to a dinner they had prepared at Wetherburn’s, where we all dined.”

No one could know, during the ceremonial welcome at Henry Wetherburn’s, how important this newcomer was to be: he would soon prepare for war by sending young George Washington into the Ohio country to warn French officers that they were trespassing on British soil; he would send General Edward Braddock to his death in an ambush on the Monongahela; he would observe anxiously a rebellion against the established church; and in a dispute over a fee on land deeds he would provoke Virginians to a prophetic protest: “. . . they cannot be deprived of the least part of their property, but by their own consent.”

The tavern of Henry Wetherburn was a natural setting for the Dinwiddie banquet and the toasting of a new regime in Virginia. Many of the colony's balls were staged in the tavern, and the Ohio Company held its meetings there. Wetherburn was a well-known host who had spent 20 years as an inn-keeper, and among other claims to fame, was the creator of a punch so robust that Thomas Jefferson's father once prescribed a bowl of it to seal a land trade.

When Dinwiddie came, Henry Wetherburn was a bridegroom for the second time. He had first married Mary Bowcock, the well-to-do widow of another tavern keeper, and had buried her on a stormy day in July of 1751, to the accompaniment of town gossip. John Blair recorded in his diary: "[July] 3. Very rainy while at Mrs. Wetherburn's funer! He has found her hoard they say."

Just one week after he "found her hoard," Wetherburn married Mrs. Ann Marot Shields, who was both the daughter and widow of tavern keepers, and

*Henry Wetherburn's Great Room,
restored, in its bare state.*



who brought him a dowry of furnishings to add to the splendor of his house. In the same year, perhaps with the savings of the late Mrs. Wetherburn, Henry built an addition to his tavern, which included the imposing Great Room. There also now appeared the accumulated household goods of three prosperous Williamsburg hostleries, in addition to Henry's own possessions. The finest of these furnishings were very likely still there nine years later, when Henry died and a room-by-room inventory of his estate was made. Even taken at random, the entries are impressive:

1 Doz. Mahogany chairs . . . 1 Guilt Sconce glass . . . 1 Eight Day Clock . . . 1 pr. Pistols . . . 6 Leather Bottom Chairs . . . 9 Chamber pots . . . 1 Set White Flowered China . . . 107 Pewter Dishes, 2 Basons and 30 Dishes . . . 32 Candle Moulds . . . Silver . . . 2 Punch Ladles . . . Punch Strainer . . . 2 Stands . . . 2 Salvors . . . 1 Saucepan 1 Tea Kettle . . . 2 Tea Pots . . . 1 Milk Pot . . . 4 Candlesticks . . . 1 Butter Boat . . . 1 Quart Can . . . 4 Salts . . . 1 Coffee Pot . . . 1 Pottle.

The Great Room furnished, based on the detailed inventory of the tavern keeper's belongings.





The kitchen fireplace, Wetherburn's Tavern.

There were also sixty-nine pieces of table silver and numerous other items, ranging from bedding to stable equipment.

Such choice items provided a setting in which men like Dinwiddie, Washington, and Jefferson found themselves at home. Wetherburn's Tavern was praised by travelers of the day as one of the most elegant in the region. The inventory of Wetherburn's goods made in 1760, detailed as it is, was only a partial guide in today's re-creation of the tavern setting of Dinwiddie's day, by means of articles assembled more than two centuries later. In this case there were invaluable supplements—the inventories of the innkeepers whose effects had passed to “Marrying” Henry Wetherburn: Henry Bowcock, Jean Marot, and James Shields. Together they offer a chain of evidence that the tavern had been richly furnished.

Once more we began our work on an historic site with tangible assets—a substantial original building, its past impressively documented by historians and architects; we were not only able to date each section of the building—we found builder's records of such alterations as new plastering and the replacement of an old chimney. Archaeologists probed under the surface of the site for months, and recovered more than 192,000 items, to corroborate the inventories and give us a matchless picture of daily life in the tavern. There were frequent indications that Williamsburg tavern keepers used fine china. For example, there was a plate of about 1760, decorated with a green glaze which was created by Josiah Wedgwood. We know of few other examples in American collections. There were almost numberless fragments of the wine, jelly, and other glasses left by Wetherburn—and also fragments of a handsome red and white china export service decorated with a Chinese motif, which we were able to duplicate from our collections.

Since this was the first original tavern building we had been able to restore and furnish, the completeness of the documentation was of special importance. By the time architects were removing cracked plaster to expose original timbers, to the accompaniment of movie cameras, we had virtually completed the final picture of the Wetherburn Tavern we hoped to present.* Our people approached their tasks confidently, armed with such revealing details as Henry Wetherburn's recorded space for twenty-eight guests in his upper bedrooms, his nineteen listed beds, and their bedding. Even the size of his staff—twelve servants—revealed the scope of the tavern's business in its heyday.

* We photographed every step of the process of restoration of the tavern, and will produce a color film telling the story in its entirety, from acquisition of the property to its furnishing and opening to the public.



“... Dinwiddie, Washington, and Jefferson found themselves at home.”

*A corner of a tavern bedroom,
typical of those in which
Henry Wetherburn could sleep
38 guests in 19 beds.*



In the rare cases in which we were forced to make replacements, as in the case of one of the chimneys, we had reliable guides, for the local builder and repairman, Humphrey Harwood, left his account book with an itemized list of similar repairs he made just after the close of the Revolution:

32 bushels of lime . . . 668 bricks . . . Taking down Chimney . . . 18
bushels of lime . . . 4 days labor . . . rebuilding chimney . . . 7 days
labor . . . plastering . . .
whitewashing 3 rooms . . . laying a harth . . .

When the work of repair and restoration was complete, and the curator's staff had filled the empty rooms with furnishings such as those indicated by the inventories, all members of the research team felt that the tavern was very much as it had been in Williamsburg's golden era, when Wetherburn's was often one of the most crowded, and most important places in town. But as in every case, the tavern was in its raw state, merely waiting to be interpreted. Even with all of these thousands of items, representing many years of

expert and patient searching, we had only begun. Our aim was, as it has been from the start, to make these rooms so eloquent of the presence of Henry Wetherburn and his guests that our hostesses could undertake their demanding daily tasks of bringing the place to life. This final step of the process was in many respects the most difficult of all, and one of the most important.

If our visitors passed through these rooms with the impression that they had visited one of the leading museums of its type, we should have failed. Our ideal is that the anecdotal history of this tavern have the compelling reality of the background furnishings themselves. The small moments of Virginia history we hope to bring to life are varied and apparently disconnected—but in sum they represent eighteenth-century life in this city and breathe the spirit we have tried so hard to recapture. They include:

—The evening of 1751 when Governor Dinwiddie was toasted in welcome, recognized as an historic arrival by the diarist John Blair, and recorded with terse candor.

—Meetings of important groups and committees:

By the Committee of the Ohio Company THE several Members of the said Company, in *Virginia* and *Maryland*, are desired to meet at *Mr. Wetherburn's*, in the City of Williamsburg, on Thursday the 7th Day of *May* next. [1752]

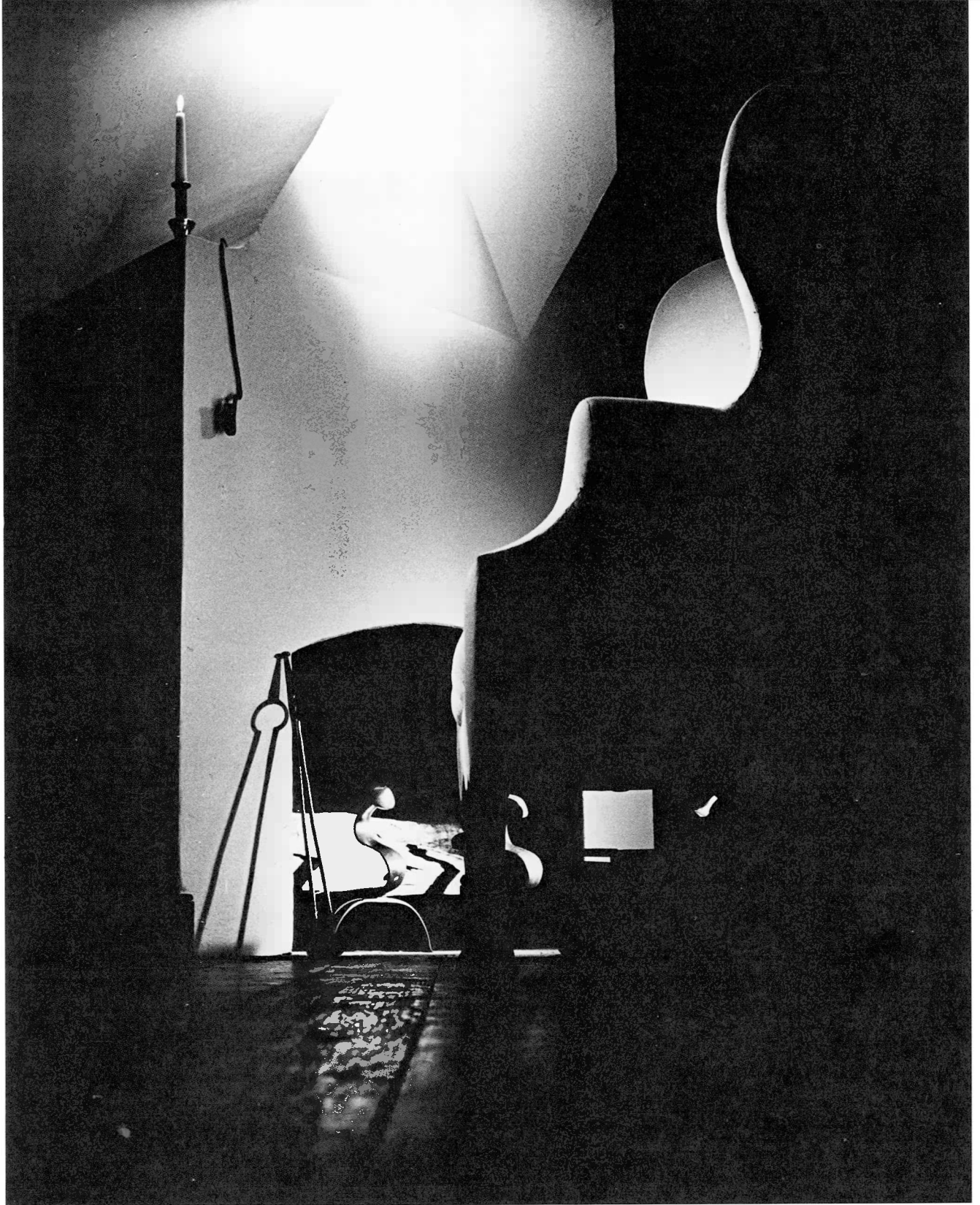
George Mason,
James Scott,
John Mercer.

—Thomas Jefferson's letter of 1763, when Wetherburn was dead, and James Southall had succeeded him. Jefferson wrote his friend John Page, anxious to hear of the city's social life he had known so well: ". . . How have you done since I saw you? How did Nancy look at you when you danced with her at Southall's?"

—The visits of Washington, more than thirty of them listed in his diaries—mostly to dine: ". . . dined at the Attorney's and went to Southall's in the Evening to draw Colo. Moore's Lottery."

—There is the adventure of the 14-year-old nephew of a later owner, Henry Nicholson, who led a band of Williamsburg boys in rifling the Powder Magazine, setting off a furor culminating in the departure of Lord Dunmore, the last royal governor.

—The pathetic letter of Jefferson's former landlady, Ann Craig, who later



“... eloquent of the presence of Henry Wetherburn and his guests.”



*Reflected in "1 Pier glass"—"1 old Card table . . .
1 pr. Backgammon tables."*

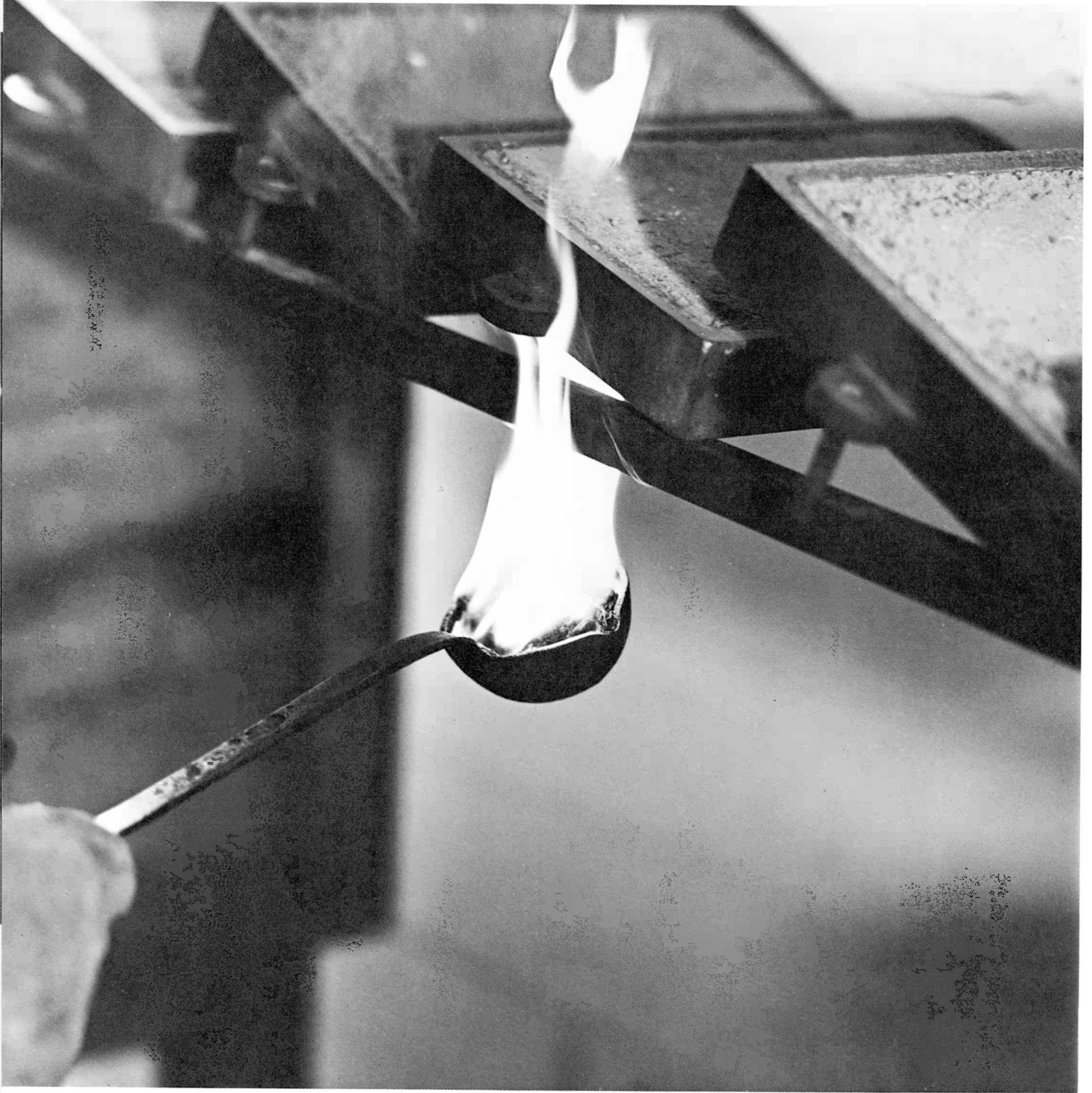
operated Wetherburn's Tavern. In her old age Mrs. Craig implored President Jefferson's help: ". . . when you studied law in Williamsburg, you did me the honor to lodge in my house: I was then in easy Circumstances, but . . . this is far from being the case now . . . I . . . request the favor of a small annual contribution. . . ."

—The much earlier days of William Byrd, who often visited his friend Richard Bland on the Wetherburn site—and mentioned it in his secret diaries some fifty times.

—There will also be the melancholy story of Wetherburn's death, when he left his widow with debts so extensive that she received but £166.

—And, perhaps most characteristic of all, the story of "Henry Wetherburn's biggest Bowl of Arrack punch" which Peter Jefferson's land deed raised to the status of legal tender—best told in terms of the large and handsome eighteenth-century delft bowl now seen in the Great Room. To collectors this is known as the "cat bowl." Curator John Graham made many visits to an antique shop in the Liverpool slum section known as Bootle, climbing steep stairs above a fish-and-chips house, chiefly to see this bowl, the second largest known example of Liverpool delft. The precious bowl, perched on a high shelf, served as a bed for a cherished English cat. The proprietor said firmly that the bowl was not for sale. As the animal grew, our curator's fears and determination kept pace, until on one visit he faced the owner boldly:

"One of these days that big cat will jump up and break the bowl, and you'll have no bowl and the cat will have no bed. You should sell it to me for Williamsburg." After a long interlude, the sale was made, the cat dispossessed, and the delft bowl came to Williamsburg—quite likely just such a bowl as once contained the famed punch of Henry Wetherburn.



The sand molds flame once more at the foundry of James Geddy.

“ . . . a parcel of Founders patterns . . . ”

IN AUGUST, 1744, when George II was king of England and William Gooch was governor of Virginia, an obscure gunsmith, James Geddy, died in his house on the corner of Palace Green. He had come to Virginia from Scotland, probably less than ten years earlier.

His will was a model of brevity:

. . . As for my Temporal Estate after all my just debts are paid I will as followeth Item I give to my Sons & Daughters David, James, William & John Geddy Elizabeth, Anne and Mary Geddy each of them five shillings. I do constitute & appoint Anne Geddy my beloved wife Sole Exrix and heiress of all my real & personal Estate to be disposed by her as she thinks most proper. . . .

A few weeks later his widow urged the House of Burgesses to pay for some of her husband's last public services:

. . . her late Husband, James Geddy, by Order of the Governor, cleaned Seven Hundred Arms in the Magazine; for which the Treasurer does not think fit to pay her without the Directions of this House. . . .

Otherwise, Geddy left few recorded traces of his life in Williamsburg—the deed by which he bought his lot on Duke of Gloucester Street, and news-



Silver buckles, cast by hand in the eighteenth-century manner by today's craftsmen.

Heated to 2000 degrees, molten brass is poured by a skilled smith.



paper advertisements mentioning runaway servants, the theft of a steel cross-bow from his shop, or his search for the owner of a gun left for repair. He did leave hints of his craftsmanship:

. . . The said James Geddy has a great Choice of Guns and Fowling-Pieces, of several Sorts and Sizes, true bored, which he will warrant to be good; and will sell them as cheap as they are usually sold in England.

He added later:

He also makes several Sorts of wrought Brasswork, and casts small Bells.

This Scottish craftsman was a pioneer of an American tradition which would make the nation unique in generations to come, a private entrepreneur who lived as merchant, artisan, manufacturer, and small-scale industrialist. The inventory of his estate told much of this story:

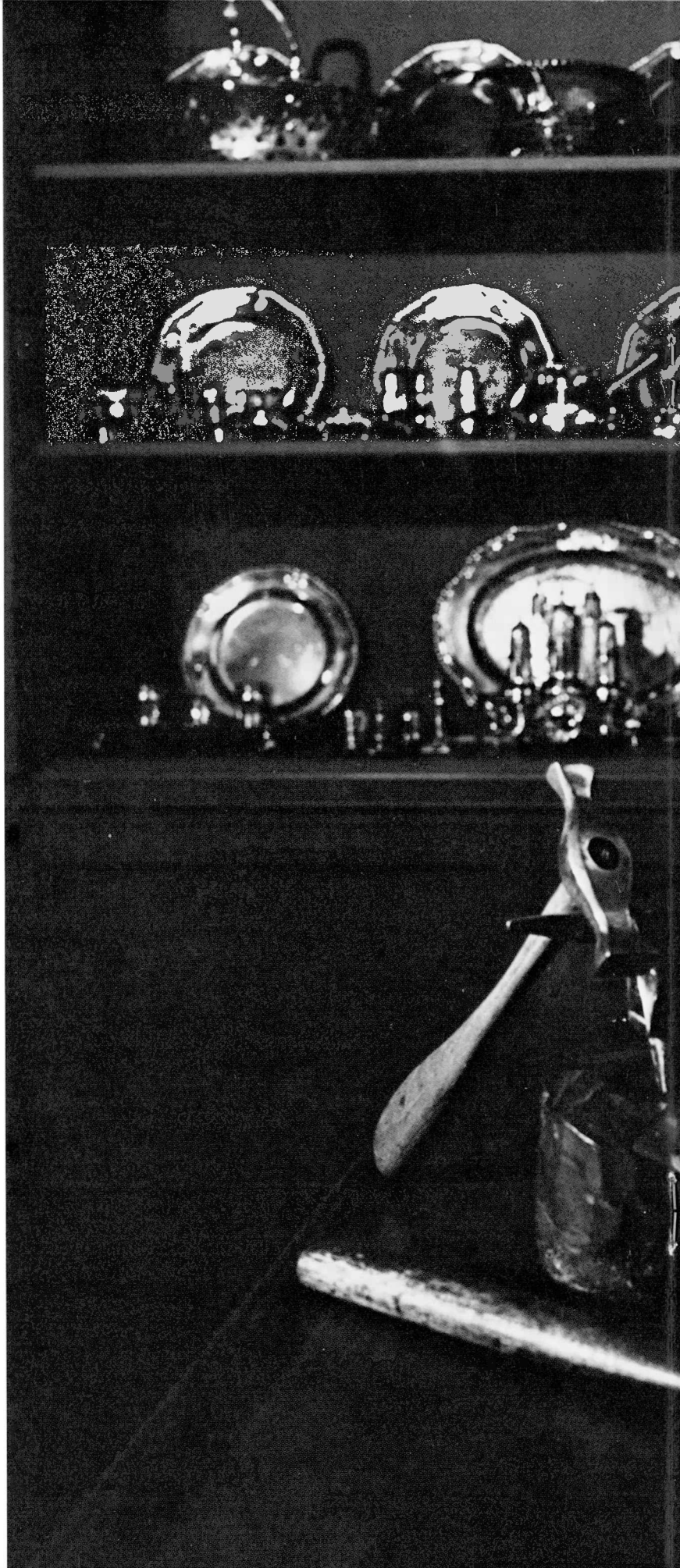
. . . a parcel of Founders patterns* . . . one Sand Bench . . . 7 pr. Flasks . . . 2 pr. Smiths Bellows . . . One Founders Laith . . . One Turners Laith . . . a parcel rough brass work . . . 99 pounds pewter . . . 4 pr Spoon Moulds . . . 200 pounds Sheet Lead.

The patterns and lathes made it clear that Geddy was casting and finishing metal, brass among others. The flasks indicated that he made molds, which he completed on his sand bench, by a method then universal. These were important guides.

Almost 225 years after Geddy's death, when our archaeologists probed for the remains of the old metal-working enterprise, they found unmistakable evidence of his brass foundry—one of the earliest in the colonies. Prior to these discoveries we had underestimated the size and importance of the Geddy enterprise. Newspaper advertisements by the sons of James laid claim to a varied and thriving trade in fine metals and jewelry, but in the absence of other evidence, we had dismissed these as examples of the copywriter's art. When we located the foundations of the forge and found rough brass work, spoiled castings, and other signs of James Geddy's busy shop, we could interpret the estate inventory with more confidence. We began at once to plan for the reactivation of the Geddy brass foundry on its original site.

* A founders pattern is an original model of wood or metal from which all subsequent castings are produced in a mold made of sand.

The silver shelves in the James Geddy House today, a collection of eighteenth-century English pieces such as would have been imported for sale—and several pieces signed by James Geddy, Jr.





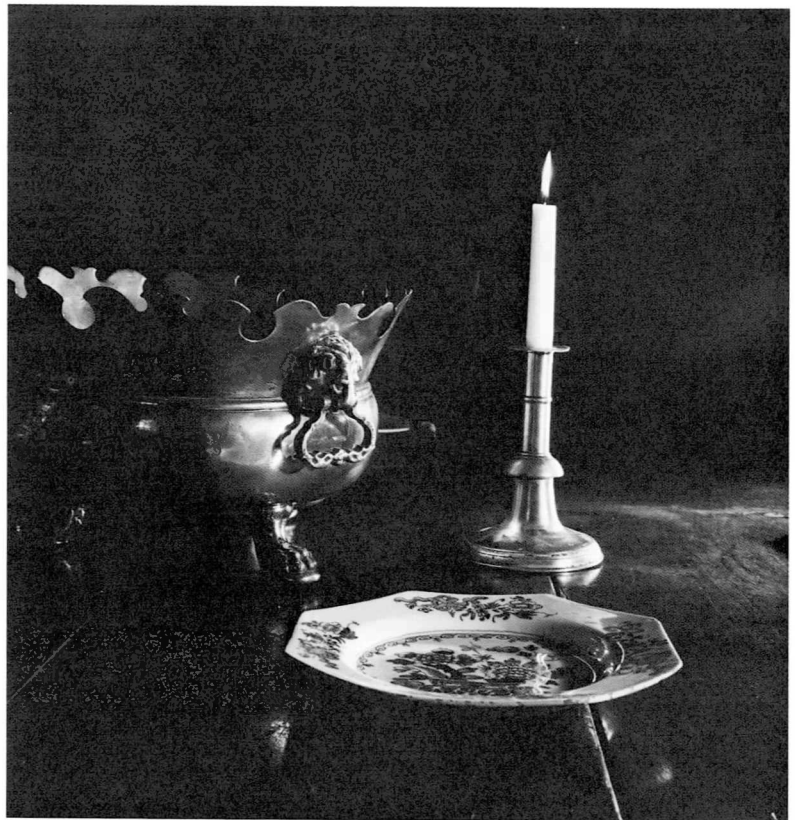


We found one of the last American craftsmen still casting silver by hand from sand molds in the traditional manner, Mr. Frederick Bauer, of New York, a veteran who was retiring after a lifetime of work in his foundry. Mr. Bauer not only sold Colonial Williamsburg his tools and equipment; he came here to retire, and to teach one of our craftsmen the secrets of his trade. Today his pupil turns out handsome silver and brasswork from the old sand molds as Mr. Bauer taught him—just as James Geddy and his sons did in the first half of the eighteenth century. Today's visitors may see him pouring his castings with an alloy heated to more than 2000 degrees, or see an assistant pour pewter spoons in molds, all in one of the last exhibitions of these rapidly disappearing hand crafts.

The Geddy House itself was built about 1750 by the sons of James, and exists today very much in its original state.* Within are a few further links to the days of James Geddy. His inventory listed extensive furnishings,

* Foundations are original, though extensively repaired. Structural framework is eighty-five percent original. Ninety percent of the window glass and fifty percent of exterior woodwork is original. Interior doors, floors, stairs (except for treads), much woodwork, and some hardware are original. Four original closets survive.

“1 old Cain Couch,” of Geddy’s inventory, is represented by this eighteenth-century example, in a room furnished to reflect the tastes of a prosperous artisan.



“1 pewter Montirth” bowl as seen in the Geddy House today.

among them “1 old Cain Couch” and “1 pewter Montirth”; these are represented today by an English walnut caned day bed of about 1690, and a pewter monteith bowl of the early eighteenth century.

There are also many reminders of the occupancy of his sons, particularly James Geddy, Jr., who was 13 at the time of his father’s death. In 1760 the younger James became owner of the property and began practicing as a silversmith and goldsmith. He became prosperous and well-known, apparently the most successful of about fifteen Williamsburg artisans who worked in precious metals.

Today the furnishings of the Geddy House contain several beautiful examples of the work of James Geddy, Jr., including a brandy warmer, and four teaspoons bearing the maker’s mark, “I·G”—three of them excavated at the Geddy site and the other at the Governor’s Palace.

While visitors inspect these pieces and other representative eighteenth-century English silver items, of the sort Geddy would have imported, they hear the hammering of silver from an adjoining room, where craftsmen are at work on pieces modeled after originals. Within a brief space the visitor passes through the Geddy House and forge, we hope as fascinated as we

*A young silversmith, one of our
"third generation," hammers a large bowl.*



have been by the story of the Geddy family in Williamsburg, which flowered in the career of the talented James Geddy, Jr.

It was in the assembly of the life story of James the younger that we were able to present a new facet of the Williamsburg experience.

Now, for the first time, we were able to interpret the life and trade of a craftsman at a single site—in this case in his original home, against a background of silver pieces of his own making, and of tools and equipment recovered from underground. Now we could illuminate not merely the techniques of the craftsman's trade, we could also describe his life, his place in society, and the role he played in the important events of eighteenth-century America.

The Geddys were leading members of the small but increasingly important Virginia middle class, permanent residents of the capital whose population fluctuated through political seasons. In 1767 James Geddy, Jr., was elected to Williamsburg's Common Council (a harnessmaker and a master carpenter were also members). With other local craftsmen he signed the non-importation agreements of 1770, protesting British policy through boycott. He explained his pro-American sympathies in *Virginia Gazette* advertisements, and specialized in "country work," gold and silver work made in his own shop.

As revolution came in 1775 Geddy was chosen one of twenty-one members of a "committee to represent the city" in furthering the patriot cause. His cohorts included some well-known Virginians, George Wythe and Robert Carter Nicholas among them.

Research also gave us views of James Geddy, Jr., as a human being:

He once had tax troubles, when he failed to list his riding chair in 1763, was presented by a grand jury, and forced to pay the tax. He was a member of a grand jury himself. He served as appraiser for local estates, and as an executor of an estate once won a substantial settlement from the local tavern keeper, Josiah Chowning. Geddy frequently went to court to collect bad debts, with indifferent success.

His daughter Nancy, a belle of the day, also gained public notice. An admirer wrote a poem for the *Virginia Gazette*:

When Nancy on the spinet plays
I fondly on the virgin gaze,
And wish that she were mine;
Her air, her voice, her lovely face,
Unite with such excessive grace
The nymph appears divine!

Geddy conducted his business with a lively sense of public relations. He repaired almost anything (including a pair of fans for George Washington in 1766), and extended money-back guarantees, as he did once to Colonel William Preston for a pair of earrings: "the bobbs to be taken back & the money returned if the Lady dont like."

Geddy often advertised that: "He still continues to clean and repair WATCHES, and repairs his own work that fails in a reasonable time, without any expense to the purchaser."

He frequently announced price reductions and special sales for "ready money," and in one striking advertisement revealed himself as a shrewd businessman, a sly propagandist competing with "down-town" merchants near the Capitol, and a practicing humorist. This single ad also gives us an insight as to what it was like in the Geddy shop of 1772:

Just IMPORTED, and to be SOLD by the Subscriber, near the Church in Williamsburg, A NEAT Assortment of PLATE, WATCHES, and JEWELLERY, consisting of Silver Cans; pierced, oval, and round Salts; Tureen, Punch Ladles; Table and Tea Spoons; Spring Tongs; chased Cream Buckets; plain Silver

Watches, of various Prices; Paste and plain Combs, Sprigs and Pins; Crystal, Paste, and other Earrings; Corals and Bells, Paste Shoe, Knee, and Stock Buckles; Brooches; Thimbles, fashionable Silver and Pinchbeck Buckles; Mocho Sleeve Buttons in Gold, set round with Marcasite; Crystal Ditto in Gold and Silver; Triangle, and other Seals, in Gold, Silver, and Pinchbeck; plain and ornamented Locketts; Diamond, and other Rings; Loops, studded, and Chain Spurs; Ladies and Gentlemens Steel and Pinchbeck Watch Chains; Steel, and common keys; chased Etwee Cases, and Instru-



A pewter spoon emerges from the mold.

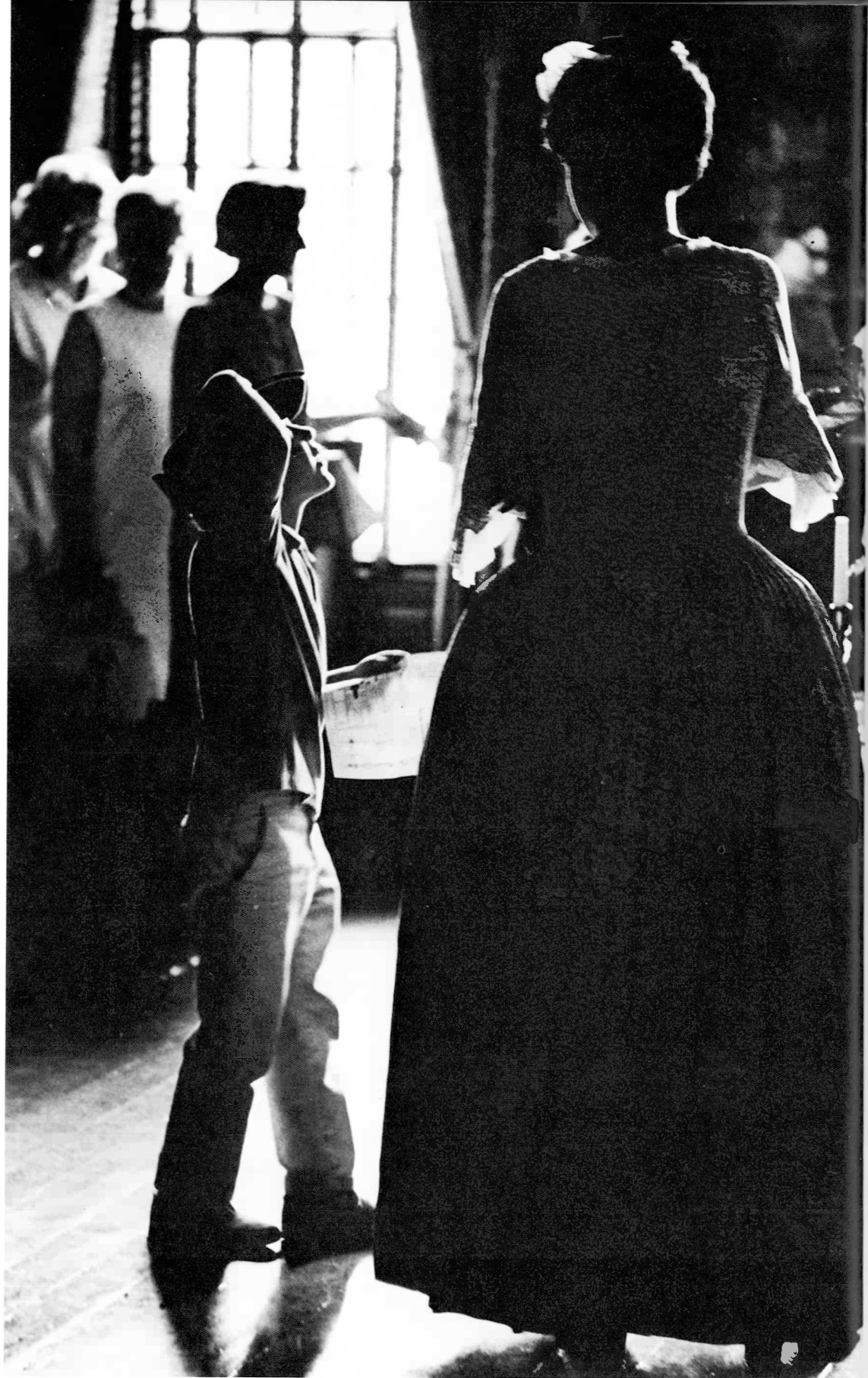
ments; Pearl, Bugle, Marcasite, Wax, and *Venecian* Necklaces; with a neat Assortment of TOOLS and MATERIALS in the different Branches of his Business, &c. &c. &c.

JAMES GEDDY

N. B. The Reasonableness of the above Goods, he hopes, will remove the Objection of his Shop's being too high up Town, as he proposes to sell any Article exceeding twenty Shillings Sterling at the low Advance of sixty two and a Half per Cent. and the Walk may be thought rather an Amusement than a Fatigue.

With such aids, we have followed the career of James Geddy, Jr., into the years of the Revolution, when he was advertising "I WILL give 7s. 6d. an ounce for OLD SILVER," and would assay "ANY KIND of Ore that may be found within this or the neighbouring States." In 1777 Geddy offered his property for sale and then moved to Petersburg.

... The moment of communication.



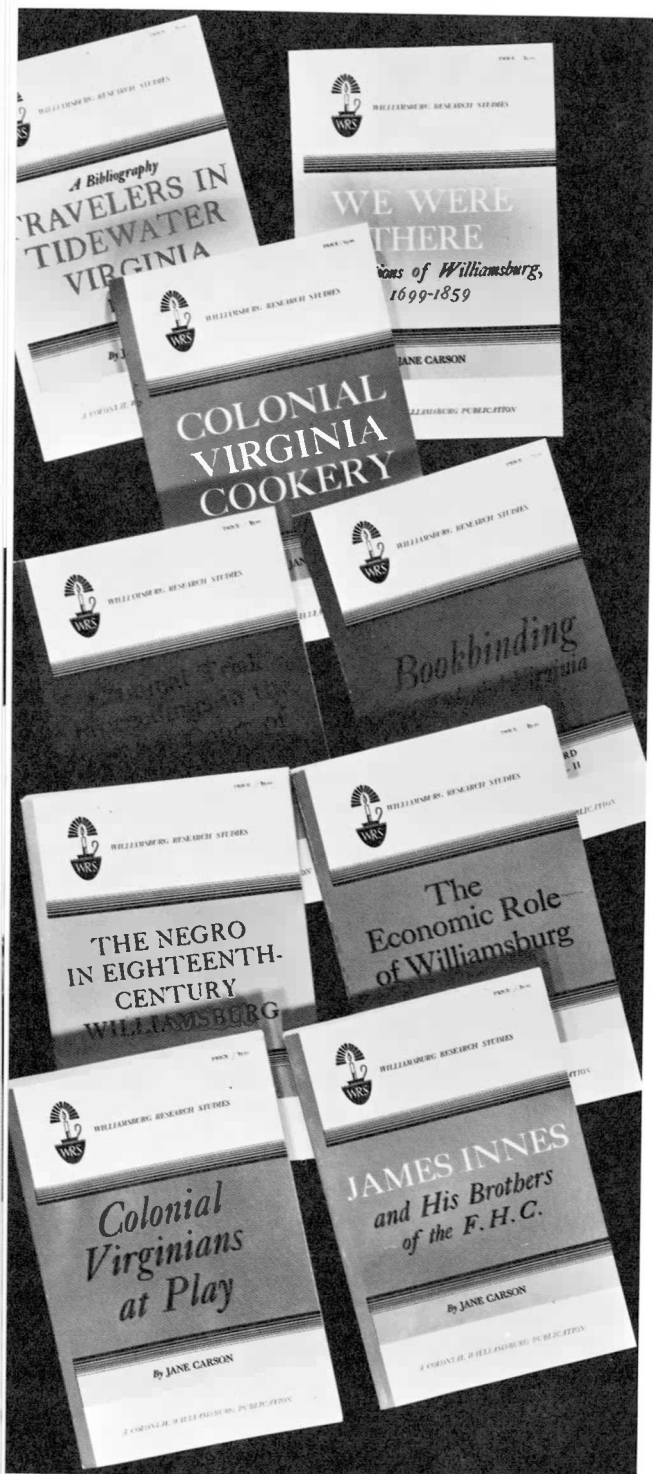
“... Williamsburg tells it like it was”

THESE SKETCHES of three newly-opened buildings and their occupants offer examples of the ways in which we attempt to bring history to life for the visitor, using interpretation methods we have developed over many years. Similarly, we have interpreted the Governor's Palace, the Capitol, Raleigh Tavern, and all of the other buildings and craft shops.

We selected these three new Exhibition Buildings with care, after systematically considering every other eighteenth-century structure in the Historic Area; we chose these because we saw in them an opportunity to give an even broader view of colonial life. The enthusiasm of the staff grew as it became apparent that we could now enrich our interpretation of the old city with the life stories of a lawyer-statesman whose family lived in his town house for fifty years, a leading innkeeper whose tavern building was substantially as he had left it in 1760, and a prosperous craftsman who was probably the best of Virginia silversmiths of his era.

Once our decision was made to add these three historic structures to the program, the Research Department expanded or completed reports on each building.* Members of the Interpretation staff then prepared building

* An important by-product of this work has been the publication of a number of research reports on such general topics as the Negro in early Williamsburg, the collected accounts of travelers, and the cookery of the time. These are in addition to the program of scholarly publications we cosponsor with the College of William and Mary through the Institute of Early American History and Culture.



First titles in our series of published Research Reports, distributed by the University Press of Virginia, Charlottesville.

“scripts” for the use of hostesses and hosts, escorts and craftsmen, summarizing the basic facts in lay terms.

The pattern of development was a familiar one to us, used with variations on every building of our program.

Just as our curator and historians pored over the revealing inventories of Randolph, Wetherburn, and Geddy, they had worked with equally valuable inventories at the Palace and Raleigh Tavern, the furnishings of which had been meticulously recorded for us in the eighteenth century. And just as archaeologists and architects supplemented our knowledge of these newly-opened buildings, so had archaeologists and architects aided since the beginning of our project in the 1920's.

All of these specialists had difficult jobs, as in the case of the curator, John Graham, who was now faced with the furnishing of more than forty gallery rooms of seventeenth- and eighteenth-century British and American furniture. As Mr. Graham said: “On the present market we couldn't have assembled all these things in a lifetime—fortunately we had much of what we needed in our warehouse, acquired over many years, and we were able to acquire additional objects over a four-year period to prepare for the opening.”

There were similar demands on our staffs in Research, Architecture, and Archaeology, but especially on the divisions of Interpretation and Presentation, which were faced with the task of interpreting these buildings to the public. Our goal was unchanged: we would attempt to bring to life these buildings and the most important of the eighteenth-century Virginians who had lived in them—Peyton Ran-

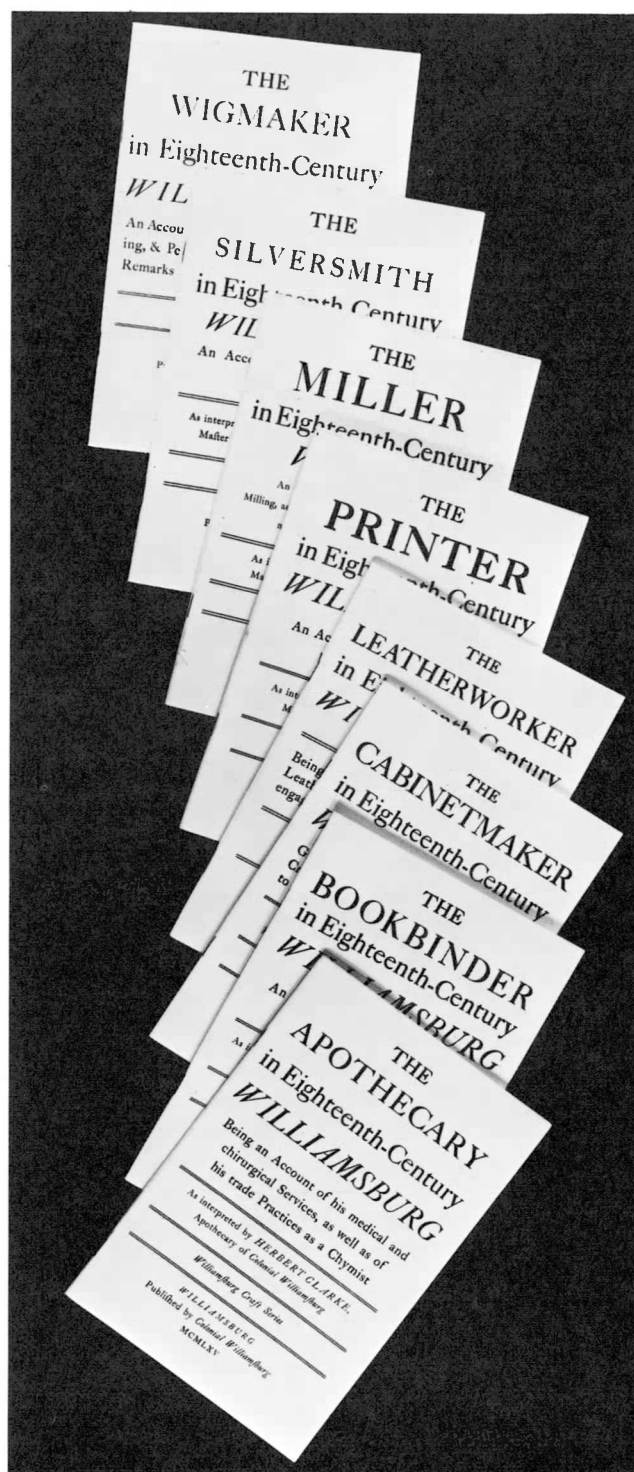
dolph, Henry Wetherburn, and James Geddy, our lawyer, innkeeper, and artisan.

The behind-the-scenes story of our long preparation to interpret these buildings comes very near the heart of our program and tells much of our forty-year progress and our hopes for the future. Interpretation is, in a sense, the distillation and refinement of all we have done here.

Once the historians have exhausted the sources of documentary evidence and evaluated their findings, and the curator has matched inventories and other documents with the most appropriate furnishings, the combined product goes into the hands of the three hundred men and women of our presentation staff; the hostesses, hosts, escorts, and craftsmen take the story to our public.

The moment of truth, as it were, comes when a guide is alone with an unpredictable group of visitors, people of widely divergent backgrounds, ages, outlook, interests, and origin—people who may come from any state and almost any nation on earth. From the moment that the guide faces these newcomers, all that has gone before, history, architecture, archaeology, the work of curator and landscape gardeners and all the rest becomes merely raw material. The period furnishings, the original buildings, the melange of inventories, wills, deeds, insurance policies, newspaper ads, diaries, journals, letters, and the anecdotes of great men are in the hands of a student in our small college, the curriculum of which is eighteenth-century Virginia.

Our training program for interpreters, now headed by Dr. J. Douglas Smith, is fourteen years old, and has a specialized library of



Our craftsmen also author popular pamphlets on their trades.



After years of training and experience: alone with a group of newcomers.

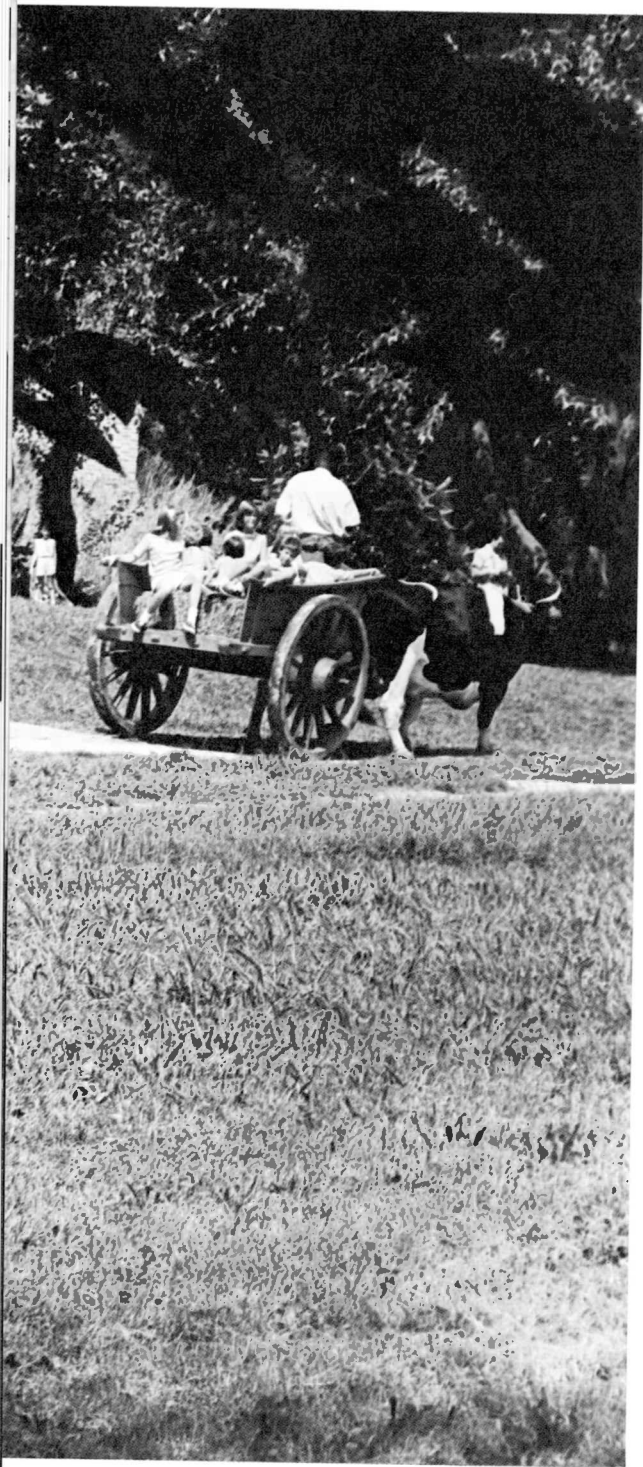
about 4000 volumes, including magazines, research reports, and our own interpretive scripts on the buildings. New trainees attend on a regular basis a series of three-hour classes, totaling 225 hours of study and attendance. In-service training continues year after year; it is a college from which students never graduate.

The faculty is drawn from our staff and the community; many instructors hold doctorates in their fields of study, and are superbly qualified. The scope of this training often surprises guests from other institutions and preservation projects; the permanent curriculum now consists of eighty-six courses, ranging from surveys of European, American, and Virginia history in our period, through economics, political thought, religion, science, military affairs, tavern life, government, geography, and "Jefferson in Virginia" to studies in furniture, ceramics, textiles, pewter, silver, iron and brass, lighting devices, artists and portraits, rugs, firearms, clocks, needlework, wall coverings, jewelry, the Chinese influence, prints and maps, architecture, archaeology, building laws, gardens, plants and design, costumes, dress for men and women, history of clothing, dolls.*

Students are provided instruction in the various plant materials in our gardens, and when they are in bloom. They are also required to know such terms as: pleached, plashing, topiary, espalier, parterre, sallet, marl, mount, clairvoyee.

Another phase of this work acquaints trainees with our own program, the history of the restoration and its philosophy, its financing and facilities, administration and public relations efforts, its publications and film programs. There are also courses in the techniques of interpretation, emphasizing speech and manner, organization of material—and, above all else, its presentation in a fresh, natural manner. It is a cardinal rule that this material should not be memorized, in the hope that, however often the same story must be told to visitors, it is given with such an air of spontaneity that each tour group may suppose that it is being told for the first time.

* Indicative of the thoroughness of the approach is Course 250, in gardening, with these titles required reading: Berkeley, *John Clayton, Pioneer of American Botany*; Berrall, *A History of Flower Arrangement*; Clarkson, *Herbs, Their Culture and Uses*; Dutton, *The Flower World of Williamsburg*; Fisher, *An Eighteenth Century Garland*; Taylor, *Plants of Colonial Days*; and these as supplementary reading: Bartram, *John and William Bartram's America*; Frick and Stern, *Mark Catesby*; Greene and Blomquist, *Flowers of the South*; Herbst, *New Green World*; Kocher and Dearstyne, *Colonial Williamsburg, Its Buildings and Gardens*; Petrides, *A Field Guide to Trees and Shrubs*; Rickett, *The New Field Book of American Wildflowers*; Swem, *Brothers of the Spade*; Taylor, *The Guide to Garden Flowers*; and Taylor, *Encyclopedia of Gardens*.



Interpretation may be a child's ride in an ox cart . . .

As one aspect of this training, hostesses are given lists of questions to be expected from visitors, chosen from many thousands put to us over the years; they are encouraged to read so widely that they are able to respond, but are also urged to say frankly on occasion, "I don't know."

The course of study is carried on in informal classroom discussions and lectures, and by use of slides and films, walking tours of the Historic Area, and trips to other museums. Once hostesses begin their work in the buildings, they are routinely checked by supervisors and their presentations evaluated—in personal interviews—on the basis of accuracy and effectiveness. We make a constant effort to improve organization, clarity, and fidelity to history in these presentations, and there are encouraging reactions from visitors indicating that we are more successful each year.

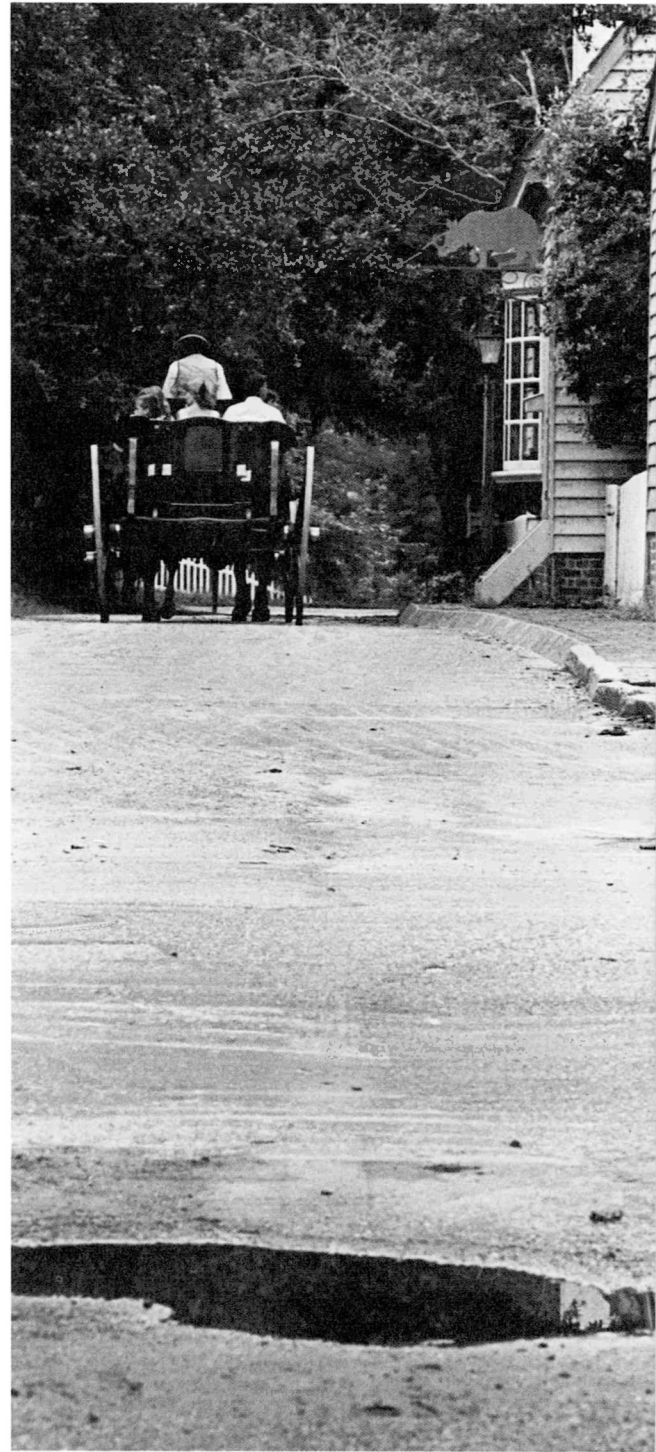
Though we had been working toward the day for several years, the opening of the additional buildings last July meant special problems for the Presentation staff. As recently as the autumn of 1964, we had only sixty-four hostesses, including those who worked part-time; by the autumn of 1967 this number had nearly doubled in anticipation of the expanded interpretive requirements of the new additions to the program. This group requires augmentation for the busy summer months when we experience more than half of the annual attendance. In June we completed an intensive training program for about fifty young women, many of them students at the College of William and Mary.

These newcomers were divided into two groups, one trained at the Palace, Raleigh

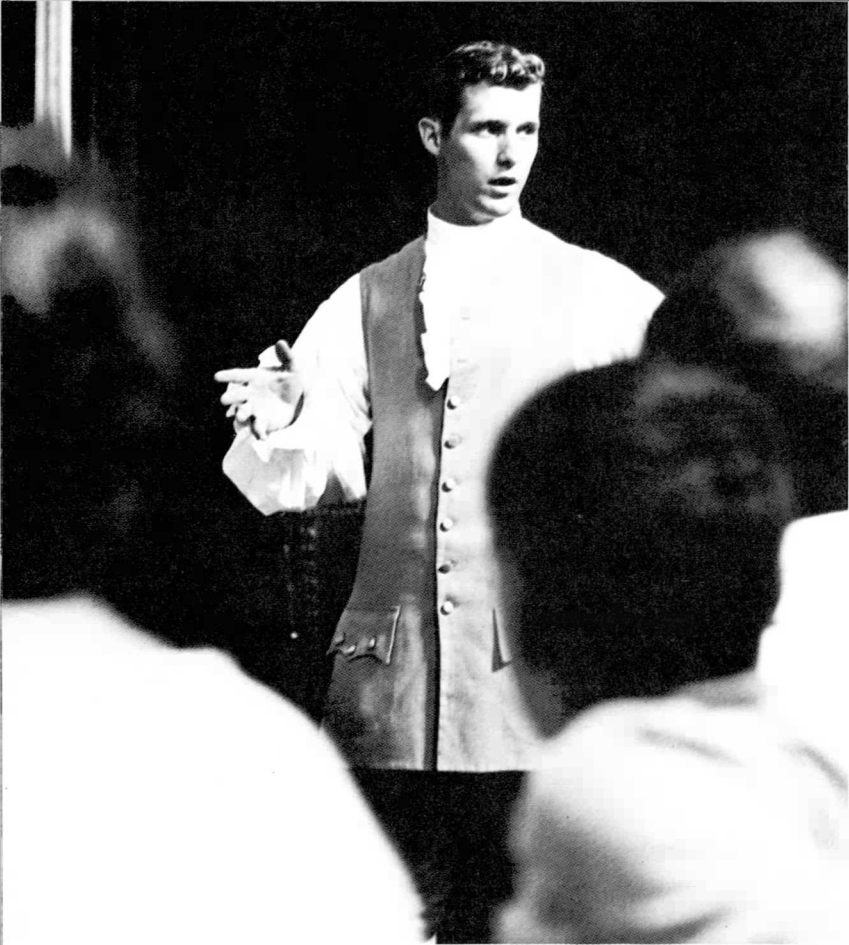
Tavern, and the Brush and Wythe Houses, and the other at Wetherburn's Tavern, the Geddy and Randolph Houses, and the Palace. Our veteran hostesses also took tours of the newly-opened buildings, learning details of architecture, furnishings, and history. The young hostesses attended classes on a full daily schedule featuring such subjects as: Publick Times, taverns, the House of Burgesses, "How People Lived," royal authority, "Virginia Helps Create the Union," architecture, the town plan, the General Court, "How to handle groups in the buildings," etc.

The men and women who go through this training regimen reflect the type of person our Presentation supervisors are constantly seeking—gracious, friendly, cultivated, well-informed, poised, calm, and seriously interested in this unique kind of educational program. The response of the public convinces us that these guides radiate their enthusiasm and pride in their work, and constantly display the results of their painstaking training. Interestingly, very few of these people are recruits; most of them have been drawn to us out of their interest in the story of the early America that is being told in Williamsburg.

Our miniature college also has a "technical institute," certainly one of the most extensive of its kind. Among the most important of our interpreters are our craftsmen, men and women who perform hand crafts which are in danger of being lost today—a cooper, blacksmiths, harnessmakers, candlemakers, papermakers, flax brakers, weavers, dyers, cabinetmakers, a gunsmith. In all, some thirty trades are being demonstrated, and we have plans to expand this interpretive program over the



... or a quiet ride in the carriage.



*Throughout the Historic Area,
our story is being told by well-trained,
devoted people . . .*



*. . . who somehow manage to make
each recounting as fresh and
spontaneous as if it were the first.*

years to approximately fifty crafts and domestic activities. So far as I know, this is the most extensive program of early handicrafts in the country. In some fields our program is so well developed that we are now in the third generation of trained artisans—as in silversmithing, where our newest smith is a former professional baseball player.

As an indication of the qualifications of these people—Jan Heuvel, our cabinetmaker, has been practicing his craft for forty years; John Allgood, blacksmith, thirty-three years; William deMatteo, silversmith, and Bonnie Brown, spinner, twenty-five years; Joe Grace, clockmaker, twenty years; and George Pettengell, cooper, nineteen years.

Thus the effectiveness of this program stems not merely from the skills of these men and women as veteran interpreters. They simultaneously demonstrate the hand skills before the visitor's eyes.

Another aspect of this program is the training of a staff of fifty escorts who work with visiting school groups—which make up more than ten per cent of our visitation. These escorts are given approximately 350 hours of the same kind of thorough background training, and emerge as educators of a special kind. Their valuable and rewarding contribution is to be seen in the growing number of schools now including a Williamsburg visit as part of their curriculum. Our historical museum, in short, is being used as a laboratory for these students, and the escorts are trained to handle classes of every sort—from the gifted to the deaf and blind and the emotionally disturbed.

The unforgettable experience of seeing fine objects come into being from the hands of a craftsman.



Each day, from the firing of the morning cannon on Market Square, to the candle-lit closing at 9 P.M., this remarkable staff of interpreters is telling our story to the procession of visitors, now coming at the rate of more than one million a year—which means that interpreters meet an average of about three thousand people each day, telling their stories dozens or scores of times each day. This is the test of our training program.

As I have suggested, we succeed or fail in the moment of communication, when the spirit of eighteenth-century Williamsburg is passed to a visitor, or when the glimpse passes unseen, vanishing as merely another American travel attraction. It may have an odd ring in today's world, but many of these are magic moments, when a hostess, escort, or craftsman, sensing the re-

The gardens have an ever-changing story of their own.



sponse in the rapt faces of strangers, is inspired to pass to them in some way the very sense of the continuing life of Williamsburg. It is only in such moments that the rich meaning of this past can be linked to our modern life—and such moments are far more numerous than an outsider might suspect. They pass almost constantly, throughout the Historic Area, day by day, between dedicated, well-trained interpreters and an interested, enthusiastic audience. It does not come to all visitors, of course, but it is this kind of experience that we strive to offer each of them, and we hope that the measure of our success was accurately reflected in a recent comment in *Time* magazine:

“. . . more vividly than any history book can and within the limits of reasonable accuracy, Williamsburg tells it like it was.”

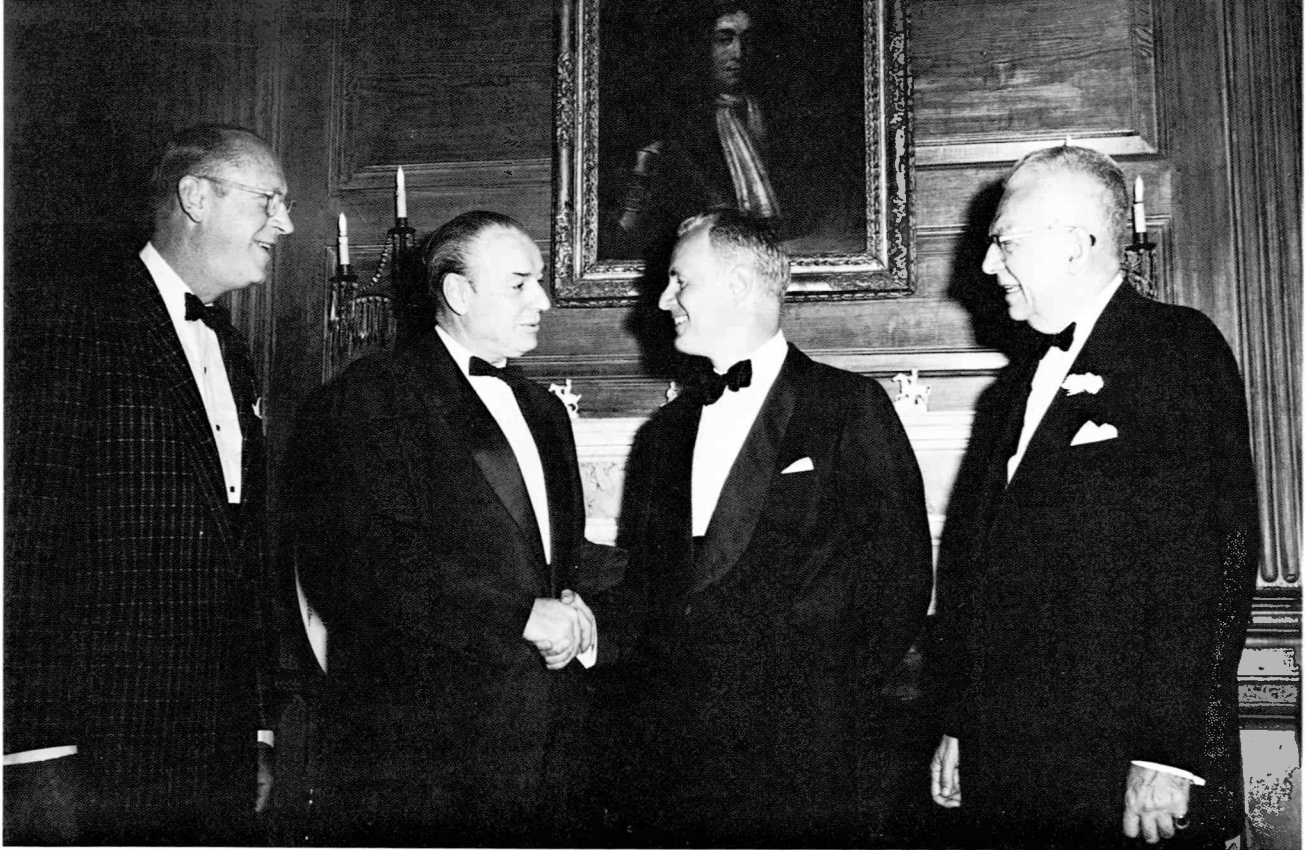
—CARLISLE H. HUMELSINE

Statement by the Chairman of the Boards

ON DECEMBER 26, 1967, Webster S. Rhoads, Jr., who had served as a trustee and director of Colonial Williamsburg since January 1951 and as chairman of the executive committee of the parent corporation since November 1963, died suddenly. Mr. Rhoads in his long dedicated service to Colonial Williamsburg brought a quality of wise and imaginative leadership to the planning and development of general programs and specific projects that is keenly missed. As a resident of nearby Gloucester, Virginia, Mr. Rhoads kept in continuous touch with the officers and staff of Colonial Williamsburg and was always readily available for consultation and advice. To his fellow trustees and directors, to the officers and the members of the whole staff, he endeared himself as a friend and a colleague.

Each of us who serves as a trustee or director of the two corporations is ever mindful of the responsibility we bear to past, present, and future generations to secure the permanence, enrichment, and historical significance of Williamsburg, as expressed through the development of the project during the past forty years. The loss of Mr. Rhoads, and his absence now from our deliberations, has renewed our awareness of the personal obligations we have and the need for our collective contributions to the undertaking.

The trustees of Colonial Williamsburg, Incorporated, under whose continuing guidance are projected the preservation, educational, and historical programs, and the directors of Williamsburg Restoration, Incorporated, who are primarily responsible for the satisfactory operation of the business properties of that corporation, in effect, join and combine their efforts so that the



The late Webster S. Rhoads, Jr., (left) and Winthrop Rockefeller, chairman of the boards of Colonial Williamsburg, greet Board Member J. Richardson Dilworth. Richard K. Paynter, Jr., (right) succeeded Mr. Rhoads as chairman of the executive committee.

restoration of Williamsburg may steadily advance toward the achievement of its diverse and challenging goals and remain a source of inspiration to countless millions of Americans in the years to come. The members of the two boards come to Williamsburg from many different walks of life and from many parts of the country. They bring together a coalition of talent and ability out of which has been forged the fundamental policies that have governed the two corporations through the years.

The expanded program of historical interpretation discussed in this report is an example of such a policy, studied and evaluated at length by the trustees and directors and ultimately implemented within the general framework established by the two governing boards. From the experience and background of each member of the two boards, the organization has been able to develop and refine solutions to many current problems and to make a significant advance toward the accomplishment of our ultimate goals. No trustee or director contributed more in time and thought to these matters than did Webster S. Rhoads, Jr.

—WINTHROP ROCKEFELLER
*Chairman of the Boards of
Colonial Williamsburg*

COLONIAL WILLIAMSBURG, INCORPORATED

December 31, 1967

TRUSTEES

ARMISTEAD L. BOOTHE <i>Alexandria, Virginia</i>	ABBY M. O'NEILL <i>Oyster Bay, New York</i>	DUDLEY C. SHARP <i>Houston, Texas</i>
DAVID BRINKLEY <i>Washington, D.C.</i>	RICHARD K. PAYNTER, JR. <i>New York City</i>	ALAN SIMPSON <i>Poughkeepsie, New York</i>
J. RICHARDSON DILWORTH <i>New York City</i>	LEWIS F. POWELL, JR. <i>Richmond, Virginia</i>	MARGARET B. TOBIN <i>San Antonio, Texas</i>
G. S. EYSELL <i>New York City</i>	GEORGE M. REYNOLDS <i>Morrilton, Arkansas</i>	H. CHANDLEE TURNER, JR. <i>New York City</i>
CARLISLE H. HUMELSINE <i>Williamsburg, Virginia</i>	WEBSTER S. RHOADS, JR.* <i>Richmond, Virginia</i>	EDWARD WEEKS <i>Boston, Massachusetts</i>
GEORGE SEATON <i>Hollywood, California</i>		
WINTHROP ROCKEFELLER, <i>Chairman</i> <i>Winrock Farms, Morrilton, Arkansas</i>		
KENNETH CHORLEY, <i>Trustee Emeritus</i> <i>Hopewell, New Jersey</i>		

EXECUTIVE COMMITTEE

Webster S. Rhoads, Jr., *Chairman*; G. S. Eyssell; Carlisle H. Humelsine;
Lewis F. Powell, Jr.; George M. Reynolds; and Winthrop Rockefeller

OFFICERS

WINTHROP ROCKEFELLER <i>Chairman of the Board</i>	CARLISLE H. HUMELSINE <i>President</i>	
A. EDWIN KENDREW <i>Senior Vice-President</i>	JOHN M. GRAHAM II <i>Vice-President</i>	RICHARD W. TALLEY <i>Vice-President</i>
I. L. JONES, JR. <i>Treasurer-Comptroller</i>	CHARLES E. HACKETT <i>Vice-President</i>	ROGER F. H. LECLERE <i>Secretary</i>
EDWARD P. ALEXANDER <i>Vice-President</i>	JOHN W. HARBOUR, JR. <i>Vice-President</i>	ERNEST M. FRANK <i>Assistant Vice-President</i>
DUNCAN M. COCKE <i>Vice-President</i>	THOMAS G. McCASKEY <i>Vice-President</i>	MILDRED LAYNE <i>Assistant Secretary</i>
DONALD J. GONZALES <i>Vice-President</i>	LEWIS F. POWELL, JR. <i>General Counsel</i>	ELIZABETH S. STUBBS <i>Assistant Secretary</i>

* Deceased December 26, 1967

WILLIAMSBURG RESTORATION, INCORPORATED

December 31, 1967

DIRECTORS

ROBERT A. DUNCAN
Williamsburg, Virginia

GEORGE D. O'NEILL
Oyster Bay, New York

CARLISLE H. HUMELSINE
Williamsburg, Virginia

LEWIS F. POWELL, JR.
Richmond, Virginia

RAYMOND C. LILLIE
Moran, Wyoming

WEBSTER S. RHOADS, JR.°
Richmond, Virginia

WINTHROP ROCKEFELLER, *Chairman*
Winrock Farms, Morrilton, Arkansas

EXECUTIVE COMMITTEE

Robert A. Duncan, *Chairman*; Carlisle H. Humelsine; George D. O'Neill;
Lewis F. Powell, Jr.; Webster S. Rhoads, Jr.; and Winthrop Rockefeller

OFFICERS

WINTHROP ROCKEFELLER
Chairman of the Board

CARLISLE H. HUMELSINE
President

A. EDWIN KENDREW
Senior Vice-President

CHARLES E. HACKETT
Vice-President

I. L. JONES, JR.
Treasurer-Comptroller

ROGER F. H. LECLERE
Secretary

RUDOLPH BARES, JR.
Vice-President

ELIZABETH S. STUBBS
Assistant Secretary

DUNCAN M. COCKE
Vice-President

LEWIS F. POWELL, JR.
General Counsel

° Deceased December 26, 1967

Financial

THE BUSINESS AND AFFAIRS of Colonial Williamsburg are conducted by two corporations: Colonial Williamsburg, Incorporated, a nonprofit corporation, which holds title to properties within the Historic Area and carries on the historical and educational programs; and its wholly-owned subsidiary, Williamsburg Restoration, Incorporated, a business corporation.

COLONIAL WILLIAMSBURG, INCORPORATED

The expense of general and educational operations—the presentation and interpretation of the Historic Area to the public; the publication of books and research manuscripts; the production of audiovisual materials for schools, libraries, and museums; the sponsorship of historical and cultural lectures, seminars, and conferences as well as cosponsorship, with the College of William and Mary, of the Institute of Early American History and Culture; and the conduct of an intensified research program—amounted, during 1967 to \$5,301,048.

Income from admissions, sales of books, and other operating programs, totaled \$3,720,731.

The resulting deficit from operations of \$1,580,317 was met by investment income provided by endowment funds of the Corporation, substantially all of which have been given to the Corporation through the personal interest and generosity of the late Mr. John D. Rockefeller, Jr. (A list of these securities begins on page 59.)

The \$1,603,632 balance of investment income remaining after meeting the operating deficit was used to continue the Corporation's work of preserving and restoring buildings and gardens within the Historic Area of Williamsburg, of adding to its collection of eighteenth-century furniture and furnishings for existing and future Exhibition Buildings and craft shops, of

producing educational film-strips, slide-lectures, and motion pictures, of conducting extensive archaeological exploration and research programs, and of acquiring properties in or adjoining the Historic Area.

WILLIAMSBURG RESTORATION, INCORPORATED

The business corporation, Williamsburg Restoration, Incorporated, holds title to and operates commercial and other business properties outside the Historic Area, including Williamsburg Inn, Williamsburg Lodge, The Motor House and Cafeteria, Merchants Square, and Craft House. In addition, this corporation leases from Colonial Williamsburg, Incorporated, and operates King's Arms, Chowning's, and Christiana Campbell's Taverns, and a number of colonial guest houses within the Historic Area.

During 1967 the gross income of Williamsburg Restoration, Incorporated, was \$13,059,935. After operating expenses of \$12,258,327, a cash operating balance, before depreciation, of \$801,608 resulted. Capital expenditures of \$3,383,782 for hotel improvements and other projects and debt retirement of \$462,662 were financed from this operating cash balance, long-term loans, and sale of capital stock.

The operations of the hotels, restaurants, and business properties of Williamsburg Restoration, Incorporated, help maintain and support the educational program of Colonial Williamsburg.

TAXES

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

Colonial Williamsburg, Incorporated, pays real estate taxes on all properties owned by it, including several hundred buildings in the Historic Area and approximately eighty acres of gardens and greens. The only exceptions are the eight Exhibition Buildings—the Capitol, the Palace, the Raleigh Tavern, the Wythe House, the Brush-Everard House, the Gaol, the Magazine, the Courthouse of 1770—along with the Courthouse green, Market Square green, Palace green, the Information Center, and the Abby Aldrich Rockefeller Folk Art Collection, all exempt under Sec. 58-12 of the Code of Virginia.

Total local taxes paid by the two corporations in 1967 amounted to \$320,253, an increase of \$30,699 over the local taxes paid the preceding year. The real estate taxes paid to the city of Williamsburg by the two corporations

(representing 15.8% of the city's land area) accounted for 33.3% of the city's total receipts from this source.

AUDITS

The books of the two corporations are audited annually by the independent public accounting firms of Lybrand, Ross Bros. & Montgomery, and Laventhol Krekstein Horwath & Horwath, whose auditors have reported that in 1967 in their opinion, as in past years, proper procedures were used in recording the financial transactions of the two corporations.

COLONIAL WILLIAMSBURG, INCORPORATED

ENDOWMENT AND OTHER FUNDS

AS OF DECEMBER 31, 1967

<i>Face Value</i>		<i>Amortized Total Cost or Book Value</i>
TIME CERTIFICATES OF DEPOSIT		
\$ 3,540,000	Chase Manhattan Bank, 5.3%, 6/14/68	\$ 3,540,000
300,000	Chase Manhattan Bank, 5.3%, 6/17/68	300,000
<u>\$ 3,840,000</u>	TOTAL TIME CERTIFICATES OF DEPOSIT	<u>\$ 3,840,000</u>
U.S. GOVERNMENT SECURITIES		
\$ 245,000	Federal Intermediate Credit Bank, 4.45%, 1/2/68	\$ 244,999
40,000	Federal Land Bank, 5.125%, 1/22/68	40,015
400,000	Federal Home Loan Bank, 5.35%, 2/26/68	400,118
20,000	Federal Home Loan Bank, 5.5%, 5/27/68	20,000
170,000	Federal Intermediate Credit Bank, 5.3%, 6/3/68	170,000
175,000	Bank for Cooperatives, 5.75%, 6/3/68	174,953
400,000	Federal Home Loan Bank, 5.45%, 7/25/68	400,173
370,000	Federal Home Loan Bank, 5.875%, 8/26/68	370,000
170,000	Federal Intermediate Credit Bank, 5.8%, 9/3/68	169,953
<u>\$ 1,990,000</u>	TOTAL U.S. GOVERNMENT SECURITIES	<u>\$ 1,990,211</u>
CORPORATE BONDS—INDUSTRIALS		
\$ 290,000	Aluminum Company of America, Debenture, 4.25%, 1/1/82	\$ 290,000
300,000	Associates Investment Company, Debenture, 4.50%, 8/1/76	300,000
22,000	Associates Investment Company, Debenture, 5.25%, 8/1/77	22,907
250,000	Beneficial Finance Company, Debenture, 5%, 11/1/77	251,745
48,000	Celanese Corporation Convertible Debentures, 4%, 4/1/90	48,000
500,000	Celanese Corporation Notes, 4.75%, 4/1/90	500,000
250,000	Cerro Corporation Notes, 6.375%, 2/1/87	250,000
300,000	Champion Paper and Fibre Company, Debenture, 3.75%, 7/15/81	300,000
250,000	Chase Manhattan Bank, Notes, 4.60%, 6/1/90	250,000
200,000	Chemical Bank, New York Trust Company, 5.875%, 1/1/92	199,658
500,000	Chrysler Corporation, 6.875%, 9/15/87	500,000
25,000	C. I. T. Financial Corporation, Debentures, 4.75%, 7/1/70	25,287
680,000	C. I. T. Financial Corporation, Debentures, 5.125%, 1/15/80	675,173
250,000	City National Bank of Detroit, Notes, 4.75%, 2/1/90	250,000
450,000	Commercial Credit Company, Notes, 5%, 6/1/77	451,436
250,000	Cummins Engine Company, Incorporated, Notes, 4.60%, 7/15/90	250,000
500,000	Dow Chemical Company, Notes, 4.50%, 1/15/90	500,000
250,000	First National Bank of Jersey City, Notes, 4.75%, 6/1/90	250,000
300,000	Food Machinery and Chemical Corporation, Debentures, 3.80%, 8/15/81	300,000
250,000	General American Transportation Corporation, Equip. Trust, 4.60%, 11/15/85	250,000
270,000	General Finance Corporation, Notes, 5%, 4/1/76	270,000
100,000	General Motors Acceptance Corporation, Debentures, 5%, 8/15/77	101,381
200,000	General Motors Acceptance Corporation, Debentures, 5%, 9/1/80	200,000
250,000	General Motors Acceptance Corporation, Debentures, 4.625%, 3/1/83	248,923
250,000	Bank of Hawaii, Notes, 4.70%, 10/15/89	250,000
182,800	International Harvester Company, Debentures, 4.625%, 3/1/88	174,768
79,600	International Harvester Company, Debentures, 4.80%, 3/1/91	75,582
27,000	International Harvester Credit Corporation, Debentures, 4.625%, 11/1/79	26,938
500,000	Macy Credit Corporation, Debentures, 4.75%, 11/1/81	500,000
500,000	National State Bank of Newark, Notes, 4.70%, 12/1/89	500,000
292,000	National Steel Corporation, First Mortgage, 4.625%, 6/1/89	289,916

<i>Face Value</i>		<i>Amortized Total Cost or Book Value</i>
	<i>Corporate Bonds—Industrials (continued)</i>	
\$ 300,000	Sears Roebuck Acceptance Corporation, Debentures, 4.625%, 2/1/72	\$ 299,349
28,000	Sears Roebuck and Company, Debentures, 4.75%, 8/1/83	28,858
400,000	Security National Bank of Long Island, Notes, 4.75%, 8/1/89	400,000
500,000	Superior Oil Company, Debentures, 3.75%, 7/1/81	498,710
350,000	U.S. Steel Corporation, Debentures, 4.625%, 1/1/96	319,433
209,380	Williamsburg Restoration, Incorporated, Note, 5%, 9/1/79	209,380
346,570	Williamsburg Restoration, Incorporated, Note, 5%, 4/1/82	346,570
195,698	Williamsburg Restoration, Incorporated, Note, 5%, 7/1/86	195,698
150,000	C.W.I. Employee Home Loan Fund, Notes, 4.71%, Demand	150,000
250,000	Youngstown Sheet and Tube Company, First Mortgage, 4.6%, 7/1/95	250,000
<u>\$11,246,048</u>	TOTAL CORPORATE BONDS—INDUSTRIALS	<u>\$11,199,712</u>

CORPORATE BONDS—UTILITIES

\$ 500,000	American Telephone and Telegraph Company, Debentures, 3.875%, 7/1/90	\$ 509,115
175,000	American Telephone and Telegraph Company, Debentures, 4.75%, 11/1/92	177,250
400,000	Carolina Power and Light Company, 6.375%, 10/1/97	400,000
300,000	Columbia Gas System, Incorporated, Debentures, 3.875%, 4/1/81	301,677
125,000	Connecticut Light and Power Company, First Mortgage, 4.875%, 2/1/90	124,078
300,000	Consolidated Edison Company of New York, First Mortgage, 3.625%, 5/1/86	301,617
300,000	Consolidated Edison Company of New York, First Mortgage, 5%, 10/1/87	301,851
200,000	Consolidated Edison Company of New York, First Mortgage, 4.75%, 6/1/91	200,196
174,000	Consolidated Natural Gas Company, Debentures, 4.875%, 6/1/82	175,640
300,000	Dallas Power and Light Company, First Mortgage, 4.25%, 12/1/86	301,605
170,000	Gulf States Utilities Company, First Mortgage, 5.25%, 12/1/89	173,232
400,000	Illinois Power Company, First Mortgage, 3.75%, 7/1/86	402,227
250,000	Iowa Electric Light and Power Company, First Mortgage, 5.125%, 1/1/91	250,000
400,000	Michigan Gas Utilities Company, First Mortgage, 4.70%, 2/1/90	400,000
300,000	Niagara Mohawk Power Company, General Mortgage, 3.625%, 5/1/86	301,230
300,000	Northern Illinois Gas Company, First Mortgage, 3.75%, 4/1/81	302,817
300,000	Pacific Gas and Electric Company, First Mortgage, 3.75%, 12/1/78	300,794
300,000	Pacific Power and Light Company, First Mortgage, 4.375%, 5/1/86	301,615
300,000	Pacific Telephone and Telegraph Company, Debentures, 4.375%, 8/15/88	304,898
300,000	Pennsylvania Electric Company, First Mortgage, 3.875%, 5/1/86	306,230
100,000	Public Service Electric and Gas Company, First Mortgage, 4.875%, 9/1/87	100,658
30,000	Southern California Edison Company, First Mortgage, 4.625%, 9/1/83	30,946
200,000	Southern California Edison Company, First Mortgage, 5%, 2/1/85	201,562
300,000	Southern California Gas Company, First Mortgage, 3.875%, 6/1/81	304,183
215,000	Tennessee Gas Transmission Company, First Mortgage, 5.25%, 11/1/79	216,577
600,000	Union Electric Company, First Mortgage, 3.75%, 7/1/86	606,229
293,000	United Gas Improvement Company, First Mortgage, 5.125%, 6/1/84	297,245
<u>\$ 7,532,000</u>	TOTAL CORPORATE BONDS—UTILITIES	<u>\$ 7,593,472</u>

FOREIGN BONDS

\$ 500,000	Aluminum Company of Canada, Notes, 5.10%, 5/1/92	\$ 500,000
250,000	Bell Telephone Company of Canada, First Mortgage, 4.85%, 9/1/95	250,000
96,000	City of Montreal, Canada, Debentures, 5%, 1/15/83	96,182
500,000	City of Winnipeg, Canada, Debentures, 4.75%, 11/1/89	500,000
222,000	Commonwealth of Australia, 5.50%, 7/1/81	217,505
356,000	Commonwealth of Australia, 5.50%, 10/1/82	353,366
234,000	Copenhagen Telephone Company, Incorporated, Notes, 6.25%, 2/1/73	233,016
250,000	High Authority of the European Coal and Steel Community, Secured 13th Series, 5.375%, 10/15/80	245,203
400,000	International Bank for Reconstruction and Development, 4.50%, 2/1/90	401,325

<i>Face Value</i>		<i>Amortized Total Cost or Book Value</i>
	<i>Foreign Bonds (continued)</i>	
\$ 183,000	Kingdom of Norway, External, 5.50%, 5/1/76	\$ 180,465
193,000	Nippon Telegraph and Telephone Public Corporation, 6%, 4/15/76	188,186
500,000	Quebec Hydro-Electric Commission, Debentures, 4.75%, 11/16/89	500,000
250,000	Trans-Canada Pipe Line Company, First Mortgage, 5.125%, 5/1/85	251,088
<u>\$ 3,934,000</u>	TOTAL FOREIGN BONDS	<u>\$ 3,916,336</u>
<u>\$22,712,048</u>	TOTAL BONDS	<u>\$22,709,520</u>

Shares

PREFERRED STOCKS—INDUSTRIALS

2,500	Crown Zellerbach Corporation, cumulative, 4.20	\$ 258,633
2,100	General Motors Corporation, cumulative, 5.00	258,192
1,200	Uniroyal, Incorporated, non-cumulative, 8.00	175,821
	TOTAL PREFERRED STOCKS—INDUSTRIALS	<u>\$ 692,646</u>

PREFERRED STOCKS—UTILITIES

2,400	Appalachian Electric Power Company, cumulative, 4.50	\$ 259,054
2,500	Boston Edison Company, cumulative, 4.25	252,500
2,000	Cincinnati Gas and Electric Company, cumulative, 4.00	185,675
2,000	Consumers Power Company, cumulative, 4.52	212,469
2,000	Delaware Power and Light Company, cumulative, 5.00	204,000
5,000	Illinois Power Company, par \$50., cumulative, 4.20	249,487
2,500	Kansas City Power and Light Company, cumulative, 4.35	257,500
2,400	Niagara Mohawk Power Corporation, cumulative, 4.85	249,038
9,000	Pacific Gas and Electric Company, par \$25., cumulative, 5.00	253,872
2,500	Public Service Company of Colorado, cumulative, 4.25	250,988
10,000	Public Service Company of Indiana, par \$25., cumulative, 4.32	254,506
2,200	Virginia Electric and Power Company, cumulative, 5.00	251,353
	TOTAL PREFERRED STOCKS—UTILITIES	<u>\$ 2,880,442</u>
	TOTAL PREFERRED STOCKS	<u>\$ 3,573,088</u>

COMMON STOCKS

14,300	Alcan Aluminum, Limited	\$ 420,070
22,291	American Electric Power Company	456,016
13,200	American Telephone and Telegraph Company	772,820
2,700	Bank of America	162,000
1,000	Brush Beryllium Company	19,889
1,600	Caterpillar Tractor Company	462,455
8,400	Central and South West Corporation	274,464
40,000	Chase Manhattan Bank	743,698
25,594	Chrysler Corporation	467,450
20,000	Cleveland Electric Illuminating Company	430,913
30,000	Consolidated Natural Gas Company	223,799
12,980	Consumers Power Company	331,380
10,000	Crown Zellerbach Company	520,641
10,000	Cutler-Hammer, Incorporated	322,630
2,720	Deere and Company	64,576
6,000	Dow Chemical Company	510,223
4,132	Duke Power Company	117,188
5,000	E. I. duPont de Nemours and Company	607,445
6,000	Eastman Kodak Company	130,565
16,250	Fund American Companies	592,792

<i>Shares</i>	<i>Common Stocks (continued)</i>	<i>Amortized Total Cost or Book Value</i>
11,250	General Electric Company	\$ 695,782
12,580	General Motors Corporation	685,863
500	G C A Corporation	8,915
15,000	B. F. Goodrich Company	1,041,958
900	HITCO	14,001
16,074	Hooker Chemical Corporation	547,046
1,475	International Business Machines Corporation	681,356
5,000	International Nickel Company of Canada, Limited	310,229
19,965	International Paper Company	705,723
6,205	Interstate Power Company	141,693
10,000	R. H. Macy and Company	352,763
142,000	Mobil Oil Company	1,390,496
17,450	Pennsylvania Power and Light Company	539,116
600	Retail Credit Company of Atlanta, Georgia	29,250
1,120	Sierra Pacific Power Company	19,865
21,840	Southern California Edison Company	405,645
5,400	Southern Pacific Company	117,045
21,000	Square D Company	255,112
66,064	Standard Oil Company of California	1,229,298
114,200	Standard Oil Company (Indiana)	1,434,179
68,500	Standard Oil Company (New Jersey)	1,216,314
500	Texas Instruments, Incorporated	19,264
21,000	Toledo Edison Company	542,621
400	Union Carbide Company	10,993
500	United Aircraft Company	44,427
11,000	U.S. Borax and Chemical Corporation	410,498
8,700	U.S. Gypsum Company	856,533
600	Virginia Electric and Power Company	14,052
	TOTAL COMMON STOCKS	<u>\$21,351,051</u>
	TOTAL INVESTED FUNDS	\$53,463,870
	INTEREST RECEIVABLE, ETC.	532,707
	CASH IN BANK	238,440
	TOTAL FUNDS	<u>\$54,235,017</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, 1967, we counted or 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

New York, May 3, 1968

*AN ACKNOWLEDGMENT TO MANY
GENEROUS CONTRIBUTORS*

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

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

Following is a list of those who made gifts and loans in 1967:

- | | | |
|---|--|---|
| City of Albany
<i>Albany, New York</i> | Mr. and Mrs. Bruce Etchison
<i>Clear Spring, Maryland</i> | Mrs. Nell Moore Lee
<i>Nashville, Tennessee</i> |
| The Albany Institute of History
and Art
<i>Albany, New York</i> | Everson Museum of Art
<i>Syracuse, New York</i> | Mr. and Mrs. Bertram K. Little
<i>Brookline, Massachusetts</i> |
| The Alexandria Association
Forum
<i>Alexandria, Virginia</i> | Mr. Frederick Fried
<i>New York, New York</i> | Mrs. Henry H. Livingston, Sr.
<i>Hudson, New York</i> |
| Mr. Merle G. Atkins
<i>Alexandria, Virginia</i> | Col. and Mrs. Edgar W. Garbisch
<i>Cambridge, Maryland</i> | Col. John P. Lucas, Jr.
<i>San Francisco, California</i> |
| Mrs. Frances Patterson Ballou
<i>Richmond, Virginia</i> | Mrs. Kinloch Gardner
<i>North, Virginia</i> | Mr. Franklin J. McDermott
<i>Williamsburg, Virginia</i> |
| Mrs. Felix Belair
<i>Alexandria, Virginia</i> | Mr. John M. Graham II
<i>Williamsburg, Virginia</i> | Miss Anna M. Maranville
<i>Los Angeles, California</i> |
| Mr. Sydney N. Blumberg
<i>Newtown, Connecticut</i> | Mr. E. Basil Green
<i>London, England</i> | Mariners Museum
<i>Newport News, Virginia</i> |
| Mrs. Baskerville Bridgforth, Jr.
<i>Williamsburg, Virginia</i> | Greene County Historical Society
<i>Coxsackie, New York</i> | The Metropolitan Museum of Art
<i>New York, New York</i> |
| Mr. Kenneth Chorley
<i>Hopewell, New Jersey</i> | Countess Alice Hadek
<i>Chester, New Hampshire</i> | Miss Rhea Miller
<i>Richmond, Virginia</i> |
| The Circus World Museum
<i>Baraboo, Wisconsin</i> | Miss Harriet P. Hankins
<i>Williamsburg, Virginia</i> | The Hon. Charles A. Mosher
<i>Washington, D.C.</i> |
| Mr. and Mrs. Stephen C.
Clark, Jr.
<i>Cooperstown, New York</i> | Mr. Howard H. Hays
<i>Riverside, California</i> | Munson-Williams-Proctor
Institute
<i>Utica, New York</i> |
| Dr. W. D. Clodfelter
<i>Baltimore, Maryland</i> | Mr. and Mrs. William J.
Henderson, II
<i>Winnetka, Illinois</i> | Mr. and Mrs. W. H. Murdoch, Jr.
<i>Mantoloking, New Jersey</i> |
| Mrs. Ledyard Cogswell, Jr.
<i>Loudonville, New York</i> | Mrs. Lucy Tunstall Hottel
<i>Washington, D.C.</i> | Museum of the City of New York
<i>New York, New York</i> |
| Mr. and Mrs. Harris Dunscombe
Colt
<i>New York, New York</i> | Mrs. Matthew J. House
<i>Washington, D.C.</i> | National Gallery of Art
<i>Washington, D.C.</i> |
| Mr. and Mrs. Frank D. Cumming
<i>Hampton, Virginia</i> | Mr. Frank Thomas Howard
<i>Chesapeake City, Maryland</i> | Mr. Gaston Neubrik
<i>New York, New York</i> |
| Dr. Henry E. Davis
<i>Williamsburg, Virginia</i> | Mrs. Katharine A. Kellock
<i>Washington, D.C.</i> | The New-York Historical Society
<i>New York, New York</i> |
| Col. J. Nicholas Dick, U.S.A.F.
(ret.)
<i>Washington, D.C.</i> | Mr. W. H. A. Klein
<i>Soest, Nederland</i> | The Rev. and Mrs. Edward
Bland Paisley
<i>Wyncote, Pennsylvania</i> |
| Mr. I. Malcolm Dunn
<i>Chicago, Illinois</i> | The Laura Davidson Sears
Academy of Fine Arts of the
Elgin Academy
<i>Elgin, Illinois</i> | Mr. and Mrs. Roger W. Peck
<i>Tacoma, Washington</i> |
| | Mr. Dominick A. Lauria
<i>Bronx, New York</i> | The Hon. Charles H. Percy
<i>Washington, D.C.</i> |

Mr. Ray C. Power <i>Richmond, Virginia</i>	Misses Ellen and Mary Schwartzlander <i>Doylestown, Pennsylvania</i>	Mr. Thomas E. Thorne <i>Williamsburg, Virginia</i>
Mr. and Mrs. Joseph H. Price <i>Plymouth Meeting, Pennsylvania</i>	Sleepy Hollow Restorations <i>Tarrytown, New York</i>	Miss Gertrude Townsend <i>Boston, Massachusetts</i>
Mr. John Ray <i>Ivybridge, Devon, England</i>	Smithsonian Institution <i>Washington, D.C.</i>	R. T. Trump and Company, Inc. <i>Philadelphia, Pennsylvania</i>
Reeves International Incorporated <i>New York, New York</i>	Mr. and Mrs. P. L. Spruance <i>Wilmington, Delaware</i>	Mr. Laurence H. Van Dyck <i>Chappaqua, New York</i>
Mr. G. Alexander Robertson <i>Richmond, Virginia</i>	Stanley and Polly Stone Foundation <i>Milwaukee, Wisconsin</i>	Virginia Historical Society <i>Richmond, Virginia</i>
Rockefeller Brothers Fund, Inc. <i>New York, New York</i>	Mrs. Henry Stewart <i>Whitestone, Virginia</i>	Estate of Mrs. Leslie L. Vivian <i>Princeton, New Jersey</i>
Mr. John Ten Broeck Runk <i>Philadelphia, Pennsylvania</i>	Lady Marjorie Stirling <i>London, England</i>	Miss Ruth Warren Wilcox <i>Elyria, Ohio</i>
The Schenectady County Historical Society <i>Schenectady, New York</i>	Mr. Wade E. Stonesifer <i>Baltimore, Maryland</i>	Mr. Samuel W. Wolsey <i>London, England</i>
Mr. and Mrs. J. A. Schwalm <i>Richmond, Virginia</i>	Mr. J. Wessel Ten Broeck <i>Hudson, New York</i>	Woman's Day (Magazine) <i>New York, New York</i>
	Mr. and Mrs. Peter Derek Ten Broeck <i>Framingham, Massachusetts</i>	

Photography by Jane Iseley, Colonial Williamsburg
Design by Richard Stinely, Colonial Williamsburg
 Printed by Connecticut Printers, Inc., Hartford, Connecticut
 by offset lithography using Echotone

