



Colonial Williamsburg News

INFORMATION ABOUT COLONIAL WILLIAMSBURG PEOPLE AND PROGRAMS
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Photo by Jason Copes

This baseboard or mop board that dates to the third quarter of the 18th century was used to protect the base of the wall. The faux painting represents marble. The intent was not to portray stone exactly, but instead to show the wealth and status of an owner that could afford to have such work done.

Eighteenth-century rats' nest treasures, window elements, bricks and paint fragments offer important clues to CW's architectural legacy

By Joe Straw
Public Relations Manager

How were buildings constructed in the 18th and early 19th centuries in Virginia? What did the builders use? What can the collecting habits of 85 generations of rats reveal? Valuable clues and answers can be found in the architectural objects and fragments from both surviving and demolished buildings and will be revealed in "Architectural Clues to 18th-Century Williamsburg," which opens on May 28. The exhibition will remain on view indefinitely at the DeWitt Wallace Decorative Arts Museum.

The exhibition will explore objects in The Colonial Williamsburg Foundation's architectural collection illuminating seldom-seen details and information used to inform work in the Historic Area from the 1930s to present day. Fascinating in its scope, "Architectural Clues" not only will enhance visitors of all ages' exploration of Colonial Williamsburg's Historic Area but also architecture aficionados' understanding of period construction outside the area. These fragments can inform how architectural preservationists know what they know and how to do what they do.

"Like antiques and works of art, early buildings retain abundant information about past cultures," said **Ronald L. Hurst**, the Foundation's chief curator and vice president for collections, conservation and museums. "When properly studied, they speak to us about everything from historic trade practices to social hierarchies. As the steward for scores of historic structures and thousands of architectural fragments, Colonial Williamsburg is an excellent laboratory for such inquiries. At the same time, regular advances in methods of scientific inquiry

now allow us to learn from these materials in ways that were unimaginable even 10 years ago. This exhibition will provide a window into this fascinating subject."

The earliest objects in the exhibition are the c. 1715 finial and weathervane rod from Colonial Williamsburg's Magazine. Constructed in 1715 as storage for the arms and ammunition dispatched from London for the defense of the colony, these objects were removed from the building after the roof caught fire in 1898. Wetherburn's Tavern (one of the most successful and popular taverns in Williamsburg in the 1750s) provided a wealth of architectural treasures that will be featured including 18th-century shingle courses. Roof elements such as these help to inform shingle sizes and roof design throughout the Historic Area. The tavern also revealed 18th-century window elements, including a sash, sash weights and pulleys. Perhaps the most amusing finds are the generational nests that 85 generations of rats over 127 years made as their homes in Wetherburn's Tavern. The nests revealed an extraordinary snapshot of life within a 300-foot-diameter space; the cache of treasures included fragments of documents, pieces of furniture, ceramics, a corn cob, textiles, shoes, silver utensils and much, much more.

"All of the objects and fragments collected throughout the Historic Area give us important insight into 18th-century architectural design and are instrumental in informing the work there," said **Matt Webster**, the Colonial Williamsburg Foundation's director of the Grainger Department of Architectural Preservation. "These are just a few pieces from our collection of over 15,000 architectural fragments, and they



Photo by Matt Webster

Dani Jaworski, associate curator of architectural collections (foreground), and **Kirsten Moffitt**, Colonial Williamsburg's conservator and materials analyst, work in the architectural storage area.

represent a very important research tool for the Foundation and outside scholars," said co-curator of "Architectural Clues," **Dani Jaworski**, associate curator of architectural collections.

Another important piece in the exhibition is the Bruton Parish Church pilaster and capital, which are believed to have been carved in England. This piece and some of the other fragments removed from the church during the 1905-07 restoration

were kept by a local resident. During restoration work in the 1920s, the fragments were found in the cellar of a building on the Raleigh Tavern property and served as models for the paneling, capitals and large round window seen today in the church. Etched window panes showing hidden and rarely seen construction details; stair posts, rails and balusters showing the hierarchy of 18th-century architectural designs; a variety

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Gold Course set for renovation of greens, fairways, roughs and bunkers

By Barbara Brown
Public Relations Manager

Colonial Williamsburg's premier golf course, the Golden Horseshoe Gold Course, will close in May to undergo a complete renovation of all grasses and bunkers and will remain closed until spring 2017.

"Colonial Williamsburg's board of trustees has approved a significant investment for the renovation of the Gold Course," said **Mitchell B. Reiss**, Colonial Williamsburg president and CEO. "It is vital that we take care of the precious assets left in our stewardship so that we can offer our guests the premier resort experience today's travelers demand."

When it re-opens, the Golden Horseshoe

Gold Course will feature new and improved varieties of turf grass on the greens, fairways and surrounding rough. The bunkers will be rebuilt using new drainage techniques and new varieties of sand, and the practice facilities will be expanded. The renovation will not be a re-design, although elevations on the greens on holes 2, 6, 12 and 18 will be altered. According to Colonial Williamsburg, the improvements will ensure the Golden Horseshoe remains one of the top golf resort destinations in the nation.

Over time, even the finest golf courses change and age as trees grow, native grasses and plants spread, streams ebb and flow and players themselves place wear and tear on

the course. The game has also changed in the past 50 years, with today's players using equipment designed to hit the ball long distances and send putts speeding across greens on fast, sure-playing surfaces. Gone are the days of wooden drivers and metal spikes—replaced by space-age materials and computer-generated dimple patterns on golf balls.

In addition to the renovation of the Gold Course, Colonial Williamsburg recently entered into a partnership with ValleyCrest Golf Maintenance for comprehensive maintenance of the entire Golden Horseshoe Golf Club grounds. The nation's leading company in golf course maintenance expertise and operations, ValleyCrest has a repu-

tation for providing exceptional conditions that provide players with a memorable golf experience.

While the Gold Course is closed, golfers can enjoy the Golden Horseshoe Green Course, designed by Rees Jones and the nine-hole executive Spotswood Course, designed by Robert Trent Jones. The Spotswood includes some of the holes that were part of the original nine-hole Williamsburg Inn course built in the 1940s.

A contractor has not yet been selected to perform the renovation. Rees Jones Inc. Golf Course Design will serve as project architect and advisors during the selection process and renovation.



Drummers Call weekend brings Fifes and Drums from around the U.S. to perform military music

Guests celebrate the traditions of 18th-century military music and explore the important roles played by fifers and drummers. Units from across the United States will join Colonial Williamsburg's Fifes and Drums to perform grand displays of period music.

The weekend begins with the program, "On to Yorktown and Victory!" 5 p.m., Friday, May 20 behind the Courthouse. In September 1781, General Washington addresses Williamsburg's citizens concerning the impending battle at Yorktown. Local militia march in review, with cannon salutes and a fife and drums fanfare. Weather permitting. No ticket required.

Colonial Williamsburg Senior Fifes and Drums, along with a guest fife and drums corps, perform 18th-century military field music at 7:30 p.m. at the Kimball Theatre. Tickets are \$18 for adults and \$9 for children 6-12, under six free. For more information or to make reservations, call 1-800-HISTORY or (757) 229-2141.

The shriek of fife and the thunder of drums could be heard from up to a mile away over the sounds of battle. From noon to 3 p.m., Saturday, May 21, guests join the Colonial Williamsburg Fifes and Drums as they muster other units from across the

nation for the annual Drummers Call. The Grand March from the Capitol to Market Square showcases each corps as it parades in review down Duke of Gloucester Street. Guests also can enjoy a Grand Review behind the Courthouse. No ticket required.

The day concludes with the Williamsburg Military Tattoo at 8:30 p.m. on Palace Green. Originally a call to soldiers to return to the barracks before curfew, military tattoos became more general displays by army troops—even an entertainment. The Colonial Williamsburg Fifes and Drums hosts military units and fife and drum corps in a torch-lit march. No ticket or reservation required.

Sunday, May 22 begins with "To Arms" at 11 a.m. behind the Courthouse. Guests witness a marching and firing demonstration by soldiers and field musicians, consisting of fife and drums, from various military units active during the American Revolution. No ticket is required.

Colonial Williamsburg's Fifes and Drums programs are supported in part by the William and Gretchen Kimball Young Patriots Fund.

Want to know more? Visit <http://www.history.org/history/fife&drum/about.cfm> or <https://www.colonialwilliamsburg.com/plan/calendar/drummers-call/>.

Founding Father leads new garden tour this spring

James Madison leads guests on a new garden tour, "Founder's Flora: A Walking Tour," this year.

Nation Builder Bryan Austin guides a walking tour and discusses how colonial Americans' identity was based on their love of nature. 11:45 a.m. Fridays, May 6 – June 10, Lumber House ticket office. A Colonial Williamsburg admission ticket is required.

The Bassett Hall Garden Walk is open 2 p.m. Wednesdays and Thursdays throughout April. A Bassett Hall interpreter leads guests on a walk in the Rockefeller gardens sharing stories about the family's visits to Williamsburg in the spring and fall in the 1930s and '40s, and about the flora and fauna they loved to see here. Guests also learn about the creative landscape architect that designed the gardens at Bassett Hall and about the events that unfolded under the Great Oak. A Colonial Williamsburg admission ticket is required.

During the program, "Through the Gar-

den Gate," guests venture through garden gates to explore Colonial Williamsburg's restored 18th-century gardens and learn the documentation, both archaeological and historical, used to re-create these lush retreats. 9:30 a.m., Wednesdays, April 27 – June 15 and Saturdays, April 30 – June 11. A Colonial Williamsburg admission ticket is required.

Garden volunteers answer questions about growing flowers and vegetables in the Revolutionary City during the "Meet the Gardener" tour. 9:30 a.m. Thursdays, April 28 – June 16. A Colonial Williamsburg admission ticket is required.

"The Gardens of Gentility" tour reveals how 18th-century gardens functioned as "status symbols" of wealth and social standing. 9:30 a.m. Fridays, April 29 – June 10. See ticket for starting location. A Colonial Williamsburg ticket is required.

Want to know more? Visit <http://history.org/history/CWland/programs1.cfm>.

Architectural Clues

Continued from page 1

of interior decorative treatments, including an ornate pilaster and cap section, a faux-marble painted mopboard and a stone paver with a mason's mark from the Governor's Palace (the home to seven royal governors, Patrick Henry and Thomas Jefferson) are also among the highlights of "Architectural Clues."

Bricks also tell an intriguing story in the exhibition. A view of glazing strips in one brick indicates the size of the gaps between stacked bricks that allowed heat to rise in the kiln when they were made.

The glazed line also informs what happened during the final stages of brick making. In another example, a "dimpled" look appears as a result of the brick having been briefly rained on during the drying process. Proof that the bricks were handmade can be seen in a third example that has a fingerprint in it where the maker picked it up when it was still wet.

In the 18th century, color told a story. The exhibition will examine how Colonial Williamsburg's approach to paint analysis from the 1930s to its use of modern analytical equipment today has helped conservators understand the use of different

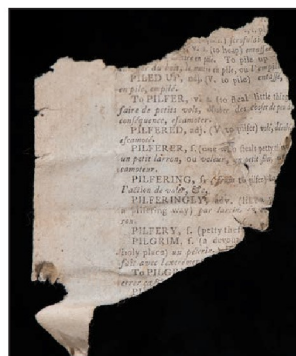


Photo by Jason Copes
The piece of a dictionary's page that was found in the rats' nests.

paints and colors. "Architectural Clues" will uncover the process of developing an accurate view of the materials and true colors used in the 18th century, which helps inform the streetscape seen today in the Historic Area.

"Architectural Clues to 18th-Century Williamsburg" was made possible through the generosity of Don and Elaine Bogus.



Photo credit: Spicher and Company

Each colorway in the Floral floorcloth collection was given a female name common in the 18th century, such as Emma, Martha or Abigail.

WILLIAMSBURG debuts new line of Vintage Vinyl® floorcloths

By Alex Stewart
PR & Social Media Specialist

The WILLIAMSBURG brand of Colonial Williamsburg recently debuted a collection of colorful Vintage Vinyl® floorcloths with licensee Spicher and Company. Many of the fun and beautiful patterns are interpretations of design details in the Foundation's extensive archives of textiles, prints and decorative arts.

The vintage-style vinyl comes in warm colors and rich weathered looks. These durable floorcloths are non-slip, easy to clean and do not crease, making them perfect for high-traffic areas such as the kitchen, bath and office. They can even be used in controlled outdoor settings, such as a screened-in porch.

"We're excited about working with the design team at Spicher and Company," said product manager Susanne DeVore. "Their ability to capture the designs and accentuate the patina of our antiques with pieces that are so functional is remarkable."

The floorcloth was a staple in the 18th-century home, often adorned in geometric or fancy patterns and made using oil paints on linen canvas. Spicher and Company's reinvention gives a modern twist to a classic concept, exemplifying the WILLIAMSBURG brand's Trend Meets Tradition aesthetic.

The "Octagons" pattern, for example,

is a direct replica of a floorcloth found in the Wythe House. The "Wavy Lines" collection was taken from a large collection of block-printed end papers in the decorative arts collections. "Traditional" is a design that replicates the look of an exquisite oriental rug. "Woven" reinterprets the design found on a colonial coverlet. The name of the individual floorcloths pertains to a period-specific theme: 18th-century authors, silversmiths, dyes and spices, nation builders, and counties of Virginia, for example.

Mark Spicher, president of Spicher and Company, and his wife Kolene are frequent visitors to Colonial Williamsburg, with a special proclivity for the Foundation's collection of folk art. The pair jumped at the chance to work with the Foundation and support its mission.

"I've always had an appreciation for The Colonial Williamsburg Foundation," said Mark Spicher. "The artifacts found throughout the museums and historic buildings have always inspired me. I'm proud to be able to support our nation's heritage through this collaboration."

The floorcloths are available in seven patterns and dozens of colors and sizes, in addition to custom orders. Many of these designs and sizes are available in WILLIAMSBURG At Home, Tarpley's and Revolutions at the Visitor Center, as well as on Williamsburg-Marketplace.com this summer.



Kirsten Moffitt



Joanne Chapman



Jennifer Lynn



Michael Romero

CW employees awarded Gonzales Field Experience Fund grants

This spring, six grants were awarded to seven Colonial Williamsburg employees from the Mary and Donald Gonzales Field Experience Fund.

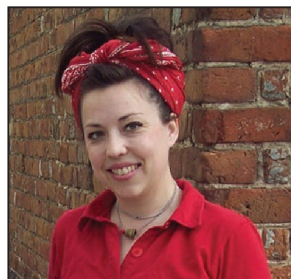
The fund provides individual grants of up to \$5,000 for continuing education opportunities for non-management employees within the public history, historic trades, historic sites, historic events, coach and livestock, conservation, collections, museums and landscape departments to pursue educational opportunities.

Recipients are:

- **Kirsten Moffitt**, conservator and materials analyst in collections, conservation and museums division, for a week-long course at the McCrone Research Institute to develop master of infrared theory and practice to identify the composition of unknown heterogeneous samples in Chicago during summer 2016.
- **Joanne Chapman**, landscape supervisor, operations division, for Historic Landscape Institute about preserving Thomas Jefferson's gardens and landscapes in June 2016 in Charlottesville and Bedford, Va.
- **Jennifer Lynn**, apprentice tinsmith, education, research and historical in-



Abigail Cox



Sarah Woodyard



Dennis Harris

terpretation division, for a beginning tinsmithing workshop at Historic Eastfield Village, Eastfield, N.Y., in August 2016.

- **Michael Romero**, traveling orientation interpreter, education, research and historical interpretation division, for preserved and reconstructed warships of the late 18th and early 19th centuries in July 2016.
- **Sarah Woodyard**, journeywoman of fashion trades, and **Abigail Cox**, apprentice of fashion trades, education,

research and historical interpretation division, for a conference panel presentation at "Dressing Global Bodies," at the University of Alberta, Canada, in July 2016.

- **Dennis Harris**, landscape mechanic, operations division, for the Green Industry and Equipment Exposition, Lexington, Ky., in October 2016.

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.

Pulliam established the fund in memory of the late Donald Gonzales, retired Colonial Williamsburg senior vice president, and his wife Mary, a musician and community activist, who died in 2011.

CW conservator attends the Attingham Summer School in England

Colonial Williamsburg conservator **Patty Silence** was able to attend the renowned Attingham Summer School in England last year. The Summer School was held from July 3-July 20, 2015, for 18 days and included 48 participants from all over the world including 10 different countries.

All participants had prior backgrounds and experience in historic research and preservation and were also able to share their experiences, thoughts and ideas with the other students, in addition to the instruction that they also received from the staff conservators. Patty was the only student from The Colonial Williamsburg Foundation in this particular class although other Colonial Williamsburg employees had attended this Summer School in past years.

The Attingham School has been established to examine the architectural and social history of historic homes in England, primarily from the 17th and 18th centuries and to study the contents of these buildings, including their paintings, structure, furniture, ceramics, textiles, ceilings, roofs, gardens, landscape settings and use of the interiors in each home. Patty indicated that the school was a rigorous program, meeting from 8 a.m. - 6:30 p.m. each day. She was able to visit 28 different historic English houses during the 18 days of the Attingham Summer School. She spent three additional days in England visiting other historic sites in that country as well.

Patty indicated that preventive conservation was her primary focus of this training, which will serve her well as she focuses on the conservation of the collections, museums and Historic Area buildings she is responsible for.

Patty was able to visit country houses and royal palaces in Sussex, Nottinghamshire, Derbyshire, Bedfordshire and Hertfordshire during her summer classes.

All 28 sites that Patty visited had either



(Photo left) **Patty Silence**, Colonial Williamsburg conservator, was the only student from The Colonial Williamsburg Foundation in this particular class at Attingham Summer School. The Attingham Summer School was established to examine the architectural and social history of 17th- and 18th-century historic homes in England. (Photo right) One of her stops was Kedleston Hall. (Photo below) Patty also visited Boughton House.



Photos submitted by Patty Silence

public or private ownership and some locations were not opened to the public. She was able to see how some of them are managed and interpreted today which has increased her awareness of historic and preventive conservation which will influence her work with the Foundation for years to come.

Patty was also provided with an extensive reading list well in advance of the Summer School which has also provided her with much valuable and relevant information for her work here.

The presenters and lecturers at each site visited had a wide and varied knowledge of preventive conservation, as did the attendees at the school. Patty indicated that the sharing of ideas and information among both the presenters and students was invaluable and they were given ample time to do so. Patty also mentioned that the networking opportunities she had gained from her attendance have been outstanding



as well. She has gained incredible information from the 36 professionals she now has on Facebook from both presenters, curators and participants from the Summer

School.

Want to know more? Visit http://lintranet/about_cw/gonzalesfund/GonzalesFieldExpFund.htm.



Your Story



Photo by Penna Rogers

"The more I learn about this trade, the more I can appreciate all of its intricacies," said apprentice cooper **Bonnie Roane**. (Above) Bonnie shaves a piece of wood to create part of a wall for a water barrel.

Roane interprets the importance of 18th-century coopering

EMPLOYEE NAME: Bonnie Roane

POSITION: Apprentice cooper

YEARS OF SERVICE: "I began my apprenticeship in the Cooper Shop in December 2015. I first worked as an intern in the shop back in Fall 2011 as part of the National Institute of American History and Democracy (NIAHD) program at the College of William and Mary. My very first internship experience in Colonial Williamsburg, however, was with the Wig Shop in Fall 2010 as part of a Local Internships Program. I also worked one season at the Brickyard in 2013."

WHAT I DO: "I am currently learning the trade of coopering. We have four full-time positions, which include the master of the shop, two journeymen and myself. We also have a junior interpreter in our shop, a middle school student who usually comes in on Saturdays, as well as several days each week in the summer."

"Coopering was an important trade in 18th-century Virginia, and we work hard to carry on those skills today as part of the Historic Trades and Skills Department. In our shop, the coopers make round wooden containers, including casks of various sizes, buckets, wash tubs and other similar objects. In colonial times, buckets and tubs were used for a variety of household chores, while casks were used to ship commodities like flour, tobacco, gunpowder or wine from place to place. Most of our focus today is on making items for use around town. Our shop recently completed a large tub which will be used to hold water for the upcoming fire engine program. Interpretation is also a big part of our program. The guest experience is very important and we hope that each guest can come away from our shop with a little bit more of an understanding of what coopers do."

WHAT I LIKE ABOUT MY JOB: "I love working in Colonial Williamsburg. Since my very first internships in trades, no matter what other jobs I found myself doing, I would always try to come back home to Colonial Williamsburg. I am very thankful for the opportunity to work here full time, and I could not ask for better teachers than the other coopers. The more I learn about this trade, the more I can appreciate all of its intricacies."

WHAT I DO TO IMPROVE THE GUEST EXPERIENCE: "I think many people have become disconnected from cooperage through the years as new technologies have made our containers largely obsolete in the modern world



Photo by Penna Rogers

Bonnie Roane said she "likes to give our guests a hands-on experience when they visit the shop so we put out several containers that guests can pick up and touch."

outside of the wine and spirits industries. I love helping guests to understand the everyday importance of the objects we make. We also like to give our guests a hands-on experience when they visit the shop so we put out several containers that guests can pick up and touch."

MEMORABLE EXPERIENCES: "One of my memorable experiences in Colonial Williamsburg occurred in the summer 2013 when I was working at the Brickyard. I was explaining the procedure behind firing the bricks to a school group. During this time, a cannon shot happened to be fired from the neighboring military encampment up the hill from the Brickyard. One of the kids very excitedly raised his hand to ask if that was one of our bricks that they were firing. While this was particularly amusing to me at the time, more importantly it taught me to really think about the ways I interpreted different subjects to both adults and children."

BIGGEST ACCOMPLISHMENT: "I graduated a semester early from my master's program in public history at Appalachian State University and was one of only eight graduating students to receive an award for having a 4.0 academic average."

INTERESTS/HOBBIES: "I like hiking and other outdoor activities when the weather is warm. I also enjoy reading books, cross stitching and scrapbooking in my spare time."

Want to know more about the Cooper Shop and the other historic trades? Visit Facebook at www.facebook.com/CW/historictrades or the Making History blog at <http://makinghistorynow.com/category/historic-trades/>.

Tools of the Trade

Forty years and still shearing



Photos by Penna Rogers

Sheep shearing has been a seasonal activity in the Revolutionary City for 40 years and has returned again this spring. (Photo above) **Layne Anderson**, interpreter and livestock husband, walked two sheep from the pasture behind the St. George Tucker House to the fenced in area near the Weaving Shop. (Photo right) Layne explained 18th-century sheep shearing to guests, while **Elaine Shirley**, manager of rare breeds, gave a demonstration. Elaine began shearing the Leicester Longwool sheep, which is part of our Rare Breeds program, at the top of his head. A long, healthy lustrous coat that falls in ringlets was one of the sheep's valued breed traits. The breed originated in Britain. Today they are quite rare in Britain and North America.



News Briefs

Remembering Friends...

Mr. Samuel G. Paige died Feb. 18 in Charles City, Va. He worked as a kitchen helper at the Williamsburg Lodge beginning in 1967 but spent the majority of his 37 years of service in the landscape department. He was a gardener, acting foreman and senior gardener when he retired in 2004. He is survived by a sister.

Ms. Mary Kathlene Kemp died Feb. 22 in Hayes, Va. She began working for the Foundation in 1956 as a seamstress in the costume department. In 1961 she was promoted to supervisor of maintenance section of the department and retired in 1971. She is survived by a daughter-in-law, three grandchildren, nine great-grandchildren and five great-great-grandchildren.

Ms. Ruth Henretty died March 7 in Powhatan, Va. She began work for the Foundation as a hostess in presentations and exhibition buildings in 1970. She held several positions in the Historic Area including colonial performer, historic interpreter and character interpreter. For several years she portrayed Grandmother Geddy and received the Order of the Pineapple award in 1980. She retired in 1992. She is survived by two sons, a daughter, a brother, nine grandchildren and two great-grandchildren.

Mr. George A. Morledge died March 14 in Williamsburg. He served as a design consultant with Colonial Williamsburg and then worked as a restoration architect, serving for 20 years until 1983. He is survived by a son, a brother, nieces and nephews.

Ms. Hazel W. Rutley died March 22 in Toano. She had a 33-year career at Colonial Williamsburg, beginning as a maid at the Williamsburg Lodge in 1943. In 1957, she transferred to the Motor House as an inspectress and completed her career as an inspectress at the Williamsburg Lodge. She retired in 1982. She is survived by two nephews.

Mr. Hans Lorenz died April 7 in Williamsburg. He had a 42-year career at Colonial Williamsburg, beginning as a photographer in audio visual services in 1965. In 1981 he transferred to the collections, conservation and museums division as a photographer in collections. He remained in that position until his retirement in 2008. He is survived by his wife and a daughter.

COLONIAL WILLIAMSBURG EMPLOYEES PRESENT AN

Arts and Crafts Show

Historic Triangle Center
312 Waller Mill Road, Williamsburg
(off Bypass Road, near Knarrs)

Saturday, April 30, 2016
and
Sunday, May 1, 2016
10 a.m. - 5 p.m.

Open to the Public
Free Admission • Free Parking

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