



# Colonial Williamsburg News

COLONIAL WILLIAMSBURG'S PEOPLE AND PROGRAMS  
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*Hundreds of signs have been posted throughout Colonial Williamsburg's campus reminding guests about COVID-19 safety requirements.*



*Journeyman Painter Beth Brantingham in the sign studio.*



*Popular picture taking spots require special signage to help reduce the spread of COVID-19.*

## Sign, Sign, Everywhere a Sign

*Please help protect yourself, families, our local community, and valued guests by following COVID-19 safety protocols.*

Beth Brantingham's work is being noticed all over Colonial Williamsburg's campus. The journeyman painter is part of the Foundation's COVID-19 sign project team comprised of Building Trades, Marketing and Historic Area Operations. The team designs, prints and has distributed hundreds of COVID-19 safety signs that are posted throughout the Foundation's public areas.

While the signs convey important safety information about social distancing, wearing face coverings and wayfinding, each one also features a distinct Colonial Williamsburg design flair thanks to Brantingham and the collaboration team who came together in May to meet the challenge of guest safety as the Foundation prepared to resume public programming.

After the longest period of closure in Colonial Williamsburg's history, it was clear that inviting guests back to the Historic Area and Art Museums would require careful consideration of employee and guest safety. Signage played a key role in the reopening strategy.

In this unique circumstance, hundreds of signs were needed in a relatively short period of time. During the first half of May, the project team brainstormed signage needs and worked to finalize templates that were then made available for employees to post. The signs needed to convey important COVID-19 safety information quickly and efficiently while keeping with the Foundation's signature style.

"[The signs] reaffirm to people they need to keep social distancing and help them understand entrances and exits so people aren't passing each other," said Kenny Gulden, manager of Building Trades.

Brantingham's primary job as a journeyman for the paint shop involves the research, design and hand-painting of the graphic signs in the Historic Area.

The COVID-19 signage project was "a little bit of pressure, which I liked," she said.

Sometimes, the sign shop would receive as many as 60 signs in one order. By early July, the team had produced and issued more than 320 signs, beginning with Chowning's Garden, which was one of the first sites to reopen to the public.

Careful consideration was given to their placement on campus.

"We plotted out where the signs should go, and as guests showed us what they



were going to do, we adapted,” said Jayson Belew, senior manager of Historic Area Support.

Every sign posted on the campus is a reminder to guests that the Foundation cares about the community’s well-being, which furthers the Foundation’s mission to share America’s enduring story.

“I feel very proud. I like being part of a team. My favorite part was tweaking the signs. I was able to come up with some new custom ones on my own. It was a learning curve for me,” Brantingham said.

Brantingham began working for Colonial Williamsburg in 2018 after training under a union sign painter in Rhode Island. For a while, she worked as a design painter for a construction company. Her former company was hired to work on Carter’s Grove when it was sold, which brought her to Virginia and eventually led her to the Foundation. The rest is history, and a dream job for Brantingham.

“I like that every day my job is different. No day is the same,” she said.

To order COVID-19-related signage for Historic Area sites, staff may contact Jayson Belew at [rbelew@cwf.org](mailto:rbelew@cwf.org) or Wendy Sumerlin at [wsumerlin@cwf.org](mailto:wsumerlin@cwf.org).

## The Return of Haunted Williamsburg

By Robert Currie,  
director of Entertainment and Evening Programs



*Haunted Williamsburg*, Colonial Williamsburg’s most popular evening program, reopened July 1 with some twists to address health risks associated with COVID-19. The program remains as popular as ever with its July 3 performance selling out two days after the relaunch.

It was great to finally see the Foundation’s Evening Programs team back in action.

In 2019, our plan to take the best elements of two competing Colonial Williamsburg ghost tours and combine them into one signature program was successful. Annual sales for *Haunted Williamsburg* outpaced sales for both of its predecessors and improved overall profits.

Thanks in large part to Amber Staker, business analyst for Evening Programs and special event programming, our team has significantly increased our annual net contribution three years in a row.

For 2020, we were ready for another strong year.

Unfortunately, 2020 had its own plans, which forced the temporary suspension of public programming across the Foundation to protect employees and the community from COVID-19.

During the closure, we worked with apprentice pewterer and founder Layne Chappell, sound technician supervisor Jamie Fore and content marketing manager Sarah Lockwood to film and broadcast a selection of *Haunted Williamsburg* ghost stories on Facebook featuring two of our incredibly talented storytellers, historian Kelly Arehart and journeyman coach driver Dan Hard. This was an excellent opportunity for us to reach new audiences and advertise what makes this storytelling program so special.

At the same time, our team was working hard to develop a plan to relaunch *Haunted Williamsburg* once Gov. Ralph Northam eased Virginia’s reopening guidelines. The health and safety of our staff and guests are paramount, so we knew early on that we would need to make significant program changes to be successful.

Some of the things that made many of our evening programs so attractive suddenly became insurmountable obstacles. All hands-on experiences including *Spies & Lies* in our escape room and *Drop Spindle* needed to be suspended indefinitely. Our theatrical trial programs and evening dance programs could not return because they require physical contact between cast members or cast members and guests. ▶



*Daniel Hard, journeyman coach driver and evening/special programs interpreter, is one of many popular Haunted Williamsburg storytellers.*



*Lantern in hand, Evening Programs Interpreter Iris Kilmon awaits guests for a night of ghost stories.*

We focused instead on transitioning evening programs to fully outdoor experiences. *Haunted Williamsburg* was the first program we redesigned since its footprint in the Historic Area afforded opportunities to make the necessary adjustments while preserving a quality experience.

While going inside the buildings at night is one of the primary features that guests love about our tour, the small, confined interior spaces of the Peyton Randolph House, George Wythe House and James Geddy House presented a serious challenge in the age of COVID-19. Instead, we created exclusive outdoor spaces in the yards and gardens of our historic sites and installed cressets at each stop to supply lighting for safety and atmosphere.

We reduced the capacity per tour from 25 to 15 guests and changed the way guests are separated into groups before the tour launches. Smaller groups allow us to maintain social distancing protocols while creating a more intimate guest experience.

Also, with the walking tour completely outdoors, we were able to make it fully ADA accessible.

Ramona Vogel Hill, manager of Evening Programs, drafted a detailed operations plan and FAQ that guided our returning Evening Programs staff through all the logistical changes. Ramona and I worked closely with Lindsey Foster, the creative lead of *Haunted Williamsburg*, to prepare our storyteller guides for the relaunch. Lindsey worked directly with each team member, conducting refresher training workshops and addressing questions and concerns from the team. Listening to the staff helped us refine our relaunch plans. Ramona and Lindsey provided excellent leadership for our team during this challenging time and worked together to ensure that we have a safe and positive work environment for everyone.

With the success of *Haunted Williamsburg*, our team is now focusing on new programs and revamping our current lineup to safely entertain and educate guests while bringing the 18th-century streets to life at night.

*Haunted Williamsburg* runs nightly with tours launching from the Play House Stage at 7 and 8:30 p.m.



*Evening Programs Interpreter Sam Miller entertains guests as night descends on Colonial Williamsburg.*

# Historic Trades on Temporary Loan

Trades Programs Fill Empty Gallery Spaces at the Art Museums of Colonial Williamsburg.



*Master of the shop Jay Howlett, military artificer, pauses to check his work.*

Living history is taking on new meaning at the Art Museums of Colonial Williamsburg with several Historic Trades setting up shop in the museums to entertain and educate guests due to reduced Historic Area site operations and many trade shops being closed due to COVID-19. Since the Foundation resumed public programming in mid-June, bookbinders, cabinetmakers, engravers, gunsmiths, joiners, milliners, tailors and wigmakers have transferred part of their shop operations to the museums' galleries.

Though born of necessity, moving elements of the trades program into the museums brings many guest benefits. Tradespeople can point out pieces in the museums connected to what they are working on. For example, the tailors—master Mark Hutter, journeyman Michael McCarty and apprentice Tim Logue—were working on a summer suit of cream-colored linen for Daniel Cross, who portrays a young George Washington in the Historic Area. The suit's design and inspiration came from a similar garment on display in the museums.

Though trades staff rarely set up shop operations in the museums, they routinely participate in symposia, conferences and other programs held there. At a woodworking conference held at the Art Museums earlier this year, apprentice joiner Scott Krogh showed his work on a reproduction of a food safe that also featured tin panels made by master tinsmith Steve Delisle. Krogh has continued to work on the piece while stationed in the museums, and guests can see the original right around the corner from him.

The move to the museums has presented some challenges.

"In the shop we're nested, surrounded by what we need," said journeyman engraver Lynn Zelesnikar. "This is a very different experience."

Hutter agreed.

"As tradespeople, we like our stuff," he said. "Our shop is visually rich and very hands-on, intentionally arranged to let people touch and sometimes even try on garments. We had to carefully pick and choose what objects to take with us to the museum."

Journeyman joiner and supervisor Brian Weldy and his colleagues perform most of the noisy chopping and pounding at their shop and transfer items between the Historic Area and the museums.

"What we've done is to bring over small projects while leaving bigger ones at the Taliaferro-Cole Shop," he said.

Social distancing has also been a challenge.

"You want people to hold a piece and run their hands across it," said Zelesnikar.

Tradespeople compensate for social distancing by using cameras and projecting ▶



*Master of Historic Foodways Frank Clark prepares ingredients for a sumptuous meal.*

their work onto a monitor. The cameras and monitors also allow them to show images in ways they are unable to present in the shops, such as at higher magnification, and showing period prints and documents.

Master cabinetmaker Bill Pavlak projected a curved molding he was carving onto a screen for guests to inspect.

“I’ve had people tell me they wish we had the camera in the shop,” he said. “But of course that wouldn’t fit in an authentic 18th-century shop.”

Master wigmaker Betty Myers has used the screen for a slideshow that includes an 18th-century print of a wig shop.

“It’s not the same as being in a shop set up for the period, and we don’t have customers dropping by with a wig to be dressed or cleaned as they sometimes do in the Historic Area,” she said. “But the technology helps.”

By the time trade shops fully reopen, the museums’ galleries will be filled with art. But collaborations between the Historic Area and the Art Museums will continue.

“Working in costume supports our tie to the Historic Area, but working in the modern space we have been able to enhance the experience with modern technology,” said Ted Boscana, director of Historic Trades and Skills. “My hope is that this partnership will continue.”

For the Art Museums, the collaboration between tradecraft and material culture brings together two distinct areas of the Foundation.

“The Historic Area and the Art Museums are two different tools for making the past accessible to our guests, so our talented teams work regularly to connect the two experiences. Having the Historic Trades staff present directly in the galleries establishes that connection beautifully,” said Ron Hurst, vice president for Museums, Preservation, and Historic Resources and the Foundation’s Carlisle H. Humelsine Chief Curator.



*Apprentice bookbinder Barbara Swanson works on her latest creation.*



# Creating Created Equal

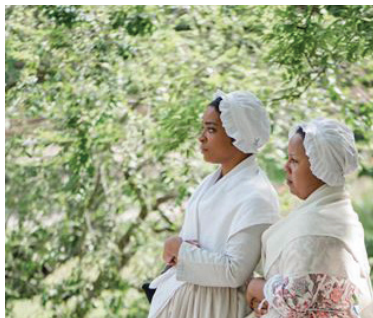
By Katrinah Carol Lewis



*Created Equal Cast Members: Deirdre Jones, Jeremy Morris, Katrinah Carol Lewis and Jamar Jones.*

## Watch Created Equal Online

*Created Equal* is a museum theater program that explores the perspectives of enslaved African Americans amid the 1776 debate over fundamental rights, and what the words and ideals enshrined in the Declaration mean today. A filmed performance of *Created Equal* aired on Facebook Live on July 29 and the cast hosted a question-and-answer session on the social-media platform the following day. Both the performance and the Q&A can be found at [colonial-williamsburg.org/createdequal](http://colonial-williamsburg.org/createdequal).



*Katrinah Lewis (left) and Deirdre Jones perform in several Museum Theater programs that explore the contributions of free and enslaved Blacks in the development of our nation.*

The idea for *Created Equal* came in the days following the Fourth of July in 2018. As we reviewed the programming that we offered on that day, I noticed that something was missing. On one of the busiest days of the year, we needed a program devoted to exposing, exploring and illuminating Black perspectives on the Declaration to give more context to the holiday.

What did the Declaration of Independence mean to those who were enslaved at the time that it was written? What does it mean for descendants of enslaved people today?

It occurred to me that movement after movement for civil rights and social justice have been inspired by the powerful words at the beginning of the Declaration, even as I acknowledged that those words were hollow and painful for the people I have portrayed in the Historic Area. I went to Cheryl Ruschau, our director of museum theater, and said, “This is what I want to write about.”

I called a meeting with Deirdre Jones, Jamar Jones and Jeremy Morris, three actor interpreters who I knew would have amazing contributions to a program like this and who I have been blessed to work with for years here at Colonial Williamsburg and in Richmond.

I told them my idea, and I held my breath.

“What do you think?” I said, hoping they would see the potential in the idea. “Will you work on this with me?”

Thankfully, they all said yes, and we began the messy magical process of creating a piece of theater together.

I believe in the hive mind. I believe that the best work is produced when everyone involved has the opportunity to be heard and their opinions valued, considered and incorporated into what we are creating.

I work this way even when I am the sole playwright on a project. I devote time to sharing multiple drafts with our ensemble to allow them to really pick it apart. I do my best to address concerns and modify scripts accordingly.

I once worked with an associate director on a new play who introduced the concept of “free idea” into the process. It doesn’t cost anything to share an idea, or to listen. It may not be right for the moment we are trying to create, but it’s free! Get it out there! It may inform some other aspect of the piece or inspire someone else’s creative thinking.

The hive mind was certainly activated as my co-authors and I worked on developing *Created Equal*. We collaborated on a brainstorm document that includes poems, primary resources, famous speeches and quotes, questions to one another, free writing, nonsense, reflections, free association, partial ideas and fragments of ▶



monologues we'd written from the perspectives of the historical figures we portray.

We developed these monologues (really the core of the play and the work that we do on a regular basis as actor interpreters) and discovered how they could complement one another. Then we incorporated other free ideas that we had thrown into the creative pot as connective tissue. And voilà! Most of a play.

The ancestors are with us. I know this because I can feel them and hear them. Their voices call to me when I walk the streets of the Historic Area and stand in the homes enslaved people were imprisoned in, or walk past the whipping post by the Courthouse, or sit in front of the Raleigh Tavern or reflect behind the Coffeehouse where we perform.

Sometimes their voices fall into my heart and my mind. They speak to me. This happened as we wrote the end of the play. Two young women, girls really, Jenny and Kate, spoke to me with all their innocence and beauty and asked if all men are really created equal. How can they be when society and circumstance are so far from exhibiting that? I imagine children from yesterday and today must look at the world and wonder.

## Your Story: Katrinah Carol Lewis

*For each issue of CW News, volunteer Chuck Reusing interviews one of our many talented staff members to give us a sense, in their own words, of who they are, what they do and why their work is important.*

**JOB TITLE:** Artistic Director of Museum Theater

**YEARS OF SERVICE:** I began my career with The Colonial Williamsburg Foundation in July 2011 as an actor interpreter. I have been serving as artistic director of Museum Theater since 2016.

**JOB RESPONSIBILITIES:** I have multifaceted roles in my employment with Colonial Williamsburg, including writing, directing and performing in various theatrical productions that appear throughout the Historic Area, including on the Charlton's Coffeehouse stage, in the Apollo Room at the Raleigh Tavern and in the Hennage Auditorium at the Art Museums of Colonial Williamsburg. I have worked as playwright, actor and director in many programs including *Created Equal*, *Journey to Redemption*, *Joy in the Morning* and *Resolved: An American Experiment*. A lot of my work focuses on the stories of enslaved Blacks in colonial Virginia, a topic very relevant in today's world. In Williamsburg in the 18th century, more than half of the residents were enslaved, and we have many stories to tell visitors. I directed our production of *Created Equal* and perform in the play with my fellow playwright/performers Deirdre Jones, Jamar Jones and Jeremy Morris.

I also try to be a conduit for other actor interpreters, seeking their collective and individual creative ideas on how to best capture the essence of colonial Virginia by creating stories that we can offer to the thousands of visitors who come here each year. In addition to our theatrical productions, which generally run 30–45 minutes, I also work with our Museum Theater ensemble on how they might engage our visitors with street interpretation, creating moments of improvised and planned connections with guests and each other. These can be effective teaching moments as we engage our visitors in the Historic Area.

Since 2013, I have performed as Lydia Broadnax, a woman who lived more than 45 years of her life enslaved to George Wythe in Williamsburg and as a free businesswoman living in Richmond during the later years of her life. I also perform as Jenny from Martin's Hundred plantation, an enslaved woman who was owned by ▶



*Katrinah Carol Lewis*



Peyton Randolph and later by Elizabeth Randolph. She most likely tended tobacco on the Randolphs' plantation.

**WHAT I DO TO IMPROVE THE GUEST EXPERIENCE:** As actor interpreters we are on the front lines of engaging and educating visitors about colonial life in Williamsburg and Virginia. We want to help them gain a better understanding of where we were and where we have come from since our nation's very beginnings. In many of our theatrical productions, we hope that our visitors will gain a better understanding of enslavement and its inhumanity.

We always request guest feedback following each of our productions, many times by offering a question-and-answer session at the conclusion of the production. Frequent guest surveys are conducted asking visitors what their likes and dislikes were during their visit.

**MEMORABLE EXPERIENCES:** In 2012, as I was preparing to perform as Jenny, I spent a couple hours once or twice a week at Great Hopes Plantation during the planting season between March and September planting tobacco and corn. Working in the hot sun, operating the plow, tilling the soil and planting the seeds gave me firsthand experience on what it must have been like for Jenny as an enslaved tobacco farmer in the 18th century. This was a very emotionally, spiritually and physically enlightening experience for me and better prepared me for my characterization of Jenny.

In 2016, seven members of our Museum Theater department traveled to Denver, Colorado, to perform *Journey to Redemption* at the annual International Museum Theatre Alliance conference. We were able to share our process and connect with other museum professionals using theater to teach and engage. It was wonderful to represent Colonial Williamsburg and learn about what others in the field are creating.

**BIGGEST ACCOMPLISHMENTS:** I am very active in Richmond's vibrant theater community and have been nominated for best actress in a play four separate times by the Richmond Theatre Critics Circle. I received the Best Actress in a Musical Award from this same group in 2016 for my performance in *Lady Day at Emerson's Bar and Grill*. I also share the Ernie McClintock Best Acting Ensemble Award for 2013 with my ensemble for our work in *Gidion's Knot*.

I received a bachelor's degree in fine arts from Virginia Commonwealth University, majoring in theater, and also studied voice at Levine School of Music in Washington, D.C., while growing up in Northern Virginia. I have a lifelong passion for singing and acting, and I am so happy to be able to bring my creative talents to Colonial Williamsburg.

**INTERESTS/HOBBIES:** My interests are many and varied. I am a soprano singer, certified yoga instructor, juggler and guitar/ukulele player, and I love to go dancing.





# If These Walls Could Talk: Pine Tar

By Steve Chabra,  
Architectural Preservation Project  
Supervisor

Have you ever noticed a sweet, smoky, slightly pungent odor while walking around the Historic Area? If you follow your nose, you very likely will discover a freshly painted fence or building coated with pine tar-based paint.

Pine tar was a common and inexpensive paint used in colonial Virginia. Plain pine tar is dark brown and has the consistency of heavy molasses. It could be used straight or mixed with linseed oil or turpentine. Painters often changed the color by adding different earth tone pigments, which most often created varying shades of dark red.

Pine tar was commercially produced in many of the southern colonies where yellow pine trees grew during the 18th century. It is made by slowly burning large piles of yellow pine in a controlled manner. The process involves making a tar kiln by digging a large funnel-shaped pit with a drain at the bottom. Finely split resin-rich yellow pine roots, stumps and knots are carefully stacked inside. The pit is then covered with sod and turf. Air vents allow the wood to be ignited and are used to control the airflow. As the pine slowly burns, tar renders out of the wood and falls to the bottom of the pit where it flows through the drainpipe into a waiting barrel.

Pine tar paint preserves and waterproofs wood. It is often used to prolong the life of wooden roofs and siding. Tar paints have been used on many different buildings. Some you may expect, like clapboard-covered plantation outbuildings; others you may not, like cypress-shingle church roofs. Tar paint is very useful in preserving the life of a building, but it needs to be reapplied every two or three years.

Colonial Williamsburg currently has many buildings coated with pine tar paint. The shingles on the newly constructed market house have a red-brown pigmented tar paint coating. The kitchen and tin shop at Anderson's Blacksmith Shop and Public Armoury have red-brown pigmented tar-covered clapboard walls while the privy and south storehouse are covered in unpigmented tar. At the Peyton Randolph property you can find red-brown pigmented tar on the north storehouse, granary, garden toolshed, chicken house and fencing. The Gateway Building got a fresh coat of unpigmented tar in March 2020.

The next time your nose catches that sweet, smoky scent, look around and maybe you will see a freshly tarred building.



*Anderson Armory Privy in winter 2019 with a coat of plain pine.*



*The Anderson Armory Kitchen with a new coat of red pigmented tar as it appeared in winter 2019.*



*This February 2016 image of the Market House shows off its tar-painted roof.*



# Ed Chappell's Lasting Legacy



*Ed Chappell*

The Colonial Williamsburg Foundation lost a dear friend with the death of Ed Chappell on July 25, 2020. Chappell retired in 2016 after more than three decades serving the Foundation, most recently as the Shirley and Richard Roberts Director of Architectural Research and Archaeology.

Chappell led Colonial Williamsburg's architectural research program to document historic structures through extensive notes, photographs and drawings. Under his leadership, architectural historians guided the reconstruction of buildings like the Peyton Randolph outbuildings, R. Charlton's Coffeehouse, James Anderson's Blacksmith Shop and Public Armoury, and the Market House. Chappell's passion for architectural history went beyond these familiar structures, however, and often focused on lesser known buildings and the important stories contained within their walls.

"Ed taught me that the study of buildings was the study of humanity," said Conservator and Materials Analyst Kirsten Moffitt, who worked on more than one hundred architectural paint research projects with Chappell starting in 2010, the year she joined Colonial Williamsburg's Architectural Research Department as a graduate intern.

Chappell was a pioneer in American architectural history who reinvigorated the field beginning in the 1980s to combat criticism that Colonial Williamsburg's buildings were not accurate reproductions of the original structures. Much more than his predecessors, Chappell focused his work on so-called ordinary buildings that often sat behind extraordinary ones. Through extensive fieldwork conducted throughout the English-speaking world, Chappell and his team documented structures such as tobacco barns, slave quarters and privies. Their work influenced how the Foundation constructs buildings today, and Chappell's advocacy to let the buildings themselves serve as teaching tools helped redefine how the Foundation tells stories about the people who lived and worked in and around them.

"He was a leader in the sense that he was a powerful advocate for the idea that we study buildings to understand social life. People look to his work as a model of how to do this sort of field recording. And he did it very, very well," said Jeff Klee, Colonial Williamsburg's Shirley and Richard Roberts Architectural Historian. "He was really committed to telling a much broader story."

Chappell took fastidious notes, often scribbling them on scraps of paper with a red pen to satisfy his insatiable appetite for collecting information about important buildings. The documents, drawings and photographs the team collected over his 36-year career at the Foundation fill 15 4-foot-wide file cabinets in the Collections building and John D. Rockefeller Jr. Library. Another 10 flat file cabinets containing drawings are stored in the architectural and engineering wing of Bruton Heights School.

"He absolutely refused to leave an old building without learning something from it," Klee said.

Klee and his colleagues frequently consult Chappell's notes, typed from his long-hand scribbles, when conducting their own architectural history research. For the team of architectural historians charged with continuing his work, his files are a physical reminder of his legacy to advance scholarship and to let buildings tell a more complete story about the lives of people living in colonial Virginia.

Colonial Williamsburg's Matt Webster counts Chappell as a friend, a colleague and a mentor who guided him throughout his career starting in 1997 when Webster interned at Historic Kenmore in Fredericksburg, Virginia, and continued when he joined Colonial Williamsburg several years later. Webster serves as executive director for the Granger Department of Architectural Preservation and Research and worked closely with Chappell over the years. He last spoke to him in mid-July, just a few days before his death.

"I was told by a very wise person that it is our job to assure the next generation is prepared to continue our work. Ed did just that, mentoring generations of architectural historians that will continue to care for the historic resources of the nation and world," Webster said.



# Celebrating July 4th



Tavern performers Patrick Rooney, Wayne Hill, Christopher Hartman entertain guests at historic Shields Tavern on July 4. Special Independence Day programming included a public reading of the Declaration of Independence from the Capitol’s west balcony. In the dramatic program Created Equal, performed at the Charlton Stage, Colonial Williamsburg actor interpreters explored the perspectives of enslaved Blacks amid the 1776 debate over fundamental rights and what the words and ideals enshrined in the Declaration mean today. At 5 p.m. bells tolled along Duke of Gloucester Street and at community locations including the city’s historic First Baptist Church to reflect on the events of the day and salute those who, throughout our nation’s history, have endeavored to meet the challenges of their times.

## Lowe’s N95 Mask Donation

Dave Bjorkman (right), Colonial Williamsburg’s manager of facilities services, receives 500 N95 masks from Lowe’s of Williamsburg to support the Foundation’s mission and operations. The warehouse team is distributing the masks to employees as needed to limit the spread of COVID-19.





# Local Chapter of The Sons of The American Revolution Honors CW Employees

Congratulations Anna Cordle Harry And William Schermerhorn for Being Awarded Bronze Good Citizenship Medals



*Pictured, left to right, are Thomas Campbell, former manager of Williamsburg Chapter Events, Virginia Society of the Sons of the American Revolution; William Schermerhorn; Roger Cross, president of the Williamsburg Chapter; Anna Cordle Harry; and Jeffrey Wooldridge, manager of Williamsburg Chapter Events.*

Anna Cordle Harry, Community Affairs manager, and William Schermerhorn, creative director of Signature Events, both of The Colonial Williamsburg Foundation, were each awarded a Bronze Good Citizenship Medal by the Williamsburg Chapter of the Virginia Society of the Sons of the American Revolution during a ceremony at the Capitol on July 16, 2020. The award was given in recognition of their noteworthy contributions to the community in designing, organizing and conducting historical and patriotic events as well as their continued support of the Williamsburg Chapter in promoting patriotism, preserving American history and educating future generations.

# Sophie Freiling Receives 2020 Williamsburg Community Foundation Scholarship



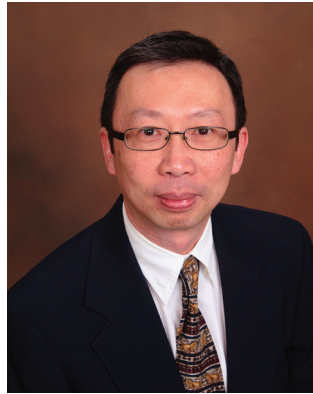
*Sophie Freiling*

*The Colonial Williamsburg Foundation sponsors an annual scholarship through the Williamsburg Community Foundation awarding a minimum of \$1,000 to a graduate of Lafayette, Jamestown or Warhill high school who is employed by or related to an employee of Colonial Williamsburg. This year's scholarship recipient is Sophie Freiling, daughter of Paul Freiling, director of principal gifts. Sophie graduated from Lafayette High School and will pursue a degree in political science at Vanderbilt University this fall. Congratulations, Sophie!*



## Meet the Senior Leadership Team

This column of CW News will continue to introduce members of Colonial Williamsburg's senior leadership team in their own words. The senior leadership team is responsible for directing the Foundation's overall strategy to share America's enduring story



**Henry Lai**  
*Vice President of Finance*

I came to Colonial Williamsburg in 2017 after working for many years at public and private companies in the consumer and retail space. I oversee Colonial Williamsburg's financial planning, business analytics and accounting teams. In my position, I use my financial management skills to strengthen the Foundation's finances as my contribution toward advancing our mission to share America's enduring story. Working at the Foundation has been a change of pace for me, and I particu-

larly enjoy collaborating with the dedicated and passionate professionals who care so deeply about this place.

I work every day alongside team leaders from across the organization to drive financial performance and make decisions that support the Foundation's long-term finance strategies. I am committed to providing financial stewardship that ensures Colonial Williamsburg's continued financial health and to maintain the highest level of integrity and financial transparency when working with my colleagues and the board of trustees.

Prior to joining Colonial Williamsburg, I held a range of corporate and operations finance roles at Lumber Liquidators, Sony Corporation of America and Williams-Sonoma Inc. I earned a Master of Business Administration from Cal Poly, San Luis Obispo, and a Bachelor of Science in hotel administration from the University of Nevada, Las Vegas.

*“The distinctions between Virginians, Pennsylvanians, New Yorkers, and New Englanders are no more. I Am Not A Virginian, But An American!”*

— PATRICK HENRY



## Meet the Senior Leadership Team



### Kevin D. Patrick

*Senior Vice President, Chief Financial Officer and Treasurer*

I have worked in finance and business strategy for more than 30 years with extensive experience in corporate development, business turnarounds, financing and financial management. I have led and participated in more than \$30 billion of international and domestic acquisitions and divestitures in the telecom, beverage, retail and energy industries with activities including preliminary discussions of interest, purchase agreement review, valuation develop-

ment/deal structuring, bid strategy, negotiation of key deal points and business integration.

As senior vice president of finance, chief financial officer and treasurer for The Colonial Williamsburg Foundation, I am responsible for driving the Foundation's operating and financial performance, as well as for setting the Foundation's financial direction by implementing a return on investment, analytics based, strategic finance discipline across the enterprise.

Prior to joining Colonial Williamsburg, I served as vice president and CFO for Marcus Lemonis, of *The Profit* on CNBC, a private equity investor with a portfolio of more than 25 businesses, spanning several industries including manufacturing, restaurant/bar, franchise and retail.

I have a bachelor of business administration in finance from the Connecticut State Universities and a Master of Business Administration from the University of Connecticut. I also studied international business and marketing at Ecole de Management Lyon in France and successfully completed the Executive Development Program at the Wharton School at the University of Pennsylvania and the Program on Negotiation at Harvard Law School.

#### Additional prior roles

- Executive Managing Director, Blackwater Strategic Advisors
- Chief Strategy Officer, South Jersey Industries
- Vice President and CFO, Albertsons Eastern Division
- Assistant Vice President of Corporate Planning and Development, Brown-Forman Corporation

#### Various financial positions with Frontier Communications and AT&T

- Community Service/Boards
- Franklin Bioscience, Advisory Board, Philadelphia, PA
- Faith in the Future, Board, Philadelphia, PA
- Mayor's Manufacturing Task Force, Executive Committee, Philadelphia, PA
- Philadelphia Chamber of Commerce, Board, Philadelphia, PA
- Philabundance Food Relief, Board/Treasurer, Philadelphia, PA



## Meet the Senior Leadership Team



**Beth Kelly**

*Vice President of Education, Research, and Historical Interpretation*

I grew up in a family of storytellers. By hearing their life experiences through stories (often humorous), I had a more complete understanding of my parents, grandparents, aunts and uncles. My father also had a keen interest in our nation’s history, so we spent our vacations visiting forts and historical sites. I remember vividly some of the guides we met at Gettysburg and Mount Vernon and in Colonial Williamsburg’s Historic Area. They were masterful storytellers and teachers, and they inspired me.

My own passion for history steered me toward an undergraduate degree in American history, but my father persuaded me to get a degree that was “practical” and would ensure I was able to support myself, so I pursued a degree in business. After graduating from college in New York, I still longed to do something involving history. While interviewing for several positions in Richmond and Norfolk, I came through Williamsburg and spent the day touring the area. I spoke with many of the interpreters who encouraged me to apply for an open interpreter position. The rest is history (pardon the pun).

I will never forget my first days working here as a visitor aide and the pride I felt being part of a nurturing community that was doing such important work. As a member of the senior leadership team, I want all employees to feel the same sense of pride and community that I have enjoyed in my more than 30 years at the Foundation. We have more work to do, but together we will improve our workplace culture so that everyone feels that their voices are heard.

Together, we are raising the profile of our museum. We are reshaping how we tell the important stories of our 18th-century counterparts through relevant programming that reflects many of the issues we still face today. This work is at the heart of our mission, and through it we are reaching new audiences as we fill gaps in our research to present full, complex and inspiring stories of our founding generation.

I am grateful for the opportunity to serve in my position. When I face a decision, I always think first how it would affect me if I were an interpreter, a supervisor, a manager and so on. I have been fortunate to hold all these positions, and those perspectives help me understand the work we do and the work we must do going forward to remain relevant as the Foundation heads into its second century. That being said, while I take my work very seriously, I do not take myself seriously.

*“Patriotism is as much a virtue as justice, and is as necessary for the support of societies as natural affection is for the support of families.”*

— BENJAMIN RUSH



## Guest Feedback!

Guest comments are unsolicited and received via CW's online comment card.

### Kaylee S. (July 2020)

*My boyfriend and I visited Colonial Williamsburg for the first time on Saturday, July 18, and were blown away with the kindness and knowledge of the reenactors we met, most notably Ginny at the Randolph Kitchen and Yard and Cathy, Brandon, and Eve at the Colonial Garden. Ginny in particular was an excellent historian – she answered all of our questions (and then some!) in great detail. Neither of us had known anything about Peyton Randolph before we toured the property and left having learned so much about the man and his household. All of them made our experience unforgettable and we look forward to visiting again in the future.*

### Alli, S. (July 2020)

*I wanted to take the time to write a positive message of encouragement and support to CW! I have been to your site more times than I can count on my fingers and this place was what inspired me into a career in museums. I cannot commend you all enough for your incredible social media presence during the pandemic, for the support you provided your staff in keeping them on board and also highlighting their talents (loved that!), your rich diversity of content, your support of BIPOC and LGBTQIA+ communities and being vocal about it.*

*I visited your site a year or so ago and was a little dismayed at the lack of vibrancy I experienced (I also was there during an off-season time) but the work you have done to be present online has completely changed me around. Keep up the incredible work. Thank you for continuing to be leaders in the history and living history community and thank you for showing how you value your talented staff. I will be visiting and donating in the near future!*



## HR Benefits Do You Need Help?

Through Optima Health Management, Colonial Williamsburg's Employee Assistance Program provides a wide range of online resources to help manage a variety of life's challenges.

Here's what you need to know about this FREE resource for all employees:

- Topics: COVID-19, family matters, marital concerns, parenting, stress, personal development, health, child and eldercare resources, legal and financial information, and other topics commonly addressed through employee assistance programs
- Confidential access from your home computer anytime
- Does not require any personal identifying information
- URL: <http://www.OptimaEAP.com/>
- Username: CWF

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