



Colonial Williamsburg News

INFORMATION ABOUT COLONIAL WILLIAMSBURG PEOPLE AND PROGRAMS
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British return to CW for spy drama



Photos by Dave Doody

Colonial Williamsburg's Revolutionary City served as the backdrop for AMC's hit spy drama, "TURN: Washington's Spies." On Oct. 14, AMC filmed in the Historic Area, which remained open to guests. Guests were welcome to watch filming. (Above) British soldiers marched next to the Courthouse. (Below) Colonial Williamsburg's coach and livestock department provided horses and a carriage for the production. The series is adapted from the nonfiction book, "Washington's Spies," by Alexander Rose. The story is centered on a band of young soldiers and civilians who were part of the secret spy ring during the Revolutionary War. Throughout the day and evening, guests had the opportunity to watch the filming of this popular television series. "TURN" is only the second major production to film the Revolutionary City after HBO's 2008 Miniseries "John Adams."



CW employees receive Gonzales Field Experience Fund scholarships

This fall, five scholarships were awarded to six employees of the Mary and Donald Gonzales Field Experience Fund. The fund provides individual grants of up to \$5,000 for continuing education opportunities for non-management employees within the public history, historic trades, historic sites, historic events, coach and livestock, conservation, collections, museums and landscape departments to pursue educational opportunities.

Recipients are:

- **Susan Dippre**, landscape supervisor, and **Scott Hemler**, senior gardener, for the landscape department/operations for the "Colonial Revival at the Crossroads," Stratford Hall, Stratford, Va., Oct. 31 – Nov. 2.
- **Jay Howlett**, journeyman military artificer, Historic Trades, Historic Area research and interpretation, for the field study and analysis of 18th-century felt hats in Simsbury, Conn., and Williamsburg in winter 2015.
- **James D. Armbruster**, manager, museum design, collections, conservation and museums division, for LIGHT-FAIR, a premier event for the lighting industry, N.Y., N.Y., May 3-9, 2015.
- **Corrine Elizabeth Dame**, actor/interpreter, public history, Historic Area research and interpretation, for a study visit to learn more about Lady Dunmore through archives and historic sites in Scotland and Britain, United Kingdom, Winter/Spring 2015.
- **Angelika Kuettner**, associate registrar for imaging and assistant curator of ceramics, collections, conservation and museums, for a research trip to study Kentucky silversmith Asa Blanchard in Lexington, Frankfort and Louisville, Ky., in January 2015.

Eligible employees apply for grants in the spring or fall, and grants of up to \$5,000 per person are determined by a three-member selection committee. Since its initial award



Susan Dippre



Scott Hemler



Jay Howlett



James D. Armbruster



Corrine Elizabeth Dame



Angelika Kuettner

in the spring of 2007, the fund has provided grants to 75 employees.

In 2006, Colonial Williamsburg received a \$250,000 gift from Deborah S. Pulliam of Castine, Maine, a longtime friend of the Gonzales family and former Colonial Williamsburg employee, to establish the fund.

Pulliam established the fund in memory of the late Donald Gonzales, retired Colonial Williamsburg senior vice president, and his late wife Mary, a musician and community activist.

New quilt exhibition tells the stories of the people who made them

To commemorate the beauty and diversity of American quilt making over the span of three centuries, an exhibition featuring 12 superb examples from Colonial Williamsburg's collections opened on Oct. 24 at the DeWitt Wallace Decorative Arts Museum. "A Celebration of American Quilts" selects bed covers from Virginia to Hawaii, New Hampshire to Alabama and Maryland to Indiana.

"The Colonial Williamsburg Foundation has built an outstanding collection of early textiles over the last 80 years, but quilts are among the great strengths of the assemblage," said **Ronald L. Hurst**, the Foundation's Carlisle H. Humelsine Chief Curator and vice president for collections, conservation and museums. "Our holdings represent everything from formal 18th-century wholecloth quilts to more abstract folk art quilts of the 20th century."

As **Linda Baumgarten**, Colonial Williamsburg's curator of textiles and costumes, states, "American quilts symbolize in a beautiful way the diversity of Americans, because each maker brought her own history and culture to the process of making her quilt.

Guests share those lives when they view and appreciate these works of textile artistry."

One of the highlights is a wholecloth quilt, probably made in New Hampshire between 1750 and 1800 by an unknown quilt maker. Many women of the time created warm and attractive wholecloth bedcovers using fine worsted wool textiles for the tops. They stitched lengths of woven fabric together to make a single piece large enough for the entire top. This textile was pressed after weaving by the textile manufacturer to give a glaze that rivaled silk in sheen.

The glazing process made the textiles permanently shiny and crisp and enhanced the visibility of the quilting. With wholecloth quilts, the subtle decoration came entirely from the stitches that held the layers together. Although the oversize leaves and flowers of this design appear to be stuffed or raised with extra filling, no additional batting was added beyond a layer of wool fiber spread evenly throughout the quilt. The stuffed appearance occurs because the background diagonally quilted lines pull the textile in, causing the non-quilted areas

to puff up. Bright colors, such as the salmon pink in this example, were typical in the 18th century.

By contrast to the worsted wholecloth quilt above, a Kentucky quilt maker working between 1930 and 1950 created her work-clothes quilt out of denim cottons. This practical, sturdy and warm quilt used old denim overalls and jeans, removing the pockets to reveal less-faded colors underneath and reassembling the pieces to make a quilt top. This practical maker tied the quilt through heavy cotton batting and backed it with fertilizer sacks and barely legible words turned to the inside of the quilt.

Another featured quilt in "A Celebration of American Quilts" is the Log Cabin Variation Crib Quilt made between 1890 and 1910 by an unknown quilter, probably a Mennonite woman from the Shartlesville vicinity in Berks County, Pa., using wools, cotton-wool mixtures and cotton. This visually dynamic pieced quilt features radiating strips of fabric that combine to form a pattern usually known as Windmill Blades, a variant of the Log Cabin pattern. It combines woven plaids, printed dots and

solid wool, cotton and mixed textiles, all of which were pieced by hand.

"Each quilt has a unique story," said **Kimberly Smith Ivey**, Colonial Williamsburg's curator of textiles and historic interiors. "For example, spinster sisters Christiann and Ann Margaret Rauch of Franklin County, Pa., marked two appliquéd quilts with their initials and the date 1849 for their two young nephews, the sons of their widowed younger sister. The bond of sisterhood is an intertwining theme throughout the collection and is further highlighted in "Four Centuries of Quilts."

The 12 quilts shown in "A Celebration of American Quilts" are a few of the nearly 180 quilts featured in "Four Centuries of Quilts: The Colonial Williamsburg Collection," a book by the exhibition's curators co-published by Colonial Williamsburg and Yale University Press (\$75). The publication of this book was made possible by a generous grant from Mary and Clinton Gilliland and the Turner-Gilliland Family Fund of the Silicon Valley Community Foundation.

Want to go? Employees can present a valid CW ID to see the new quilt exhibition.



ACROSS THE FOUNDATION

Annual Fall Benefits Fair features free health screenings, prizes

Colonial Williamsburg will hold the annual Fall Benefits Fair for employees and their dependents from 10 a.m. to 2 p.m., Friday, Nov. 14 at the Woodlands Conference Center.

Free health screenings such as blood pressure, diabetes risk assessment and cholesterol, along with free flu shots for employees and dependents will be offered. If you receive a health screening and visit just a couple of our vendors you'll also be eligi-

ble to enter our drawing to win a variety of door prizes.

Are you ready to improve your lifestyle, to become more healthy and active? Take advantage of the information the vendors have to offer, from health care expertise to financial health and wellness options for you and your family.

Information concerning the Benefits Fair will be posted on the CW Intranet and bulletin boards.

Meet a Vanguard 401(k) Plan representative at Benefits Fair

To help employees plan for their retirement, the Benefits team is offering an opportunity to enroll in the 401(k) plan at the Fall Benefits Fair.

A participant investment representative from the Vanguard Group, Colonial Williamsburg's 401(k) administrator, will be available to meet with employees individually to review the 401(k) plan provisions, investment options and the basics of investing.

The 401(k) plan enables employees to put money aside in a variety of savings or investment accounts and, at the same time, defer current taxes on their savings. Colonial Williamsburg annually matches 25 cents per dollar contributed on the first 4

percent of an employee's salary. Employees are eligible to enroll at age 21 and may contribute up to 50 percent of their pre-tax pay into the plan, up to the annual IRS limit.

Current 401(k) plan participants are welcome to meet with the Vanguard representative to discuss the investments in their 401(k) account and to change their mailing preferences. To help save the environment, employees may wish to receive an electronic delivery of their 401(k) documents instead of paper delivery through the U.S. mail.

The Fall Benefits Fair will be held on Friday, Nov. 14 from 10 a.m. to 2 p.m. at the Williamsburg Woodlands Conference Center. If you have any questions please contact **Chris Beitzell** at 7020.



Photo by Damell Vennie

As part of the 300th anniversary celebration of Bruton Parish Church, the Rt. Hon. Richard Chartres, Bishop of London, visited Williamsburg Oct. 24 - 26. On Oct. 24, the bishop (center) met the Rev. Christopher Epperson, rector of Bruton Parish Church (left), and Colonial Williamsburg interpreter **Jay Knowlton**, who portrays 18th-century minister, the Rev. Andrews. During his stay, the bishop presented a forum on the history and ongoing relationships within the Anglican Communion on Oct. 24. He and his wife toured Historic Jamestowne on Saturday. He was the guest preacher at the opening celebration Oct. 26 of the 300th anniversary of the present building.

Inn, spa employees get high marks from Leading Hotels of the World



Photos by Penna Rogers

Hospitality and spa staff were recognized Oct. 2 for raising the score more than five percentage points over the last Leading Hotels of the World inspection. In addition, **Lisa Carter** (above) at the Inn Front Desk and **Ginger Vassar** from the Spa of Colonial Williamsburg (below) received scores of 100 percent during the inspection. **John Shideler**, general manager of the Williamsburg Inn, presented both of them with a certificate. Established in 1928 by several influential European hoteliers, Leading Hotels of the World now has 435 properties around the world and only 35 in the United States. With an eight-decade-long commitment to providing unforgettable, authentic travel experiences, this organization allows only hotels that meet high standards for quality and distinctiveness. To be considered for inclusion, a hotel must be in the luxury category and meet the most exacting standards with respect to accommodations, personalized engaging service and cuisine.



“Faith, Community and Change”

Exhibition examines history of the iconic church

2015 marks the 300th anniversary of the church building which is still a landmark in the Williamsburg townscape. The exhibition, “Faith, Community and Change: The Early History of Bruton Parish Church,” opens Thursday, Nov. 27 in the DeWitt Wallace Decorative Arts Museum.

The exhibition explores the first 100 years of the church's history and its important role in the community. On view will be the 18th-century church silver, prayer books, register books and the church's original weathervane.

In conjunction with the display, the program, “Peter Pelham: The Modern Day Orpheus,” will be held in the Hennage Audi-

torium at 3 p.m. Saturday, Nov. 29. Guests explore the life, the music and the legacy of 18th-century Williamsburg's premier musician and Bruton Parish organist as portrayed by **Michael Monaco**.

In addition to actual compositions of Mr. Pelham, selections which were known to him will be performed, and the music of the Worship Service of the 18th-century Church of England will be examined. The one-hour program requires a \$6 program ticket in addition to museum admission.

Want to go? Colonial Williamsburg employees may see “Faith, Community and Change: The Early History of Bruton Parish Church,” with the presentation of a valid ID.



Colonial Williamsburg photo

Anne Holton and **Tim Kaine** visited Bruton Parish Church prior to his inauguration in January 2006.



ACROSS THE FOUNDATION

CW opens new dedicated conservation analytical lab

By Joe Straw
Communications Manager

The Colonial Williamsburg Foundation has opened a new conservation analytical laboratory furnished by supporters and overseen by the institution's first on-staff materials analyst.

Located in the DeWitt Wallace Collections and Conservation Building on Colonial Williamsburg's Bruton Heights campus, the lab was furnished with cabinetry by LOC Scientific of Buford, Ga., and houses a suite of advanced analytical instruments that help to inform collections and conservation efforts within the Foundation.

The lab's analytical equipment was acquired beginning in 2007 and includes a hand-held X-ray fluorescence spectrometer, an infrared micro-spectrometer and a fluorescence microscope. Each was a gift supported entirely or in part by Clinton and Mary Turner Gilliland of Menlo Park, Calif., and the Silicon Valley Community Foundation's Turner-Gilliland Family Fund.

Additionally, in May Claudette and Stephen Tallon of Williamsburg contributed a gift to support the space's remodeling and provide further equipment and supplies. Claudette is a Foundation volunteer who serves in both collections and conservation, and at the St. George Tucker House.

"Our analytic capability has made a giant leap forward with these instruments and this lab," said **Ron Hurst**, Colonial Williamsburg's vice president for collections, conservation and museums and Carlisle H. Humelsine chief curator. "We're incredibly grateful to the Gillilands, the Tallons and the other donors who so generously outfitted the lab, as well as to LOC Scientific for furnishing its tables and cabinetry."

High demand – in particular from the public-safety sector – has reduced the cost of advanced diagnostic tools and has placed them within the reach of donor-supported nonprofits like Colonial Williamsburg.

Technological advancements, meanwhile, have made them smaller – like the lab's X-ray fluorescence spectrometer – the size and shape of a Star Trek phaser.

These instruments can still require a high

degree of expertise to operate at their fullest potential, however. That lays a heavy burden on conservators charged with the care of specific collection items, but who may only need analytical work done a few times a year. Each time, they must re-familiarize themselves with the complex devices, said **David Blanchfield**, Colonial Williamsburg's director of conservation.

So in January, Colonial Williamsburg's conservation department established a permanent position for a materials analyst and associate conservator of painted objects.

Kirsten Travers Moffitt was hired and is now responsible for overseeing the lab and operating and maintaining its equipment.

"If there is a question left unanswered by one instrument, it can often be answered by another," David said. "To have all this equipment in one space, combined with Kirsten's expertise is a huge benefit for us."

Since receiving her graduate degree in 2011 from the Winterthur/University of Delaware Program in Art Conservation, Kirsten has worked at the Foundation as both a conservator and an analyst, splitting her time between completing the Carolina Room project at the Abby Aldrich Rockefeller Folk Art Museum and conducting architectural paint analysis with the architectural and archaeological research department.

Kirsten's current responsibilities include analyzing Foundation materials so that conservators, curators and researchers may better understand their composition, condition, history and authenticity. In some cases, findings can delineate Revolutionary-period elements from later alterations and shed light on how they appeared two and a half centuries ago.

In the short time since the lab's establishment, Kirsten has performed pigment analysis for the paper, archaeological materials and furniture labs; metal identification for the objects lab; and numerous paint analyses for architectural research and architectural resources.

The new lab greatly enhances the Foundation's ability to analyze painted surfaces. For this work, a small sample from a painting, a finished piece of furniture or an archi-

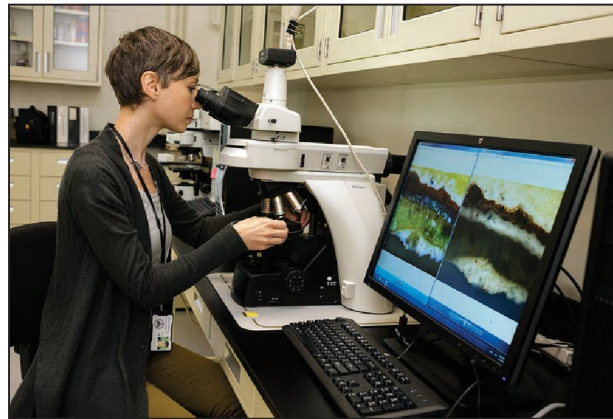


Photo by Dave Doody

Colonial Williamsburg materials analyst and associate conservator of painted objects Kirsten Travers Moffitt uses a Nikon Ni-U fluorescence microscope to examine 18th-century paint in cross-section under visible and ultraviolet light. The donated device and others are housed in a new lab overseen by Moffitt.

tectural element is ensconced in a cube of clear resin. The cube is then ground down to reveal a cross section of multiple paint layers.

A view through the fluorescence microscope magnifies these layers to reveal thin, smooth coats of refined 19th- and 20th-century paints or thick Colonial-era layers with coarse granules of hand-ground pigment.

Pinpoint analysis of paint with the infrared micro-spectrometer can identify organic ingredients like oils, while testing with the X-ray fluorescence spectrometer identifies inorganic materials including pigments. Colonial Williamsburg's conservators can use this information to re-engineer period paints, or formulate customized treatments that will only remove outer coats to expose those from the target period.

"If you want to expose a specific layer, you need to understand the composition of all the layers in order to safely remove them but leave the original undisturbed," Kirsten

said. "Analysis gives us a roadmap to see what's below the surface."

The results may show that a building's white base layer was not exterior paint, but primer, and that a weathered, second layer instead shows the building's original color. Such findings informed many Historic Area structures' current appearance, such as the reddish-brown of the Peyton Randolph House and the tan of Charlton's Coffeehouse.

The lab's instruments are just as useful in analysis of metal items like those in Colonial Williamsburg's extensive copper alloy, iron and silver collections, and in the understanding and preservation of decorated surfaces, such as those on furniture, paper and metal objects, as well as paintings.

"The establishment of this lab, and the choice of Kirsten to staff it, ushers in a new era of increased efficiency for the conservation department and serves to further broaden the understanding of our collections and their place in our country's history," David said.

Paint colors tell the stories of the residents of colonial Virginia

Interior and exterior paint colors throughout Colonial Williamsburg's Revolutionary City tell the story of the town's 18th-century residents. "The story tells us about the people who lived in and owned the buildings," said **Matt Webster**, Director of the Grainger Department of Architectural Preservation.

For instance, Peyton Randolph, speaker of Virginia's House of Burgesses, built his home in the 1760s. "Peyton Randolph chose red brown paint in the 1770s for his home. While this color was out of fashion at that time, the paint color coupled with architectural details mimicked the look of masonry, giving the house a higher status impression," Matt said.

The James Moir House was built in the 1770s. "When it was constructed, it was valued at 550 pounds. In 1780 it was valued at 1,100 pounds. In comparison, the George Davenport House was 50 years old when the Moir Carter House, constructed circa 1746, is now painted gray to match its Revolutionary War color.

Based on this information, the Moir House now sports Moir Gold and is accented with Colonial Verdigris on the door and shutters, colors that would have been fashionable and more expensive in the 1770s. The Davenport House, in contrast, has been painted a red brown, Palace Arms Red, signifying a dated and less expensive paint application as indicated by the low value of the property.

Matt points to two houses on Palace Green to illustrate the use of verdigris green in interiors as a status symbol. Thomas Everard used green verdigris paint on the interior of the Everard House. This type of paint in its most expensive application is

varnished to keep up its appearance. "The use of varnish, which protects the pigment from turning black over a few years, makes this process expensive," Matt said.

James Geddy also used green verdigris to paint his drawing room, but did not use varnish. "Geddy used an expensive paint, but not the most expensive application process. These slight differences are meaningful in looking at the status of the owners and the buildings."

Currently, the architectural preservation department is working with architectural researchers and the maintenance department to bring the Historic Area back to the way it looked in the 1770s. The preservation department recently worked with Benjamin Moore and the products division to develop a new paint line informed by research. The results of over 95 years of paint research and the new partnership with Benjamin Moore are visible throughout the Historic Area. The Robert Carter House, constructed circa 1746, is now painted gray to match its Revolutionary War color.

Other buildings that have been repainted are the Charlton Coffeehouse (Coffeehouse Tan), John Crump House (Nicolson Red), Nicolson Store (Sweeney Yellow) and Chowning's Tavern (Coffeehouse Tan on the body and Coffeehouse Chocolate on the shutters and door).

The reason the architectural preservation department can select colors with such confidence is the technology now available for paint analysis. The Colonial Williamsburg Foundation has opened a new conservation analytical laboratory furnished by supporters and overseen by the institution's first on-staff materials analyst. (See story [this page](#).)

"From a research standpoint we can document all the colors we're using," Matt said.

The research has allowed Matt and his team to develop an authentic line of 18th-century paint colors with Benjamin Moore. "The partnership with Benjamin Moore doesn't dictate the colors we have," he said. "Our research informs us on what colors we should use."

Original buildings in the Historic Area,

such as the Peyton Randolph House, the Geddy House and the Ludwell-Paradise House retain evidence of their 18th-century colors. This evidence is now represented by the colors seen on these buildings today.

Want to know more? Visit <http://podcast.history.org/2014/07/21/the-color-of-history/> to listen to a podcast or visit www.benjaminmoore.com to see the colors in the Benjamin Moore WILLIAMSBURG collection.

Bloggers explore revolutionary colors in new CW paint line

On Oct. 3-5, WILLIAMSBURG brand staff collaborated with executives from licensee Benjamin Moore to host six nationally known style and design bloggers for the weekend and educate them about the development of the WILLIAMSBURG line of Benjamin Moore paints.

Kris Fischer, director of product licensing, and **Liza Gusler**, licensing manager, hosted the bloggers during the program. **Sarah Childress**, a brand manager in marketing communications, also accompanied the bloggers.

On Saturday, **Matt Webster**, director of the Grainger Department of Architectural Preservation, and **Kirsten Travers Moffitt**, materials analyst and associate conservator of painted objects, led tours through the George Wythe House, the Robert Carter House, the Brush-Everard House and the Gover-

nor's Palace.

They also took the group on a tour of the new dedicated conservation analytical laboratory at the DeWitt Wallace Collections and Conservation Building. Matt and Kirsten discussed how the research was done and how it led to the collaboration with Benjamin Moore on a new paint collection.

The purpose of the visit was to show bloggers, through example of Benjamin Moore paints, how the WILLIAMSBURG Brand has evolved to meet current market demand.

Dagmar Bleasdale, who writes the blog, Dagmar's Home, was invited on the trip to see the 144 hues of historically inspired paint in the Benjamin Moore WILLIAMSBURG collection. She wrote about how the paint and wallpaper at the Wythe House showed the status of the resident.



Photo by Penna Rogers
Apprentice wigmaker **Debbie Turpin** interprets the 18th-century trade of wigmaking to Colonial Williamsburg guests.

Your Story

Wigmakers only group of people in U.S. to make wigs in the 18th-century fashion

EMPLOYEE NAME: Debbie Turpin
POSITION: Apprentice wigmaker, King's Arms Barber Shop
YEARS OF SERVICE: "I have been working in the King's Arms Barber Shop for six-and-a-half years, but I have a total of 14 years with The Colonial Williamsburg Foundation. I began my career in school and group services."

WHAT I DO: "The wigmaker makes all of the wigs for both male and female costumed interpreters throughout the Foundation. This includes interpreters in the Revolutionary City, evening programs and Electronic Field Trips. Some of the wigs are made by hand and take approximately 250 hours of intensive labor. We continue to make our wigs using 18th-century techniques. The wigmaker shop has the only group of people in the United States that continues to use this wig making technique and one of the few still in existence in the world."

"The King's Arms Barber Shop consists of a total of four staff, including the master wigmaker **Betty Myers**, two journeymen wigmakers and one apprentice. In addition to making the wigs, we also are responsible for cleaning and maintaining the wigs. On any given day, there are usually about 100 costumed interpreters who are wearing the wigs made here in our shop."

"In addition to making, cleaning and maintaining the wigs, we also interpret to our visitors the 18th-century wig making techniques. We are one of the most visited Historic Trade shops on Duke of Gloucester Street, and we are open five days a week. We are closed on Tuesdays and Saturdays. Each of the four staff in the Wig Shop share in these responsibilities, although we all work independently when making the wigs."

WHAT I LIKE ABOUT MY JOB: "I love my job and the idea of teaching history to our many guests. I love making the wigs and putting them on the heads of our many costumed interpreters. My first solo project was making a wig for **Brett Walker** in the Shoemaker Shop. If properly cared for and maintained, most of our wigs have a long life expectancy, usually 20 or 25 years. Our biggest clientele are actors in the Revolutionary City, and some actors may wear five or six different wigs, depending on the roles they are portraying. I also enjoy

teaching the historic trade of wig making to the many school groups that visit Colonial Williamsburg's Historic Area." **WHAT I DO TO IMPROVE THE GUEST EXPERIENCE:** "All of us try to be very enthusiastic when presenting the wigmaker trade to our many guests. We welcome them to the King's Arms Barber and Wig Shop and convey to them the importance of wigs and why they were worn in the 18th century. We want our guests to have a positive learning experience when they visit us. We are very appreciative when we are given a thank you and are told that their visit to the wigmaker was very informative."

MEMORABLE EXPERIENCES: "In September 2013, master wigmaker **Betty Myers** and I were able to visit different museums in both Denmark and Germany to study the various techniques used in making wigs in these two European countries. This visit was supported in part by The Davee Foundation. We were in Europe for approximately two weeks and were able to examine the weaving and stitching techniques used in making the wigs, including the base of the wig. The glass fiber wig made in Denmark was especially interesting, and we were allowed to take pictures of the wigs while we were there. Many of the wigs that we studied have a hand-knotted base and two of our staff here in the shop make similar bases here. It takes hundreds of hours to make these special bases. This visit was extremely informative."

"On June 20-26 of this year, I was also able to visit Calgary, Canada, to attend the Association for Living History, Farm and Agricultural Museum Conference, attended several classes and made one presentation with journeyman wigmaker **Terry Lyons**."

BIGGEST ACCOMPLISHMENT: "I will be happy to complete my six plus years apprenticeship sometime next year and become a journeyman wigmaker. The Wig Shop will also be hosting a conference, 'A Head for Fashion: Wigs, Cosmetics and Jewelry-1600-1900,' on Nov. 14-16 in honor of the Wig Shop's 75th anniversary. Our staff is working very hard in planning for this special event."

INTERESTS/HOBBIES: "I am an avid reader and online gamer. I enjoy reading books on the supernatural."

Open House introduces guests to tailor-made operation



Photo by Penna Rogers

Stefanie Pifer, a tailor at the Costume Design Center, tells guests at the Open House about her dress. She is wearing a pink silk damask sacque-back open robe gown with a stomacher and matching petticoat. The Oct. 24 Open House gave employees and guests a behind-the-scenes tour of the Costume Design Center and illustrated the role of their employees in dressing Colonial Williamsburg interpreters. The first costumed guides were introduced in 1934 at the Raleigh Tavern in conjunction with the dedication of Duke of Gloucester Street. In 2014, the Costume Design Center dressed 837 people in 1,366 positions. The number of garments worn out this year is 1,373. The number of new garments processed this year was 2,524. The total number of garments is 59,179; 61 percent are issued. The most complex piece of clothing to construct is men's breeches, and the simplest item is a man's waistcoat.

News Briefs

CW, American Red Cross sponsor Nov. 20 blood drive

The Colonial Williamsburg Foundation and the American Red Cross will sponsor a blood drive from 10 a.m. to 3 p.m. Thursday, Nov. 20 at the Woodlands Conference Center, 119 Visitor Center Dr.

Those who wish to donate blood must be at least 17 years old, weigh 110 pounds and be in overall good health. Appointments are encouraged. To make an appointment, call 220-7029 and select option "5." Walk-ins are welcome.

Prior to donating remember to drink plenty of juice, water or other non-caffeinated fluids and eat foods low in fat and high in iron (green leafy vegetables, nuts, whole wheat bread and lean meats). Participants should also get a good night's rest and avoid strenuous exercise before and after donating. Donating blood takes approximately one

hour and consists of four steps -- registration, confidential health history, actual donation of blood and refreshments.

Every two seconds someone in the United States needs blood. There is a 97 percent chance employees will know someone in their lifetime who benefits from a volunteer's blood donation. It is only through volunteers that communities and local hospitals have an adequate supply of blood.

The blood collected at Colonial Williamsburg blood drives is allocated to the Mid-Atlantic Blood Services Region. It is a leading provider to hospitals in central and eastern Virginia and eastern North Carolina. To maintain supplies 500 - 600 pints are needed every day. All blood types are needed, but type O blood is the most requested.

Remembering Friends...

Ms. Patricia A. Wicker died Oct. 11 in Williamsburg. She began working for Colonial Williamsburg in 1995 as a front desk attendant at the Williamsburg Lodge. She held subsequent positions as night auditor, front desk attendant at the Williamsburg Inn, guest service manager-rooms at the

Williamsburg Woodlands and receptionist for Colonial Houses.

She retired in 2006 with 12 years of credited service. She is survived by her husband, **John Wicker**, also a Foundation retiree, a daughter, a son, a stepson and three grandchildren.

Marketplace

FOR SALE: Gently used Baroque flute by Sweetheart Flute Company, rosewood and has two second joint sections to convert to either A-415 Baroque pitch or A-440 modern pitch. H case, cleaner, and instruction book. \$650 OBO; gently used B-flat Colonial Flute by Sweetheart Flute Company, maple. \$300 OBO; composite material armoire with two shelves, colonial blue with faux rosewood top. Some scratches. \$30 OBO; table-top dishwasher, hooks up to sink, used once. \$25. CALL: (781) 223-4349.

FOR SALE: Collector Dolls: Michelle Obama first lady porcelain doll wearing inaugural gown, with official papers and in original box from the Danbury Mint; Diana Princess of Wales porcelain doll wearing faux pearl-matted gown and tiara, with official papers and in original box from the Franklin Mint. Asking \$125 for each doll, both of which have been displayed only in a glass case. CALL: (757) 604-6760.

FOR SALE: Collector Dolls: Dorothy & Aunt Em from the Wizard of Oz; Franklin Mint like-new dolls. Dorothy weathered red sparkling shoes and carries Toto. Her Aunt Em has an apron full of baby chicks. Sold together for \$175. CALL: (757) 604-6760.

FOR SALE: Electric lift, attaches to trailer hitch. Has been modified to accommodate wheelchair or motorized scooter. \$250;

a Hoveround electric wheel chair, model TEKNIQUE FWD, serial number 322805, needs a new battery, \$400. CALL: (757) 253-7932.

WANTED TO BUY: Individual pieces or place settings of Williamsburg silverware. CALL: (757) 784-0911.

WANTED: ISO experienced, part-time caregiver for 6-month old in our Tiano home. Interview, background check and references required. CALL: (540) 446-6388 for more information.

REMOVED RECENTLY FROM THE FOYER OF THE ROCKEFELLER LIBRARY: One large black umbrella. The name "Rose" on a black-and-white label above the handle. Remover of the said umbrella may return it to the library, no questions asked. CALL: 345-1457.

Goods and services advertised in CW News are offered by individuals and as such are not endorsed by The Colonial Williamsburg Foundation or Colonial Williamsburg Company.

Deadline for Marketplace ads is Monday at noon one week prior to publication. Ads must include employee's name and personal telephone number. Ads can run for up to two consecutive issues. If you would like your ad to run again, please resubmit it. Submit ad in person, through interoffice mail to FSO-104, fax to 565-8780 or e-mail to Penna Rogers at progers@cw.org.

Colonial Williamsburg News is published by the Office of Internal Communications for Colonial Williamsburg employees. Send correspondence to: Colonial Williamsburg News, FSO-104, fax to 565-8780 or e-mail it to progers@cw.org.

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