


AUTHENTICITY AND QUALITY SINCE 1936

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

## Making the Most of the Colonial Williamsburg Connection



**C**OLONIAL Williamsburg is an engaging place to visit. We have all been charmed by the homes, gardens, furnishings, and ambience of this historic place—that is why we manufacture and promote *Williamsburg Reproductions*! But do we take for granted that our customers and dealers share our enthusiasm for this place? There are many ways we can take advantage of the “Williamsburg connection.”

### *Visit Williamsburg*

If you are coming to town, let someone in the Product Management or Williamsburg Shops offices know, so that tickets and information about special programs and dining opportunities can be secured for you. If you have dealers or customers to entertain, buy a block of tickets at a discount. “Tickets are valid for one year, beginning when the ticket holders have them validated at one of Colonial Williamsburg’s ticket information locations,” said Phyllis Terrell, group sales manager. “Just call me at (804) 220-7649 for more information about special prices for volume discounts.” Having tickets on hand makes it easy to reward instantly important sales by employees or customers who make large purchases of *Williamsburg Reproductions*.

### *Use Published Materials*

Use Colonial Williamsburg publications in your showrooms. “At a recent Schumacher program, we sold

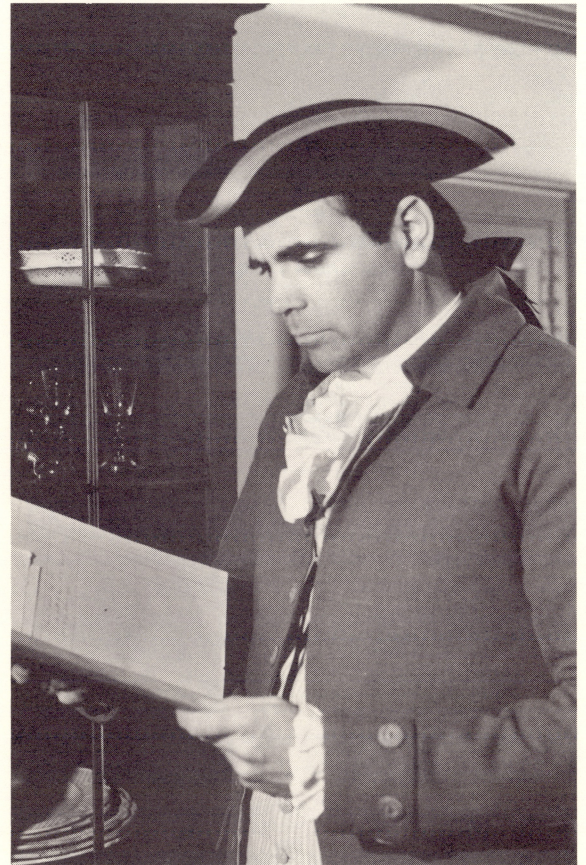
three cases of Reproductions Program catalogs in thirty minutes!” said Gail Burger, product manager. We suggest the official guidebook, *Williamsburg Reproductions* program catalogs, Williamsburg cookbooks, and smaller publications like *A Window on Williamsburg* to pique customers’ interest in the romance of Williamsburg. For more ideas, contact the Product Management Office or order publications through Colonial Williamsburg’s Wholesale Sales Department by calling Marina Ashton at (804) 220-7751.

### *Use Costumes/Actors*

Jess Behringer, director of the Williamsburg Shops program, suggests that you borrow costumes for your special promotions. “For \$50 and with thirty days’ notice, we can arrange the loan with our Costume Design Center,” said Behringer. Another idea from the Shops Program is to have costumed interpreter Ryan Fletcher, who portrays eighteenth-century Williamsburg merchant John Greenhow, attend your program. Fletcher recently brought a touch of the eighteenth century to Shop openings where the new line of Baker Furniture was introduced. You can contact Fletcher through the Williamsburg Shops Office at (804) 220-7496.

### *Use Speakers*

Liza Gusler, Colonial Williamsburg’s consulting curator, has presented many lectures on eighteenth-



*Ryan Fletcher has portrayed eighteenth-century merchant John Greenhow in Baker Furniture showrooms across the country. You can see him in Colonial Williamsburg’s Greenhow Store several afternoons each week.*

century decorative arts and decorating with *Williamsburg* products. “Her informative programs and soft southern style have charmed audiences in Schumacher showrooms this fall,” said Thomas Burak, Schumacher vice president/design director. “Liza has given our year-long emphasis on ‘*Williamsburg Today*’ the extra punch we were hoping for. She got customers and sales representatives alike excited about the products.”

*(continued on back page)*



## Design Williamsburg Asks Designers to Take Another Look

Product Management called together designers from some of the licensed manufacturing companies in a product development "brainstorming" session this fall. Designers were inundated with images and information and were urged to take another look at our vast collection of decorative arts objects for "new" ideas.

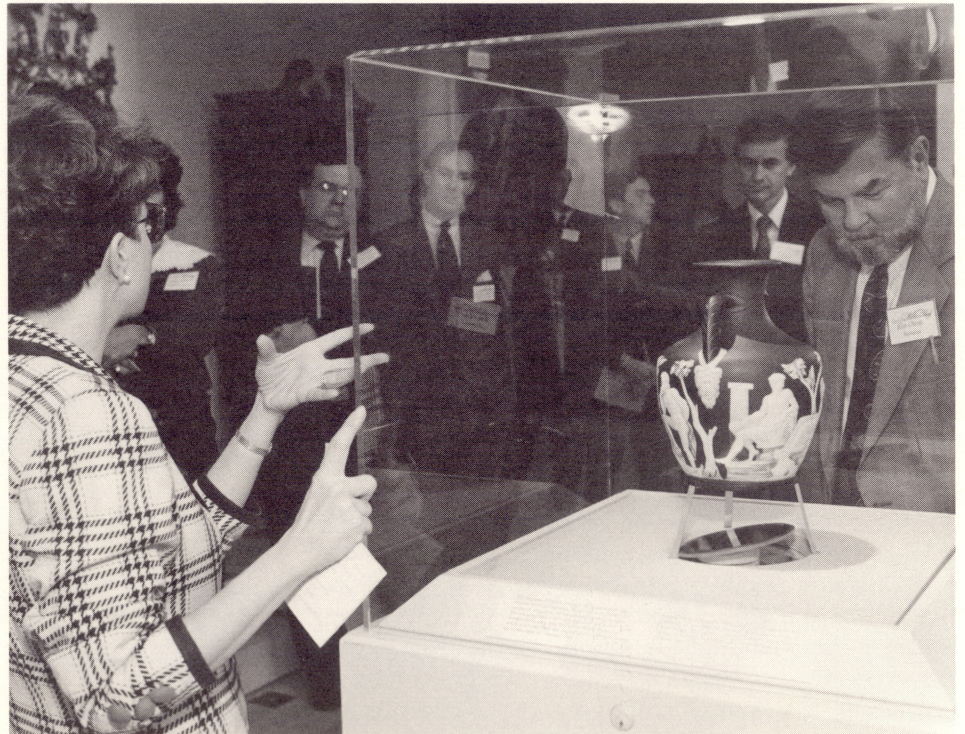
**Charles Driscoll, director of product marketing for the Williamsburg Reproductions Program, set the tone for the two-day conference, held October 26 and 27, by inviting designers currently involved in product development projects to look at the possibilities. "This place is rich in images that can stimulate the imagination," said Driscoll. "We have a lot to do and you are the ones who can make it happen. As we continue with this conference, think about how you can translate these objects and designs into products for today's consumers."**

**Graham Hood, Colonial Williamsburg's chief curator, presented a framework for thinking about eighteenth- and nineteenth-century objects within the "rules" of connoisseurship, as stated by eighteenth-century author Joseph Richardson in his *Discourses*. Hood discussed the steps for analyzing the aesthetic value of objects and the questions the connoisseur should ask to determine worth and value. What does the object say? Is the form doing what you would expect? Is there too much or too little decoration? Is the color bold and beautiful? Is the material appropriate? What do you know about the craftsman, his tools, and his time period? Hood said, "Having a sense of all that is integral to objects, you understand how to approach and appreciate them for the qualities they do or don't have. Seeing what you see and *knowing* what you see is what it is all about."**

**Liza Gusler, consulting curator, provided "visual delights" as she discussed looking at the Colonial Williamsburg collection as a design resource. "We have to keep in mind the**

historical events of the eighteenth century that affected style. There was vigor in the world situation that made design vigorous," said Gusler. "Design from our period has stood the test of time." England had been out of the mainstream, but seventeenth-century events, such as the buildup of the British navy, the restoration of Charles II, and the development of the British East India Company, caused the English to branch

**Gail Burger, product manager, reinforced the use of designs from Colonial Williamsburg that are firmly grounded in the place. She emphasized the use of recurring period motifs in a variety of media, such as botanical designs on ceramics, prints, and fabrics. Showing slides of one beautiful object after another, she made the point that there are new product opportunities to be explored in the details of**



*During Design Williamsburg, representatives from licensed manufacturing companies enjoyed curatorial tours of the Wallace Gallery's masterworks gallery with Liza Gusler (seen here explaining Josiah Wedgwood's Portland vase), of the natural history exhibit with Margaret Pritchard, of ceramics study-storage with Rob Hunter, and of textiles study-storage with Linda Baumgarten.*

out and taste the art and culture of other lands. Gusler used objects to follow these events and the development of motifs and forms. For example, King William and Queen Mary brought "tulip mania" with them from Holland. The popularity of the Grand Tour influenced frolicsome, asymmetrical designs based on tourists' observations of the arts in France. Excavations at Pompeii and Herculaneum brought about a renewed interest in urns, ovals, swags, and other classical shapes.

objects, in colors, in surface designs, in textures, in patterns, and in the eighteenth-century fascination with the exotic.

**Thomas Burak, vice president/design director for Schumacher, summed up by urging designers to look for "new" ideas in "old" designs. He used color as an example, stating that there are no "new" colors. "We use them in new combinations and values to make them current. We need to look beyond the obvious," said Burak, "since we**



have an obligation to be influential in the decorative arts today."

Before the designers toured the new addition to the Abby Aldrich Rockefeller Folk Art Center, Carolyn Weekley, the Center's director, talked about the collection and some of the exciting aspects of working with folk art objects. She explained that the textile area is growing fast. The visually exciting solid colors and patterning of folk art textiles, like quilts, present many product development opportunities.

Tours of the Dewitt Wallace Decorative Arts Gallery, object storage areas, and the Governor's Palace rounded out the conference. "We will assess the usefulness and practicality of this type of meeting and, hopefully, plan other, more focused sessions in the future so more licensees can attend," said Gail Burger, product manager and program planner. "I was excited by the information and exchange of ideas. The feedback so far has been overwhelmingly positive!"

## Period Lighting Reminds Us of Our Past

"When I saw Period Lighting's booth at a historic architectural products show in Philadelphia four years ago, I knew they were the kind of manufacturer we have always believed to be at the heart of our museum reproductions program," said Charles Driscoll, Colonial Williamsburg's director of product marketing. "Period Lighting's products show an understanding of the rules of design and proportion from the eighteenth century. When I finally met Ed and Richard Scofield I knew they shared the values of the *Williamsburg* Reproductions Program and its licensees and believed in the value of handmade products."

When Colonial Williamsburg first opened its restored and reconstructed houses, shops, and public buildings more than fifty years ago, interiors were



re-created with eighteenth-century objects. There was great interest in the handcrafted objects our forefathers had lived with and used. This interest was the genesis of the *Williamsburg* Reproductions Program. Manufacturers who exemplified the same desire to produce quality goods according to time-honored methods were sought out as the first licensees. This selection process continues today.

After several meetings, Ed and Richard decided to accept the challenge of becoming a licensee. They knew it would not be easy to meet the high standards set by Colonial Williamsburg, but they were up to the challenge. "We went back and forth on the first scone we reproduced for Colonial Williamsburg," said Richard, Period Lighting's director of design. "But I developed an understanding of the Products Review Committee's desire for a visually pleasing result. They look at everything with eyes from the past. They look at an object and ask if it would seem out of place to a citizen of eighteenth-century Williamsburg." Once a working relationship was in place, Period Lighting sailed through the product development process with five more scones, a chandelier, and a hand lantern. Several more items are in the works.

"All our fixtures are handmade," said Ed, Period Lighting Fixtures' president, "from the drip on the wax-coated candle covers to the hand-forged suspension hook that conceals the wires. We often use the same hand tools as the original craftsman, and no two fixtures will ever be exactly the same." Period



Richard Scofield, surrounded by the antique tools of his trade, carefully handcrafts a chandelier in his Chester, Connecticut, workshop. The Cole Chandelier was the first wood-turned chandelier Period Lighting reproduced for Colonial Williamsburg.



## New Pieces Added to Duke of Gloucester Pattern

A shell dish, a pitcher, rim soup bowls, and a tureen and stand have been added to the Duke of Gloucester dinnerware pattern by Mottahedeh, based on a platter in the Colonial Williamsburg collection. The original dinner service was commissioned about 1770 by William Henry, Duke of Gloucester.

Like the original, the dinnerware and accessories feature naturalistic fruit clusters and butterflies illustrated in nineteen colors and 22kt mat gold. The shape of the tureen and stand are based on a Worcester tureen and stand at Colonial Williamsburg. The tureen has a handsomely gadrooned border, shell handles, and flower-bud knob. The stand is available separately for use as a platter.

The Duke of Gloucester pattern has been lauded as the most exciting dinnerware pattern introduced this year. Because it is unlike anything on the market, it has received many editorial mentions in magazines, and advertisements for it have appeared in **Southern**



Mottahedeh's Duke of Gloucester pattern works well with a variety of linens, serving dishes, and decorations, as presented in magazine editorials and advertisements.

**Accents, Bride's, Architectural Digest, and New Yorker** magazines. Its versatility has been noted as an important feature of the pattern. The variety of bright colors allows a number of looks to be created with table linens and other ceramics.

## Products Staff News

Liza Gusler, consulting curator, is now assisting product management on a part-time basis. Many licensed manufacturers and Williamsburg Shops representatives met Liza when she lectured on decorating with **Williamsburg Reproductions** in stores and showrooms in 1992. The product management staff looks forward to more exciting opportunities, like Design **Williamsburg**, to use Liza's expertise to develop more and better **Williamsburg Reproductions**.

## Special Thanks to Martin Senour!

A special thank you goes to Martin Senour for their donation of paint for the exhibition halls of the new addition to the Abby Aldrich Rockefeller Folk Art Center, opened last spring.

Lighting fashions handwrought struts for support and added strength. All edges are hemmed for stiffness and to prevent the encroachment of rust. All mating surfaces are soldered the full length of every seam, never just tacked in place. Hand-formed rivets lagged over from the inside securely fasten the arms of a chandelier to the turning. On sconces with lobed designs, each petal is hand-cut. Curvature and depth are added by hammering on a lead cake. Bobeches are soldered on chandelier arms, never threaded or pressed in place with modern fittings. No wires are visible, and every attempt is made to copy outward appearances precisely.

The ability to recognize and reproduce sensitive elements of design is fast disappearing and sets Period Lighting

apart from other makers. "We are pleased to have them in the **Williamsburg Reproductions Program**," said Driscoll. "The products work well with D.R. Dimes furniture, Claire's American Classics rugs, Stubb paints, pottery, bedding, and the variety of new products available from the Abby Aldrich Rockefeller Folk Art Center."

Richard invites Williamsburg Shop owners and managers to visit his showroom and shop in Chester, Connecticut. "We are used to working with architects, designers, decorators, and restoration professionals on special projects," said Scofield. "I would be pleased to work with you on any special questions or electrical modifications to help you satisfy your customers' needs."





A major exhibit of silver drinking vessels opens this winter at the DeWitt Wallace Decorative Arts Gallery. Seventeenth-, eighteenth-, and early nineteenth-century vessels from the Colonial Williamsburg collection will be augmented by pieces from the collection of John Hyman in the exhibit, scheduled to run through 1993. Among the vast array of vessels are some with interesting histories of ownership in the Galt, Randolph, and Burwell families of early Williamsburg. The early eighteenth-century two-handled cup shown here is important since it was engraved by the artist William Hogarth when he served as an apprentice to the engraver Ellis Gamble in London.

## Four New Lap Blankets from Goodwin Weavers

Four new lap blankets from Goodwin Weavers will take you from winter into spring. The rich colors and eastern design of "Kurdistan" will draw customers into cozy displays featuring the warmth of a fireplace and comfortable furniture. "English Bouquets," based on an English needlework carpet, also features rich colors and exuberant design.

An emphasis on floral motifs makes "Botanical Gardens" the perfect complement to displays of garden merchandise, like our Collier sundial from Virginia Metalcrafters and botanical prints from J. J. Korman. Finally, those familiar characters from the "Colonial Alphabet" make a lap blanket that's sure to be popular with grandparents and children in any season!



Goodwin Weavers' new Williamsburg lap blankets feature rich colors woven in three layers of 100 percent cotton yarn. The designs are reversible.

## *Williamsburg* SHOP NEWS

Many Williamsburg Shops were decorated for the holidays and we enjoyed receiving cards and photographs from Shop owners. December promotions were held at **Richard Honquest**, Barrington, Illinois, **Kittles**, Indianapolis, **Stoess Manor**, Louisville, **Colony House**, Arlington, Virginia, and **The Ferrell Shop**, Oak Ridge, Tennessee.

**The 18th Century Merchant** in Chesapeake, Virginia, became a Williamsburg Shop in November 1992. Several new stores will open in early 1993, including stores at **Bromberg's** in Birmingham and Huntsville, Alabama, and **Sunnyfields** in Baltimore.

Finally, many of you will remember Sally Lorbach, who built her former Williamsburg Shop, **Patchwork and Interiors**, in Greenville, South Carolina, into the top gift shop in 1990. After a break from retail, we are pleased to hear that she is now gift buyer at **Old Colony Furniture** in Greenville. She will help this strong Baker account accessorize their Williamsburg furniture and will add a gift-accessory shop in 1993. Welcome back, Sally!

## Celebrate the Tercentenary with the College of William and Mary

At the other end of the Duke of Gloucester Street in Williamsburg, one mile from Virginia's colonial capitol building, stands the Sir Christopher Wren building of the College of William and Mary. The second oldest institution of higher education in the United States received a charter from King William and Queen Mary three hundred years ago, in 1693. The college greatly influenced the intellectual life of Virginia and produced an extraordinary number of distinguished alumni, including Thomas Jefferson, John Marshall, and James Monroe.

William and Mary's current alumni list exceeds 62,000 and it's possible that some of these alumni live in your area. Build a display around our William and Mary products, including the new William and Mary pillow shams by Crown Crafts. Featuring the same he-

raldic design motifs as the reintroduced William and Mary bedspread, the shams are sure to attract attention. The William and Mary cipher trivet and cipher ornament from Virginia Metalcrafters have also been popular with customers through the years.

The college's Wren building, named for the distinguished English architect who may possibly have influenced its original design, was the first major Williamsburg structure to be restored by John D. Rockefeller, Jr. Although they are separate educational institutions, Colonial Williamsburg and the College of William and Mary have enjoyed more than sixty years of scholarly sharing and community activity. The Williamsburg Reproductions Program staff salutes the College on this momentous anniversary.



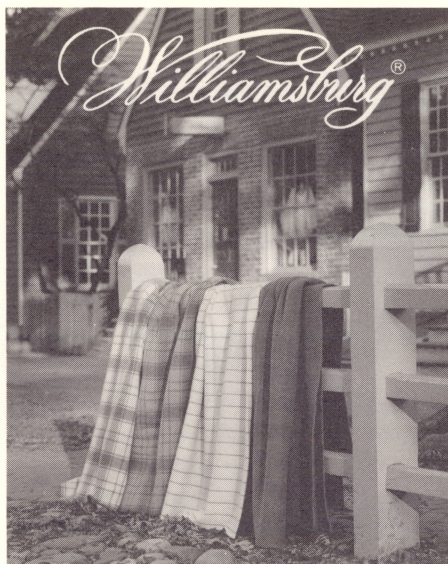
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**Use Williamsburg in Photos**

Finally, one of the most effective and exciting ways to take advantage of the Colonial Williamsburg connection is to use this photogenic place as the setting for your products in advertising and promotion. Baker has made a video using Colonial Williamsburg as the setting. **Faribo**<sup>®</sup> blankets were draped over a fence for an effective advertisement. Martin Senour is launching a major campaign that ties their paints to the place, Colonial Williamsburg.

**Call Us**

If these strategies sound useful to you or if you have other ideas for marketing **Williamsburg** Reproductions, let Charles Driscoll, director of product marketing, Jess Behringer, or one of the product managers know. They will be happy to help with your plans for promoting **Williamsburg** products by making the most of the "Williamsburg connection."



Customers respond to the nostalgia and romance of Colonial Williamsburg. This photograph, publicizing Faribault Woolen Mill's new line of **Williamsburg** blankets, uses the place as an effective backdrop.

**Comments/Suggestions**

Comments and suggestions for making this newsletter more effective are welcome. Write: Sara Flanary, Product Management Office, Colonial Williamsburg Foundation, P. O. Box 1776, Williamsburg, VA 23187-1776.

**Licensed Manufacturers . . .**

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

**Williamsburg Reproductions in the News**

Since the introduction of the Duke of Gloucester dinnerware pattern and the Historic Reproduction wallpaper collection last spring, editors of national magazines have been taking note of the **Williamsburg** Reproductions Program.

Mottahedeh's colorful Duke of Gloucester pattern has enjoyed editorial coverage in *Country Home*, *Country Living*, *Metropolitan Home*, and, most recently, in *Bon Appetit* and *Elle Decor*. Schumacher's new wallpaper collection was featured in the *Washington Post* as well as *House Beautiful* and the holiday issues of *Elle Decor* and *Traditional Home*.

Other holiday features included Goodwin Weavers' floral appliqué lap blanket and pillow in *Traditional Home* and *Country Living*. The new Kirk Stieff Prentis Store ornament was included in *Decorating Remodelling*.



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