



Colonial Williamsburg News

INFORMATION ABOUT COLONIAL WILLIAMSBURG PEOPLE AND PROGRAMS
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New exhibition celebrates American folk art portraits, 60th anniversary

By CW Staff

Before there were photographs, people in the late 18th century to the middle 19th century who wanted images of themselves and their family members commissioned portraits from a broad range of artists, many of whom had little or no academic training.

Today, we characterize these types of paintings that fall outside of academic tradition as folk portraiture. The world-class assemblage of these portrayals can be found in the Abby Aldrich Rockefeller Folk Art Museum (AARFAM). The museum celebrates its diamond anniversary in 2017 with "We the People: American Folk Portraits," a long-term exhibition of more than 30 portraits which opens on May 6.

"Colonial Williamsburg is blessed with one of the nation's finest and most geographically diverse collections of American folk portraits. With their deeply human qualities, they are in many ways the heart of the Foundation's folk art collection. It is highly fitting that they be featured in this special anniversary year," said **Ronald L. Hurst**, the institution's Carlisle H. Humelsine chief curator and vice president for collections, conservation and museums.

Several portraits recently acquired by

the AARFAM will be shown in "We the People." Among them is an oil-on-canvas, "Portrait of Daniel Clarke" by Jacob Frymire, an itinerant painter who made this portrait in Franklin County, Pa., probably in 1791. While the young gentleman depicted has long been identified as Daniel Clarke, his name could refer to several men of the same name and appropriate age who lived in the region where Frymire worked.

"Portrait of the Jennison Family" by Jefferson Gauntt (1805-1864) is another recently acquired painting to be shown. Each of the eight children born to the prosperous merchant William Jennison (1795-1866) is portrayed here physically connected or overlapping: a baby in arms, arms around shoulders, hand in hand.

The itinerant artist John James Trumbull Arnold (1812-1865) painted another of the highlighted works to be displayed for the first time in "We the People." "Portrait of Mary Mattingly," an 1850 painting made in Mt. Savage, Md., was one of three that the artist painted of this family's members. Mary Mattingly was of the young daughter of Ellen and Sylvester Mattingly. She never married but lived independently and sold



The American painting, "Two Children," dated ca. 1810, comes from the collection of Abby Aldrich Rockefeller and is featured in the exhibition, "We the People: American Folk Portraits."

ice cream from her shop in Cumberland, Md.

"The beauty of this exhibition is that it provides us with the platform to exhibit long-term favorite portraits from the collection alongside new acquisitions," said **Laura Pass Barry**, Juli Grainger curator of paintings, drawings and sculpture. "We have been fortunate over the past few years to acquire some wonderful examples of the

form and we are thankful to the individuals who have helped to make this happen."

Included in "We the People" are several favorites in the collection; one such example is "Portrait of Mrs. Seth Wilkinson" by The Wilkinson Limner, probably painted between 1827-30 in New York State.

It is also only fitting that an exhibition celebrating the 60th anniversary of the AARFAM includes a portrait that comes from Mrs. Rockefeller's collection. Such is the case with "Two Children," an unusual American portrait painted ca. 1810.

"We the People" will not only offer a visual feast but will also debunk common misconceptions about American folk portraits, including whether or not the sitters are actually smiling, if they are wearing the same or stock clothing or costumes in their depictions or whether or not the heads were added to pre-painted bodies will also be set straight. Research about many of the sitters and their portrait painters will also be shared throughout the exhibition to offer visitors a sense of who these people were.

"We the People: American Folk Portraits" is generously funded by Don and Elaine Bogus.

CW employees further education with Gonzales scholarships

This spring, four scholarships were awarded to Colonial Williamsburg employees from the Mary and Donald Gonzales Field Experience Fund. The fund provides individual awards 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.



Emily Campbell



Michael Ramsey



Chris Swan



Charles Gardner

picture frames in museums and private collections in New Orleans and Baton Rouge, La. "In the 'Rich and Varied Culture' exhibition in the Art Museums, there's an emphasis on filling out our collections from other geographic regions," he said. "We haven't concentrated on that in the past."

Currently, Swan is studying a 19th-century child's or nursery chair. The turns in the mulberry wood chair indicate that it is of French style. It also features articulated slats and a balloon-shaped seat.

Swan will visit Louisiana in September.

Michael Ramsey, accessories crafts-person at the Costume Design Center, will be a juried presenter at "INTERWOVEN: Dress that Crosses Borders and Challenges Boundaries" Oct. 24 - 28 in London, England. Ramsey will talk about blanket coats in the 18th-century Chesapeake. "These are garments that used blankets or blanketing material," he said. "This type of clothing was worn by the poorer classes as well as the military."

Charles Gardner, arborist in landscape operations, will attend the International Society of Arboriculture/Tree Risk Assessment Qualification in Gainesville, Va., on Nov. 8 - 10. "It will help me identify tree risks such as rotten trees or unstable trees," he said.

He can apply this training to his job. "It See **Gonzales scholarship winners**, page 3



Photo by Darnell Vennie

Jeremy Morris, Corinne Dame, Katrinah Lewis, Jamar Jones, Antoinette Brennan and David Catanese (left to right) portray the enslaved and slave owners in the program, "Journey to Redemption."

Program explores slavery from 18th-, 21st-century viewpoints

What is it like to be enslaved? If you are enslaved, why are you dressed so nice? What's it like to own enslaved people?

These are some of the questions that Colonial Williamsburg interpreters receive as they portray figures living in the slave society of 18th-century Virginia. During the program, "Journey to Redemption," the cast addressed these questions and more.

"We are exploring different ways of examining the institution of slavery, from the 18th-century perspective and from the 21st-century perspective," said **Katrinah Lewis**, actor-interpreter and artistic director.

During the play, six cast members illustrate the lives of eight residents of the colonial capital of Virginia from all walks of life. "We all portray 18th-century figures who were part of the enslaved community or owned slaves," she said.

Lewis portrays two enslaved people: Lyd-

ia, who was owned by George Wythe, and Jenny, who was owned by the Randolph family and worked on Martin's Hundred Plantation.

Portraying Lydia gives Lewis the opportunity to explore the possible complications and complexities of her relationship with her mistress, Elizabeth Wythe. "We know that neither of them had children, perhaps this could have been common ground for them," she said.

Corinne Dame depicts Elizabeth Wythe, wife of George Wythe. "To look over my people takes up a good portion of my day," Mrs. Wythe said.

Dame said working with other interpreters to demonstrate the dynamic between master and slave requires trust. "I know we have a role to play," she said. "But, it's hard to talk to my friends and colleagues in a de-

See **Journey to Redemption**, page 3



Twitty brings new life into Historic Foodways interpretation

Acclaimed culinary historian, author, interpreter and “Afroculinaria” blogger Michael Twitty visited Colonial Williamsburg in March as part of the new Revolutionaries in Residence program.

The program provides entertaining, educational and immersive experiences for guests and employees throughout the year. From March 9 – 13, he brought his skills and insight into African and Southern cooking to Colonial Williamsburg interpretive staff and tavern chefs.

Twitty discovered that by talking about food in these workshops and demonstrations employees delve into their past. “By talking about the food, a lot of things get revealed,” Twitty said. “We talk about growing up experiences. Many African-American interpreters have so many gaps in their history, and they don’t have a clean straight line between them and their past.”

Twitty met with interpreters at the Wythe and Randolph Houses. “This is really about where these foods came from, as well as the stories behind the people who did the cooking.”

At the Wythe House, Twitty made catfish stew, and fried chicken was the centerpiece of the demonstration at the Randolph Kitchen. “I wanted the interpreters to see the difference between cooking in a modern kitchen and in an historic kitchen,” he said. “Some people don’t understand what it’s like to cook over a brick hearth. In an historic kitchen, wood is constantly being placed on the hearth.”

He believes interpreters will improve their cooking skills and their portrayal skills. “It’s about breathing new life into the programs and what the Historic Area has to

offer,” he said. “How do you make your interpretation fresh and new?”

Twitty also met with chefs from Shields and King’s Arms taverns to make black-eyed pea soup and Madeira ham. “The chefs came over to see how it’s done,” he said.

He collaborated with Colonial Williamsburg’s hospitality team on authentic new culinary offerings in the historic taverns that include:

- Chowning’s Tavern, barbecued ribs with sauce
- Shields Tavern, vegetarian black-eyed pea soup
- King’s Arms Tavern, an appetizer portion of Madeira ham and sweet potatoes with a biscuit
- Christiana Campbell’s Tavern, catfish stew

As part of the Revolutionaries in Residence program, Twitty will grow a variety of vegetables in the Benjamin Powell House garden. The plants will include green glaze collards, California black-eyed peas, okra, white Seminole squash, case knife pole beans, tomatoes, and white and red sweet potatoes.

His past projects include a presentation with the Center for the Study of Southern Culture and the Southern Foodways Alliance. He also is the author of “The Cooking Gene: A Journey through African-American Culinary History in the Old South,” scheduled for release later this year by HarperCollins.

The Revolutionaries in Residence program is generously sponsored by The Grainger Foundation of Lake Forest, Illinois.

Watch Colonial Williamsburg News for information on his upcoming appearances.



Photo by Penna Rogers

Shields Tavern adds flavors inspired by Asia, Africa, the Caribbean and Native Americans in lunch and dinner entrees on its new menu. (Photo above) The Evening Bill of Fare treats guests to the Grilled Filet of Pork with Caribbean-inspired sauce, Tavern Sampler Platter and West African Stew with pork, chicken and beef with traditional West African spices and herbs (front to back).

Guests can experience culinary history at Shields Tavern

Guests to Shields Tavern will experience tastes from the four corners of the globe on its new menu. “As 18th-century Williamsburg served as the North American hub of the British Empire, many flavors and cultures passed through the Tidewater region,” said Mark Florimonte, director of Historic Area hospitality operations, “including those from Asia, Africa, the Caribbean and Native Americans.”

New dishes include a different spice profile such as curries, cinnamon, mace and cardamom. “We got the idea from researching different documents about the way people lived and worked,” he said. “Colonists also stewed and braised meats. Our new menu reflects that.”

Florimonte said the seasonings have been adapted for the modern palate. “Now guests can experience culinary history at Shields Tavern,” he said.

Glimpses of these influences can be found on lunch and dinner menus. First

courses now on the Midday Bill of Fare include Shields Shrimp and Crayfish Stew, Kedjenou Chicken Drumettes and a Grain Salet of Moroccan Couscous.

New main dishes feature a Roasted Pork Loin Sandwich with Caribbean Jerk Sauce, Curried Chicken Salad Sandwich and Coconut Shrimp Sandwich.

Entrees added to the Evening Bill of Fare are West African Stew with pork, chicken and beef with traditional spices, Butter Chicken stewed in a mild Punjabi Curry Sauce, Taktouka Portobello served over Couscous, Grilled Filet of Pork with a Jamaican Jerk glaze and Garlic and Ginger Roasted Fingerling Potatoes, North African Baked Catfish with Moroccan herbs, and Molasses Grilled Flank Steak with Garlic and Ginger Roasted Fingerling Potatoes.

Employees can taste the history at Shields Tavern at lunch and dinner from Tuesday – Saturday.



Photo by Penna Rogers

Stanford L. Johnston Jr., chef at Christiana Campbell’s Tavern, showed off one of the new dishes at the tavern — catfish stew. Culinary historian Michael Twitty derived the recipe from Southern and African sources. Johnston garnished the stew with bacon and fresh thyme.

Milestone Memories

Character interpretation requires attention to detail, self-study

EMPLOYEE NAME: Ken Treese
POSITION: Supervisor – American Indian Interpreters (AII) and character interpreters

WHAT I DO: I have been in my present position for more than 10 years and currently supervise five interpreters in the AII program and seven character interpreters. I also am the supervisor for 30 additional interpreters who are involved in our diverse evening programs. I enjoy my interactions with our various interpreters and find my experiences with them very rewarding. I enjoy helping them grow in their roles and learn more about the importance of Colonial Williamsburg in our nation’s early history.

WHAT POSITIONS HAVE YOU HELD? I have been involved in numerous positions and programs since I began my career with Colonial Williamsburg in October 1991. First, I was a visitor aide and then became an apprentice in the Shoemaker Shop. I progressed in my career in the Shoemaker Shop by serving an apprenticeship and becoming a journeyman. I also worked in the Costume Design Center for two years, helping to develop various costume designs and patterns. In 2005, I returned to my original role in interpretation as a supervisor in the actor-interpreter unit.

DO YOU HAVE FAMILY WHO WORKS AT THE FOUNDATION? I moved to Williamsburg with my high school sweetheart, who later became my wife, because we wanted a quiet place to settle down and raise a family. She had a short career with Colonial Williamsburg and later became a school teacher, currently teaching



Ken Treese

special education at Berkeley Middle School in Williamsburg. We have one daughter who is in her junior year at the University of Mary Washington in Fredericksburg.

MEMORABLE EXPERIENCES:

I have had many wonderful experiences throughout my 25 years with Colonial Williamsburg. The people with whom I work have all been very important to me. I am very much looking forward to leading our soon-to-be seven American Indian interpreters and character interpreters as we expand our program.

INTERESTS/HOBBIES: On a personal note, I enjoy reading books on history, do a lot of hiking, exploring and still enjoy making shoes, which was part of my early career here.

ADVICE FOR NEW EMPLOYEES: My advice for new employees is that working for The Colonial Williamsburg Foundation is a marathon, not a sprint. It takes time to learn all that you need to learn and develop the responsibilities you have been given, learn from each experience and from the other employees that you work with each day. Working here as a character interpreter requires a lot of attention to detail and much self-study. I find that most of our new employees are career minded when they come here, and I encourage them to enjoy the experience.



'Art Adventures for Autism' offered for the first time at Art Museums

For the first time, the Art Museums of Colonial Williamsburg will host "Art Adventures for Autism," a program for families with autistic children from 8:30 – 10 a.m., May 6.

"It's a family program that's designed to be kid friendly," said museum educator **Trish Balderson**.

Families with children on the autism spectrum are invited to explore folk art and decorative arts. This sensory-friendly event will allow kids with ASD to enjoy the galleries in their own way.

Special tours, hands-on activities and crafts will be available. Guests can pick up Family Guides, which serve as self-guided tours of "TOYS!," "Young Naturalist," "George Washington's Rules of Civility," "Animals" and "Colors." Two hands-on activity stations will be available. Story books

that are large and easy to read can be found in the Reading Room. Children can use stencils in the Education Studio to create artwork similar to theorems.

In preparation for the event, parents are asked to contact the Art Museums to receive a guidebook. "This guidebook will help families prepare in advance of the visit," Balderson said.

- The guidebook will suggest:
- Activities around the galleries
 - Crafts in the Education Studio
 - What galleries feature lower light levels
 - Places to sit
 - Location of the restrooms
 - Basic conveniences

Space is limited and reservations are required, contact by e-mail at cwestenberger@cuf.org or by calling 7667.

Death of docent focus of 2017 Art Museum Murder Mystery

A new mystery can be solved this spring and summer to the Art Museums of Colonial Williamsburg. "Death of a Dreadful Docent" tells the story of a fictitious volunteer and donor Bart Belcher, who has a connection to one of the objects on display.

The "Charles Belcher" is a painting of a 19th-century paddleboat steamship. The steamship carries sugar cane from St. Louis to a sugar refinery owned by the Belcher Brothers.

Belcher is a descendant of the family line. "He has never had a job before," said **Trish Balderson**, manager of museum education. "He's kept his volunteer position by telling the administration that there will be another big donation from the Belcher family. People are wondering if he is as influential as he purported to be."

The turning point comes when Bart wants to move the painting to a new lo-

cation. The exhibit preparator Freida Nelson (**Donna Wolf**), the facilities manager Woody Harris (**John Hamant**) and volunteer coordinator Ruth Turner (**Amy Stallings**) meet in the gallery to make a decision about moving the painting. After the decision was made to leave the painting where it is currently hanging, employees go home at 8 p.m. Belcher is found dead minutes later. Police inspector Owens (**Carson Hudson**) investigates the crime.

Guests on the tour break up into small groups and interview the staff at the scene to try to determine who the murderer is.

The program is not recommended for children 10 and under.

The tour will be offered at 4:30 – 6:30 p.m. Fridays, April 21 – June 9 and June 30 – Sept. 1. Cost is \$20 per ticket for adults and \$10 per ticket for youth.

Gonzales scholarship winners

Continued from page 1

will make the guests and employees at Colonial Williamsburg much safer."

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.

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.

Journey to Redemption

Continued from page 1

meaning and disdainful way."

Antoinette Brennan appears as Ann Wager, who taught African-American children at the Bray School at the College of William and Mary. "She saw teaching at the Bray School as a calling," Brennan infers about Ms. Wager's motivations. "She felt she was doing God's work."

Jamar Jones portrays two enslaved characters. Roger, a footman in the Randolph household, is one of 27 slaves owned by Peyton Randolph. Mingo is enslaved by Benjamin Powell, and he is a carpenter. "When it comes to repairing things, there's not much I can't do," he said. "I am expected to do carpenter work, but I'd still be a carpenter even if I weren't enslaved. It's one of the few things that feel natural in this life."

Jeremy Morris appears as Jack Booker, an enslaved man belonging to printer Alexander Purdie. Jack wonders what's in a name. Why does the signature of another man have the power to sign away his wife and daughter? He dreams about seeing his family who was taken from him.

David Catanese depicts Joseph Prentis, a Virginia politician and slave owner who represented Williamsburg in the House of Delegates. His father was also the owner of enslaved people. "My father said it is important to keep slaves in family units to

make them more effective. If they are surrounded by the ones they love, they will more likely accept slavery."

He explores portraying the villain. "I'm the bad guy because I play the white male who owned enslaved people," he said. "Eighteenth-century men held slaves because it made their lives easier, but I am not those men."

Like others in the cast, Catanese works hard at maintaining the friendships of his colleagues off stage. "This is friendship and trust," he said. "We work very hard to maintain it. Without those two things, I would never be able to do any of this."

During the performance, actor-interpreters come out of character. "Interpreters have the opportunity to talk about slavery from a historical perspective or tell personal stories about their experiences with guests," Lewis said. "At the end of each performance, we open the floor and let the audiences talk one-on-one with us and each other about the themes of the play. We talk with guests, answer their questions and encourage dialogue about the difficult subject of American slavery and the emotions that are brought up by exploring the topic."

"Journey to Redemption" is offered 11 a.m. and 2 p.m. Saturdays through June 10 on the Charlton Stage.

Employees may present a valid CW ID to see this program.



Colonial Williamsburg photo

The Art Museums of Colonial Williamsburg host storytellers that share their perspective on various storytelling traditions.

Master storytellers celebrate diversity through America's Stories

Guests enjoy stories and tales from master storytellers as they celebrate America's diversity, examine what binds us together and explores life lessons.

Each Thursday afternoon guests hear from storytellers who share their unique perspective from various storytelling traditions including, but not limited to, Gaelic, African, African-American and many others.

"I tell stories that range from scary to gut-busting funny to thought provoking. I have officially hit 25 years as a bonifide storyteller," she said. "I started reciting stories in elementary school. I love storytelling because we all have a story to share."

Getward said storytelling can touch people across generations. "When a child gives me a hug and says I inspire them or



Kathaleen Getward



Sheldon Browder

when guests ask me to turn their life or words into a story, it tells me they trust me to express for them what they cannot."

Master storyteller **Donna Wolf** tells Gaelic stories. "American kids are familiar with how specific stories are told today," she said. "I give my audience the original stories. For instance, 'Jack and the Beanstalk' dates back 1,500 years."

Wolf will share the story of "The Mischievous Fey" on April 20 and May 18. She tells tales of the Spring Festivals and the mischievous Fey who once again roams the Highlands. "I never tell the same story the same way twice."

Master storyteller Shel Browder tells myths and stories about the men and women who forged the tools of war and peace. *See America's Stories, page 4*

Our Shared Journey:

Panel encourages community discussion on how race informs education

On Feb. 17, a panel discussion, "Our Shared Journey: Race and Education through Public History," was held following the program. Panelists included actor-interpreter **Antoinette Brennan**; actor-interpreter **Jamar Jones**; Ari Weinburg of "The Lemon Project: A Journey of Reconciliation"; Julie Richter of the National Institute of American History and Democracy at the College of William and Mary; and the Rev. Dr. Reginald F. Davis of the First Baptist Church of Williamsburg. **Stephen Seals**, community outreach and mentorship, moderated the panel.

The community panel addressed the role of public history in engaging the public with the scope and complexity of African-American history. The panel was intended to be community centric and discuss how race informs education.

"We need to have a discussion of the economic benefits that happened in this country because of slavery," said Rev. Davis. "Colonial Williamsburg needs to do something to attract black

people to learn about history." He said that one way to do this is to identify African-American people, such as George Washington Carver, who have made significant contributions in their fields. "By teasing out the history from some of these positive things, you will get more people to come here."

Jones responded to Rev. Davis' point about focusing on the positives instead of on slavery. "We should not view slaves as inferior just because an institution deemed them inferior," he said. "Our ancestors were exceptional because they survived the subhuman treatment under slavery. This is also part of our story."

Seals talked about recruiting more African-American employees to interpret black history.

"When I'm talking to potential employees about working for Colonial Williamsburg, I tell them all the reasons they don't want to take the job, but then I also make sure I tell them this is the most fulfilling job they'll ever have."



WHAT'S HAPPENING

Your Story

Doherty immerses guests in 18th-century history, customs

EMPLOYEE NAME: Emily Doherty
POSITION: Character interpreter, Education, Research and Historic Interpretation division. I portray Rachael Whitaker, who was a tavern keeper in 18th-century Williamsburg. She married very young in life, became a widow at 18 years of age and never remarried. She had a young son from the marriage who she cared for and she entered into a legal dispute over her husband's will that lasted from 1767-1780.

YEARS OF SERVICE: I have been employed by The Colonial Williamsburg Foundation for almost three years. I began my career in public sites in May 2014. In May of 2016 I joined the character interpreter department. I also previously held a causal summer position at the brickyard in 2010.

WHAT I DO: I have been portraying tavern keeper Rachael Whitaker for the past year, and I can be found in various locations throughout the Historic Area including the James Geddy House, Peyton Randolph House, George Wythe House, Market House, the Anderson Public Armory and Blacksmith Shop and the Charlton Coffeeshouse.

My interactions with our visitors at the above mentioned locations are outlined and thematically planned. In my portrayals of Rachael I try to bring history to life in each of these venues and tell the story of a woman whose voice is not often heard.

WHAT I LIKE ABOUT MY JOB: I love being able to interact with our visitors and develop a mutual understanding with them on a human level. My favorite interactions result in both the visitors and myself forgetting that we are talking to each other from different centuries; our conversations are about universal truths that bring us both to a common perspective. This is true whether the guest is a child or an 80-year-old adult.

At the James Geddy House, for example, we have many children who visit with their families. We get the opportunity to talk about education, and the many ways it differed due to gender and social status. They



Photo by Penna Rogers

Character interpreter Emily Doherty can be found portraying Rachael Whitaker at the Geddy House.

are allowed to touch things, to engage in sensory exploration, and to immerse themselves fully in the day-to-day family life of 18th-century Williamsburg.

I also enjoy the opportunity to rotate between various venues in the Historic Area. In the morning, I may be portraying Rachael Whitaker at the Market House, and in the afternoon the guests may find Rachael at the George Wythe house. I am able to talk about different subjects at each of our sites that would have been relevant and important to the citizens of Williamsburg in the 18th century, I really enjoy this well-rounded type of interpretation.

WHAT I DO TO IMPROVE THE GUEST EXPERIENCE: I try to make our guests feel comfortable and welcome as I engage them in conversations about life in the 18th century. I find that simply in beginning a conversation with a universal statement such as "Have you ever had a day where everything seems to go wrong?" will open up the opportunity to have an honest

and productive conversation. I do my best to let them know that it is fine to immerse themselves in the 18th century.

I especially enjoy interacting with children who are visiting with their families. They are often more willing to play along than adults, and they have such a unique curiosity about the world. One of the biggest rewards is when children see me at different locations in the Historic Area and remember me from an earlier interaction. This is an indication to me that I made a genuine connection. In addition to the children, many of my interactions are with individuals and small groups, and I like the opportunity of being able to communicate with guests on a personal, informal basis. By getting our visitors involved with us, Colonial Williamsburg becomes more than just a museum. I love being part of this experience.

MEMORABLE EXPERIENCES: Last summer I had the opportunity to help create and carry out a new public program, the "Lady's Tea Protest." It was personally important to me to emphasize the role that women had in the events leading up to the revolution. We had the visitors enthralled and engaged in our protest movement, and it became a special performance.

While portraying Rachael on another occasion, I was talking to several women about the concerns that I had about my son joining the Continental Army. During that conversation, we all shared our hopes and fears for the future and all of us were close to tears by the time they left. In that moment, it didn't matter that Rachael Whitaker died some 200 years ago, her fears were as real as anyone living in the 21st century.

I am so grateful to my colleagues in the character interpreter department. Over the

last year, I have benefited from their collective experience. I have learned so much about the fundamentals of character interpretation from them. It continues to be a joy to learn within this museum from so many talented individuals.

BIGGEST ACCOMPLISHMENTS: Two years ago I co-developed a Women's Law Tour of the Capitol Building. This tour, developed with my colleague Nicole Brown, examined the laws made here in Williamsburg, how women affected and changed them, and how they touched the lives of the diverse group of women living in Virginia.

Outside of the character interpreter department, I also co-wrote a play with my colleague Emma Cross that began in March and will return in May and run throughout the summer months. It is called "Tag, Rag and Bobtail: Women Belonging to the Army," and it gives voice to the often untold story of women who "belonged to" and traveled with 18th-century armies. During this show, the stories of two fictional women, Nancy and Peggy, exemplify the difficulties of traveling with the British and Continental armies during the American Revolution.

INTERESTS/HOBBIES: I enjoy reading, writing short fiction, ballroom dancing and sewing. I play 18th-century cricket with the Capitol Cricket Club, and I have always loved being on the water and sailing. I also enjoy theater, and I look forward to performing in a musical adaptation of Jane Austen's "Northanger Abbey" for the Jane Austen Society of North America's general meeting in 2019 here in Williamsburg. I have loved early American history since a very young age, my passion was spurred on by my wonderful father for which I am very grateful.

Spring into savings May 4-7 in all WILLIAMSBURG stores

Colonial Williamsburg's products division is offering a 40 percent discount in all WILLIAMSBURG stores during the Employee Sale from May 4-7.

All employees, dependents, volunteers and retirees are eligible to receive a 40 percent discount. Don't forget to bring your current ID card with the 2017 sticker to receive your discount.

The sale does *not* include furniture (in-

cluding occasional pieces), gift cards, Historic Trades products, Hartley Greens & Co. creamware, and spa products or services. The sale also does not include *shop.colonialwilliamsburg.com* and is not applicable to previous purchases and cannot be combined with any other offers.

Shipping will not be available during the sale. No holds, rain checks or gift wrap requests.

Remembering Friends...

Mr. Christopher W. Doak died March 15 in the Historic Area. He worked for the foundation as a gardener in the landscape department for 10 years. He is survived by his parents and a sister.

Ms. Mary Halwachs died March 22 in

Hillsborough, N.C. She worked for Colonial Williamsburg for 12 years, beginning as a floating secretary in office services in 1980. She was promoted to acting manager in that department in 1989. She retired in 1992. She is survived by a daughter.

America's Stories

Continued from page 3

creating civilizations out of sweat and fire during the program, "The People Who Forged Civilization," May 25. This presentation is being held in conjunction with the exhibition, "From Forge and Furnace: A Celebration of Early American Iron."

Browder first started telling stories about home. "My first stories were about the people from Duplin County, N.C.," he said. "They were stories that I heard from my father and sometimes from the people themselves."

"As I became interested in the Gaelic language, I became interested in Scottish and Irish stories as a path into their ancient culture and have continued down that trail."

Stories are windows into other cul-

tures. "They are a mirror of sorts," he said. "Stories help to set and maintain the character of a culture over a long period of time. Some stories have histories dating back thousands of years, changing just enough to be meaningful to the listeners of the current generation. Telling stories is rather like creating a complicated piece of ironwork, such as a lock, that has to function as a whole."

Programs will be held at 4:30 p.m. in the Hennage Auditorium at the Art Museums of Colonial Williamsburg.

A Colonial Williamsburg admission ticket is required.

Colonial Williamsburg employees may present a valid ID to attend these programs.

April is National Volunteer Month!
April 23 – 29 is National Volunteer Week!
Colonial Williamsburg's volunteers are the best!

- Colonial Williamsburg has more than 1,000 volunteers that contribute in over 400 positions across the Foundation
- In 2016, our volunteers contributed almost 100,000 hours of their time in helping our employees and guests
- Be sure to say "Thank you" if you see a volunteer

Marketplace

FOR SALE: 1) Bow Flex Tread climber and mat. 2) Bow Flex Blaze Weight system, and 3) Ab crunch machine. All are in excellent condition. Will accept reasonable offer. CALL: Carol at (757) 258-3347 or (757) 746-9149.

FOR SALE: Brand new flexsteel Hide-a-Bed. Reasonable offer accepted. CALL: Carol at (757) 258-3347 or (757) 746-9149.

FOR SALE: Four 5pc place settings Hartley Greens & Co. creamware. Each place setting includes: pierced dinner, pierced salad/dessert, pierced b/b, pierced saucer and chocolate cup. Never used. Some other pieces and pictures available. CALL: Pam at (757) 328-6251.

FOR RENT: Furnished, two bedroom, 865 sq. ft. apartment- \$950/month. Washer/dryer and utilities (power, water, sewer) included. In

Lightfoot area - a quick 10-15 minute drive to CW. CALL: (757) 291-1979 or leave message at (757) 565-2054.

FOR SALE: Pine desk, 44" wide X 30" deep with keyboard drawer. Medium color stain. Photo available upon request. \$50. CALL, TEXT OR E-MAIL: (757) 869-8519 or pscheil@cox.net

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Deadline for Marketplace text is Monday at noon one week prior to publication. Ads must include employee's name and personal telephone number. If you want to run the ad again, please submit the ad in person or through e-mail to progers@cwuf.org.

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