



Colonial Williamsburg News

INFORMATION ABOUT COLONIAL WILLIAMSBURG PEOPLE AND PROGRAMS
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The “Curse of the Sea Witch” haunts the Colonial Capital Oct. 28 - 31

By Anna Cordle
Public Affairs Coordinator

Halloween frights and fun for all ages return to Colonial Williamsburg’s Historic Area for four nights Oct. 28-31. “A Haunting on DoG Street: Curse of the Sea Witch” promises family-friendly festivities early each evening followed by spookier action for older — and bolder — souls once the sun sets.

This year’s event follows on the success of Colonial Williamsburg’s first-ever “Haunting on DoG Street” program, which drew more than 10,000 guests to the Historic Area. Thanks again to the generosity of Mars Chocolate North America, free trick-or-treating returns for preregistered guests ages 12-and-under during nightly kid-friendly programming from 5-7:30 p.m. At time of issue, free trick-or-treating registration remains available for Friday, Oct. 28, Sunday, Oct. 30 and Monday, Oct. 31.

“Our first Halloween spectacular was a success thanks to the generosity of Mars Chocolate North America, the creativity of the team here at Colonial Williamsburg, and most of all to the community’s enthusiastic response,” said Robert Currie, Colonial Williamsburg director of entertainment. “A Haunting on DoG Street is back this year bigger and better, and guests can expect new fun, spooks and surprises to top last year’s amazing programming.”

Preregistered children accompanied by an adult can trick-or-treat at historic sites and shops along Duke of Gloucester (DoG) Street with a free Mars trick-or-treat bag provided by Colonial Williamsburg. Through a continued collaboration with the Teal Pumpkin Project, young



Halloween programming returns to Colonial Williamsburg Oct. 28-31. Sea witches summon Blackbeard’s ghostly crew from their graves to do their bidding during “The Curse of the Sea Witch” for guests 13 and older. “A Pirates Life for Me” is offered to a younger audience.

guests with food allergies may claim a special trick-or-treat bag and collect allergen-free treats at designated Historic Area sites.

For families with young children seeking extra Halloween fun, “A Pirate’s Life for Me” ticket can be added to trick-or-treating registration for \$15. It includes a pirate carnival, games, plays and activities around the Charlton Stage, a costume contest, storytelling and a spooky haunted Raleigh Sta-

ern until 7:30 p.m.

At 8 p.m. the streets darken as the Curse of the Sea Witch descends upon the iconic buildings of the Historic Area. Someone has stolen Blackbeard’s severed head, and in the hands of a sea witch it is a source of unimaginable power. The sea witches have now cursed the town, summoning Blackbeard’s ghostly crew from the dead. Join in the wicked fun as the sea witches search for the infamous Captain’s elusive head. Until it

is found, the curse will not be lifted.

Highlights of the nightly 8-10 p.m. programming — recommended for guests ages 13 and older — include a Tavern of Terror, an interactive experience at the Gaol and a macabre Dance with the Dead at the Capitol featuring live music. Charlton Stage will also screen the 1926 Technicolor classic silent film “The Black Pirate,” starring Douglas Fairbanks, accompanied by live commentary by Colonial Williamsburg’s undead pirates.

“Curse of the Sea Witch” tickets are \$25. Guests must redeem ticket vouchers at the Colonial Williamsburg Regional Visitor Center the night of the event, where they will receive a wristband for admission to purchased programs. Free parking is available at the Visitor Center and free “spooky bus” rides to and from the “Haunting on DoG Street” events are available until 11 p.m.

Concession offerings such as hamburgers, hotdogs, popcorn, pretzels, beer, hot cider and hot AMERICAN HERITAGE® Chocolate will be available nightly behind Shields Tavern and from carts on Duke of Gloucester Street. After the festivities, guests are encouraged to stay and enjoy colonial hospitality at the Chowning’s Tavern garden, where regular menu offerings will be served — including beer in souvenir skull mugs — until 11 p.m.

Ticket and free trick-or-treating registration availability are limited, and free trick-or-treating is available only to guests who preregister online. Costumes are not permitted after 7:30 p.m. Program tickets and trick-or-treating registration are available online at colonialwilliamsburg.com/haunting or by calling 855-296-6627.

New Tailor Shop opens Aug. 1



Photo by Fred Blystone

Colonial Williamsburg’s Tailor Shop opened Aug. 1 at the Sign of the Golden Fleece, the location occupied by Severinus Durfey in 1773, near what is now Merchants Square. Today Mark Hutter, journeyman supervisor tailor, and Michael McCarty, apprentice tailor, practice and interpret the trade of making garments ranging from fine suits for gentlemen to ladies’ stays and riding habits to the rugged clothing of soldiers, the laboring sort and the enslaved. (Photo above) Michael (left) and summer volunteer Ike Cech sit cross-legged on the workboard while stitching as is the tradition of the trade. The shop is open to all ticketed guests Sunday through Thursday and is wheelchair accessible.

Harpischord, rare “organized pianos” in Sept. 3 exhibition

Since its opening in November 2012, nearly three-quarters of a million visitors have enjoyed “Changing Keys: Keyboard Instruments for America, 1700-1830” at the DeWitt Wallace Decorative Arts Museum. The exhibition features 28 18th- and early 19th-century organs, harpsichords and pianos from its world-class collection (many never previously exhibited), seven working action models that trace major developments in the harpsichord and early piano and audio recordings of several of the instruments.

On Sept. 3, “Changing Keys” will add three important and recently conserved keyboard instruments: two “organized pianos” (as they were called in the period to describe pianos in which ranks of organ pipes are also playable from the same keyboard); one of which is the only surviving organized upright grand piano and at nine-feet tall and seven-feet wide was thought to be the largest and most complex domestic musical instrument in America when it arrived in Williamsburg from London in 1799. Also to be incorporated into the exhibition and on loan from George Washington’s Mount Vernon, is the harpsichord that the first president ordered for his step-granddaughter, which she played at his plantation home.

“‘Changing Keys’ has proven to be one of the most popular exhibitions presently on view at the Art Museums,” said Ron-



Colonial Williamsburg photo

This organized upright grand piano is thought to be one of the only surviving organized upright grand pianos. Made by Longman Clementi & Co. in London in 1799, the grand piano stands at nine-feet tall and seven-feet wide.

ald L. Hurst, the Foundation’s Carlisle H. Humelsine chief curator and vice president

See Changing Keys, page 2



Character interpreters contribute to mosaic of 18th-century community

Colonial Williamsburg's guests encounter numerous interpreters who portray people who lived in the 18th-century capital of Virginia on the eve of the American Revolution. Actor-interpreters, Nation Builders, character interpreters and American Indian Initiative interpreters work together to produce the community of colonists who lived here.

Ken Treese, supervisor of actor-interpreters, manages character interpreters and American Indian Initiative interpreters. Colonial Williamsburg's character interpreters reveal the social, political, religious and economic facets of Virginia during this period. "Character interpreters show guests how colonists viewed their world," he said.

Unlike actor-interpreters, character interpreters perform free form scenes, not scripted scenes. "We have a group of people who have done a lot of research and reached a high degree of presentation skills and knowledge of their subjects so we decided to let them loose to see what they could do," Ken said.

Character interpreters perform street scenes for guests. Baptist preacher Devereaux Jarret, portrayed by **Jack Flintom**, engages guests about how he is caring for members of his flock. He may have come from comforting the family who just lost a loved one or a new mother who just had a baby.

Cabinetmaker Edmund Dickenson was preparing to fight in the Revolution and feeling dread about his future. "The audience finds him at sword practice," Ken said. "Dickenson's story illustrates personal sacrifice because he died at the Battle of Monmouth, N.J., in 1778."

An 18th-century farmer's daughter, portrayed by **Emily Doherty**, travels to town to sell tobacco her father grew. Her father became lame growing and harvesting the crop. "Guests discover that tobacco is the engine of the Virginia economy," Ken said.

Guests offer suggestions on what to do with the money from the crop. Finally, Emily tells guests of her plans. "She can buy a slave to help her father," Ken said. "You can show how people can make ugly decisions."

Character interpreters participate in the new program, "My Personal Revolution," on Sundays. During this walking tour, guests join several citizens of Williamsburg as they go about their day and share with you their struggles imagining an independent America. "Independence was not a forgone conclusion," Ken said. "There were struggles in the fight for independence."

The Sunday program, "A Public Protest," encourages guests to protest the most recent abuses leveled at America by Parliament.

Ken's goal is to train character interpreters to depict three different characters. "I think what we're going to find is a stable of characters available to play certain parts," Ken said.



Character interpreters give guests a different view of their world on the eve of the American Revolution. (Photo left) During the new program, "My Personal Revolution," guests join **Nathaniel Lasley**, who portrays James Innes, for a walking tour of Williamsburg. (Photo right, top) During the program, "Protest to Define Who We Are," **Jack Flintom** depicted Swearing Jack Waller. (Photo right, bottom) Character interpreter **Warren Taylor**, who portrays John Mursh, discussed a scene on freedom of religion with a guest.

Photos by Penna Rogers

Plans for 2017 programs include **Bill Rose** who will portray a poor man and **Emily Doherty** who will portray a young widow.

The American Indian Initiative began with three programs – "So Far From Scio," "Cherokee Delegation" and "Beloved Women." **Buck Woodard**, interpretive program development manager, originally cast Native actors to portray these roles.

Kody Grant was the first full-time Native actor-interpreter hired. Three new full-time Native actor-interpreters -- **Michelle Watson**, **Felicity Meza-Luna** and **Daniel Abbott** -- have joined the Foundation.

For the first time this year, an Indian camp will be open two days a week during the summer. "We've experimented with different types of interpretation at the camp," Ken said. "Buck is an anthropologist and likes to talk about material culture."

Colonial Williamsburg's Native pro-

gramming is expanding and now includes:

- Native storytelling
- Indian Encampment, 10 a.m. – 4 p.m., Tuesdays, Aug. 9 – Aug. 30 and Thursdays, Aug. 11 – Sept. 1. Guests visit an interpretive camp of a small American Indian delegation to Williamsburg. Cherokee, Nottoway and other tribal groups came regularly to the colonial capital to discuss matters of trade, warfare and diplomacy.
- "Love and Loyalty," 3:45, Wednesdays, Aug. 10 - 31, Charlton Stage and 3:45 p.m. Tuesdays, Sept. 6 – Oct. 20 and Nov. 8 – 22, Charlton Stage and Oct. 25 – Nov. 3, Governor's Palace. In 1778, a young man from the Wyandot Indian Nation living in Williamsburg has a difficult decision. His father, the Chief, has called him home. Will he

choose his people, or the Americans, the town and the woman he has come to love?

- "Indian Trader Tour," 11:45 a.m., Tuesdays, Aug. 9 – 30 and 11:45 a.m., Wednesdays, Sept. 7 – Nov. 16, Governor's East Advance Building. Guests join an "Indian trader" as he returns to Williamsburg from the frontier. Walking through town, he will introduce you to Virginia's deerskin trade and offer insight into a complex world of politics, commerce and communities -- local, Native and British. Free reservations are required.

"We would like to see Native programs offered year-round," Ken said.

Want to know more? Employees may see these programs with the presentation of a valid Colonial Williamsburg ID.

Changing Keys

Continued from page 1

for collections, conservation and museums. "Our guests are drawn by the beauty of the instruments, the ability to hear the music they produced, and the exploration of evolving musical technology in the 18th and early 19th centuries. The addition of three large and highly important keyboards to this already impressive assembly will only add to the appeal."

"Changing Keys" traces the evolution of keyboard instruments until the advent of iron framing, which would launch the technological transformations that produced the modern piano. The transition from harpsichord to piano and the accompanying shift in taste during the period is featured, as well as the beginnings of the American musical instrument industry that eventually broke England's monopoly on their manufacture.

The three featured keyboards to be added into "Changing Keys" in September are each exceptional examples. The organized upright grand piano has completed three years of restorative conservation in the Colonial Williamsburg conservation labs and is now playable for the first time since the mid-1800s. Made in 1799 in London, the

instrument combines a grand piano standing vertically with a six-stop organ of 265 pipes, all playable from a single keyboard. By comparison, the other organized square piano to be installed is the smaller and more "ordinary" type that was occasionally advertised by makers and dealers in the late 18th and early 19th centuries. The piano portion (made c. 1801 by William Rolfe of London) is the common type of piano in a period when square pianos outnumbered grand pianos 50 to one. In 1803, while the instrument was still brand new, John Sellers, an instrument maker in Germantown, Pennsylvania, "organized" the piano, adding two stops of organ pipes.

The Mount Vernon harpsichord to be featured in "Changing Keys" was acquired in 1793 by George Washington for his step-granddaughter, 14-year-old Eleanor ("Nelly") Parke Custis, who he and Martha raised as their own. The instrument arrived at the executive mansion in Philadelphia around the midpoint of Washington's presidency and moved with the family when they returned to Mount Vernon. Even without its association with George Washing-

ton, however, the instrument is remarkable in important ways. Made during the final years before pianos finally replaced harpsichords as the stringed keyboard of choice, the instrument is remarkably well preserved. It also shows how sophisticated the largest harpsichords had become by the end of the instrument's heyday: the Mount Vernon example's many gadgets for changing the sound were efforts to keep up with changing tastes.

As unique as are the instruments in The Colonial Williamsburg Foundation's collection, so too is the role of the man who organized "Changing Keys." **John Watson** is both the Foundation's conservator emeritus of instruments and mechanical arts and associate curator emeritus of musical instruments, which is an unusual dual role in museum circles. As Watson describes it, curators and conservators have different points of view that usually require negotiation to keep checks and balances on how objects and works of art are treated and presented in museums. When working for three years to restore the largest and most complex domestic keyboard instrument

in America in the 1800s (the organized upright grand piano mentioned above), he negotiated these two points of view in his own head.

"As a conservator, my first responsibility was to preserve the physical object as a historical document. That would argue against restoration, which can destroy evidence," Watson said. "As a curator, however, I want museum visitors to see and experience the instrument for the bold visual and musical statement it once was. The solution was a strongly conservation-minded approach to restoration, which finds sometimes novel ways to restore while also preserving vulnerable evidence."

"Changing Keys: Keyboard Instruments for America, 1700-1830" is made possible in part through the generosity of Mr. and Mrs. Thomas F. Strange of Easley, South Carolina, and Dordy and Charlie Freeman of Stone Mountain, Georgia. Restorative conservation of the organized upright grand piano was generously supported by descendants of the first Williamsburg owner in memory of N. Beverly Tucker, Jr.

The exhibition will remain on view through Dec. 31, 2017.



Journeyman blacksmith studies 18th-century technology during trip

By Chuck Reusing
Communications Volunteer

On Feb. 29-March 11, journeyman blacksmith **Chris Henkels** used a Gonzales Field Experience grant that permitted him to visit eight different museums in the United Kingdom. All museums offered various experiences that have helped him learn more about the historic trades spanning several centuries.

Chris was accompanied by **Ken Schwarz**, senior master of Historic Trades. "I have gained a deeper appreciation of the pre-industrial technology used in the 18th century to mass produce tools, iron work, silver, textiles and other commodities in Great Britain," Chris said.

Their first stop was the famous Victoria and Albert Museum in London, one of the world's largest museums where they received information on architectural iron works from the 1500s-1800s that was mass produced in England, France, Italy, Germany and Spain. The main iron work gallery at the V&A Museum includes European wrought and cast iron objects from the medieval period to the early 20th century. There are more than 31,000 objects in this collection alone. Chris and Ken also visited the Science Museum of London and viewed many of the collections there as well.

They then traveled to Bath and met Jane Rees, who is already well known to the Historic Trades staff at Colonial Williamsburg, has visited here many times and has extensive knowledge of historic trades and the manufacture of colonial tools. Jane escorted both Chris and Ken to the Finch Trip Hammer Foundry to observe a trip hammer water wheel with cam shaft that was used for forging in the 18th century. At the St. Fagans National History Museum in Cardiff, they were able to see a working blacksmith forge among the collections there dating from the 18th century. They were also able to meet Gareth Beech, the curator of rural economy, and discuss with him some of the objects in their collection.

Chris and Ken then proceeded to Sheffield and visited the Hawley Collection that features the collections of Ken Hawley who for more than 50 years collected the tools, the tools that made the tools, and photographs and other information connected with the Sheffield tool, cutlery and silversmithing industries. They were also able to meet with curator Simon Barley at the Hawley Collection and discuss with him in more detail the art of tool making in the 18th century. Simon accompanied Chris and Ken to the Wortley Iron Furnace, Top Forge and Trip Hammer display and then the Kelham Island Museum while in Sheffield.

"Visiting the Hawley Collection and the other museums in Sheffield was very import-



(Photo left) The "Iron Hall" at the Victoria and Albert Museum was one of the stops that journeyman blacksmith **Chris Henkels** and **Ken Schwarz**, senior master of Historic Trades, made during their visit to England. (Photo center) Chris and Ken learned about the technology of constructing 18th-century military ordnance at the Brass Foundry at the Royal Armoury, Woolich. (Photo right) The Whitechapel Bell Foundry was the company that cast the Liberty Bell on display in Philadelphia.

Photos by Chris Henkels

ant for us because the processes in making tools that they used in the 18th century in England is the same as what is practiced today at the Anderson Armoury site," Chris said.

Returning to London after three days in Sheffield, Chris and Ken were also able to visit the Whitechapel Bell Foundry, which has been in business since the late 1500s. This foundry cast the bell for our own Market House, as well as the Liberty Bell in Philadelphia and Big Ben in London. They received a tour of the Foundry by the blacksmith there, and Chris indicated it was a thrill to stand on the same floor where our Liberty Bell was cast.

"Being able to visit all of these museums

in the United Kingdom and being able to spend time with Jane, Simon and Gareth was a very rewarding and educational experience for us," Chris said. "The trip will enhance our knowledge and interpretation of the blacksmithing trade in the Historic Area."

The trip was made possible through the 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.

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 in the spring of 2007, the fund has provided grants to 85 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.

Want to know more? To read about opportunities with the Gonzales Experience Fund, visit http://intranet/about_cw/gonzalesfund/GonzalesFieldExpFund.htm on Colonial Williamsburg's Intranet.

One program gives two CW actor-interpreters many opportunities

Actor-interpreters **Jamar Jones** and **Marjie Southerland** are the creators of the program, "A Call to Arms," that debuted during the 2015 holiday season.

"The Foundation desired new holiday programming, so we submitted a proposal for this piece," Jamar said.

"A Call to Arms," which became a summer program, focuses on the Ashby family. "John Ashby Jr. is trying to make the decision whether or not to join the Continental Army," Jamar said.

One of the objectives of the program is to illustrate the impact of the Revolutionary War on a free black family. "John's father recently passed away," Jamar said. "It's his responsibility to provide for the family. He believes this is what he needs to do, and more importantly is called to do."

The plot is also designed to make people think about freedom in the 18th-century capital of Virginia. "The idea of freedom isn't black and white," Marjie said. "What freedom looks like for free blacks and enslaved people isn't the same as it is for their white counterparts."

Marjie, who portrays John's aunt, Ann



Photo by Penna Rogers

Two Colonial Williamsburg actor-interpreters **Jamar Jones** and **Marjie Southerland** wrote and performed the program, "A Call to Arms." It was originally written as a holiday program in 2015.

Ashby, is pleased they have developed a piece that depicts family. "We have the opportunity to play a real free black family who lived in Williamsburg," she said. In 18th-century Virginia, Ann Ashby was the wife of Matthew Ashby, who worked to free

his family from their owners.

Jamar and Marjie enjoyed the experience of crafting their own scripts and portraying these people. "We have been developing our interpretations of John and Ann for over two years, and we were able to utilize our

research to create this program," Jamar said. "It was truly a collaborative effort."

Want to know more? "A Call to Arms" will be offered on Aug. 24 and 31 at the Raleigh Tavern. Employees may present a valid Colonial Williamsburg ID to see the performance.



Your Story

Jones loves telling compelling stories to guests from the stage

EMPLOYEE NAME: Jamar Jones
POSITION: Actor-interpreter in the Revolutionary City

YEARS OF SERVICE: "I have been employed by The Colonial Williamsburg Foundation as an actor-interpreter for a little over two years. I first began working here as an intern for African-American research and interpretation during the summer of 2013."

WHAT I DO: "On the streets I portray and interpret free and enslaved people who lived in and around Williamsburg during the 18th century. I primarily portray John Ashby Jr., a free black man who enlisted in the Continental Army and served with the 6th Virginia Regiment during the Revolutionary War. I also portray Mingo, an enslaved man, from the Powell House."

"Throughout summer, I will be performing as John Ashby Jr. in a piece entitled 'A Call to Arms' on Wednesdays at the Raleigh Tavern. My colleague, **Marjie Southerland** (who performs as John's aunt, Ann Ashby), and I conceptualized the idea for the piece and also wrote the script which makes presenting this piece to the guests even more special for us."

"I also act in a number of scripted scenes that are a part of Revolutionary City programming, such as 'Faith, Hope and Love' as Johnny on Fridays, 'Love and Loyalty' as Peter on Wednesdays, and 'Journey to Redemption' as Roger and Mingo on Tuesdays and Thursdays. All of these scenes will play throughout the summer on the Charlton Stage. Each day brings an exciting new challenge as I portray these men of the past. Additionally, I perform in some of our evening programs, such as 'Affairs of the Heart' and 'Papa Said, Mama Said.'"

WHAT I LIKE ABOUT MY JOB: "I love exposing audiences to the reality of this time period with my particular focus being the enslaved experience. I consider this work to be a privilege because these people actually lived, and I want to share their stories with the utmost integrity. It is also a joy to collaborate everyday with my colleagues. I am consistently learning something new and growing as a performer because my co-workers are extraordinarily knowledgeable about the time period, and they are also talented artists."

"Recently, I have been able to explore being a writer. I was a writer and collaborator for the piece, 'Journey to Redemption,' along with my fellow cast members and directors. I really enjoy that I am able to research specific events and people in history and utilize theatrical tools to educate audiences and present history on stage in a compelling and engaging way."

"Performing here gives me an opportunity to combine my theatrical background with my interest in history in order to educate the guests. I received a bachelor's degree in theater and sociology from the College of William and Mary, and I feel that so much of my time there has enabled me to do the work that I do here."

WHAT I DO TO IMPROVE THE GUEST EXPERIENCE: "I try to bring history to life in my daily performances as accurately and effectively as I can. I try to inform our guests and help them gain a better understanding of our collective history in the 18th century. I talk with guests on a personal level, discussing with them what life was really like for both free and enslaved African-Americans. My best interactions have come from just having a one-on-one conver-



Jamar Jones

sation while in character. My desire is to have our guests leave Colonial Williamsburg with a different perspective than they had when they first came."

MEMORABLE EXPERIENCES: "It is challenging to narrow down specific memorable experiences because they happen in the most unexpected ways. Memorable for me is every time a guest says thank you for the work that you do because I had never thought about slavery in that way. When I know that I have done my job there is no greater satisfaction."

"A special moment on stage I recall is from a performance this past February when we had a one-time full-length presentation of 'Faith, Hope and Love,' in conjunction with Black History Month and the celebration of Black Love Day. It felt so good, and I had such a wonderful time being amongst such a talented group of performers and the audience really connected with us throughout the entire experience. It was one of many unforgettable moments."

BIGGEST ACCOMPLISHMENT: "My biggest accomplishment in life thus far is being able to make a living off of the thing I fell in love with in the 10th grade. I fell in love with theater and the art of telling compelling stories on stage. I feel so fortunate that my full-time job is to act as a vessel to share stories of people that are often overlooked. My job doesn't feel like 'work.' When I was younger, I always hoped that I would be able to live life and financially support myself off of something that I love to do. Working here at the Foundation and as an actor for other companies around the area allows me to do that. I have many more hopes and aspirations for my life, but I am thankful for the season that I am currently in and I can only hope to continue to grow and flourish."

INTERESTS/HOBBIES: "I love continuing to explore and strengthen my talents as an actor in the evenings. I am fortunate to be working on several current and upcoming theatrical productions playing in Richmond, my hometown, and Herndon, Va. I also really enjoy to dance; especially along to any of Janet Jackson's videos. Running is something I hope to actively incorporate into my daily life. The best thing for me is spending time with friends and family just talking and laughing, or sharing a meal. The simple things make me smile."

UW seeking CW volunteers for Day of Caring on Sept. 16

Colonial Williamsburg employees can participate in a community-driven service event with more than 600 of your friends and neighbors. The United Way of Greater Williamsburg's 2016 Day of Caring supports local non-profits and public agencies in our community by linking teams of volunteers to requested improvement projects.

The 2016 Day of Caring Committee is planning a kick-off breakfast at 7:30 a.m. on Friday, Sept. 16 at the Williamsburg National Golf Club on Centerville Road with breakfast, drinks, T-shirts and entertainment before volunteers break off into groups for a day of service.

Employees who want to sign up may con-

tact Wendy Sumerlin at (757) 220-7446. UWGW will match volunteer groups to a community project based on information provided by both volunteer teams and project coordinators.

Employees who are unable to participate on the Day of Caring but would like to help out in another way can run a supply/food drive in their work area. Donations that are especially needed include toiletries (deodorant, bar soap, liquid body soap, shampoo samples and razors), paper items (toilet paper, paper towels and tissues), and diapers in child or infant sizes. Items should be dropped off at the United Way Community Resource Center at 113 Palace Lane, Ste. F.

News Briefs

Summer appreciation savings at Traditions, Huzzah's Eatery ends in August

Colonial Williamsburg employees will enjoy savings with two Summer Appreciation events.

Employees and volunteers receive a 40 percent discount on lunch at Traditions Restaurant at the Williamsburg Lodge. Traditions is open for lunch Monday-Saturday from noon to 2 p.m. The promotion is only valid Monday-Saturday in July and August.

Employees and volunteers must present a valid Colonial Williamsburg ID to the server to receive the discount. The discount is only valid for the employee's or volunteer's meal, and they must sign for the discount.

Brunch and alcoholic beverages are excluded from all discount programs.

For more information on Traditions, please visit <https://www.colonialwilliamsburg.com/dol/restaurants/resort-restaurants/traditions/>.

Employees and volunteers receive a 25 percent discount on their meal at Huzzah's Eatery. Kids ages 12 and under can eat for free from the children's menu. Huzzah's Eatery is open 5-9:30 p.m. The promotion is only valid Monday-Thursday in July and August.

Employees and volunteers must present a valid Colonial Williamsburg ID to the server to receive the discounts. Children must be 12 and under and be accompanied by a paying adult. The free meal must be from the children's menu that includes a beverage and a scoop of ice cream.

These offers cannot be combined with any other discounts.

For more information on Huzzah's Eatery, visit <https://www.colonialwilliamsburg.com/dol/restaurants/resort-restaurants/huzzah/>.

Fall Employee Yard Sale slated for Sept. 10

Colonial Williamsburg's corporate and foundation relations department will sponsor the Fall 2016 Employee Yard Sale from 8 a.m. to noon Saturday, Sept. 10 at the corner

of First Street and Capitol Landing Road.

To reserve a space, complete and return an application form by Thursday, Sept. 8 to **Sophie Hart** in GBO-105. There is a \$2 fee to participate to cover the cost of advertising in the Virginia Gazette.

Sale locations are on a first-come, first-served basis. Employees are asked to bring a mat or table to display items and money to make change. No crafts, food or drink items can be sold. Employees may park in the Costume Design Center parking lot.

Employees may donate unsold items to the Disabled American Veterans. A truck will pick up any unsold, donated items after the sale has ended.

If it is raining the morning of the sale, call 220-7272 for a message on whether the sale will take place. The rain date is Sunday, Sept. 11. For more information or an application, contact Sophie at 7272.

Spa discounts offered to employees through October

As wellness of the mind is the key to the wellness of the body, the Spa of Colonial Williamsburg is offering employees an exclusive 30 percent discount on 60-minute or more spa experiences and 10 percent off at the salon.

Restrictions apply. Reservations are based on availability and do not include Saturdays. To book an appointment, call (757) 220-7720.

This offer is valid through Oct. 31.

Trilogy manages the Spa of Colonial Williamsburg. Trilogy is a professional boutique spa management company dedicated to operating the most innovative, service-centric and performance optimized spas in the hospitality industry. Known for transforming spas into highly profitable businesses within the world's finest properties, Trilogy has achieved great success at spas such as the Guerlain Spa in the Towers of Waldorf Astoria New York, the first Sisley-Paris Spa in North America at The Carlyle, A Rosewood Hotel and Well & Being at the Fairmont Scottsdale Princess.

Marketplace

HEIRLOOM HANDCRAFTED CHRISTMAS ORNAMENTS CREATED ESPECIALLY FOR YOU. Wedding events, colonial reproduction cloth, your favorite old baby clothes, football or baseball team, colors, grandpa's old flannel shirt or military colors can be skillfully transformed into beautiful ornaments that are special to you. 3- and 4-inch balls. \$12 and up. Unlimited cloth supply. Bead and pearl work are extra. **TEXT or CALL:** Gretchen Frederick at (757) 707-7333 or **E-MAIL:** ptjwing@gmail.com.

LOST: Lightweight, collapsible camping chair with metal framework and dark green canvas seat, arms, and back. Last seen at Deane Servants' Quarters behind Whitechapel. Shop on about July 26. If found, please contact Amy Miller at 220-7944.

Deadline for Marketplace text 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. Please submit the ad in person or through e-mail to progers@cwj.org.

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