



The Colonial Williamsburg Foundation

JOHN D. ROCKEFELLER, JR LIBRARY

FALL 2019

NEWSLETTER

VOL. 2, NO. 2

FORTIETH ANNIVERSARY

It was our pleasure in November to recognize Cathy Hellier for her service to the Colonial Williamsburg Foundation over the past 40 years.

Cathy began at Colonial Williamsburg as a costumed interpreter in 1978 and moved to Historical Research in 1979 to work on the York County Records Project, as well as working as an evening dance interpreter. Cathy “apprenticed” in several research positions until becoming an Historian in 1996, the position she holds today. Currently she is writing her doctoral dissertation in American Studies at the College of William and Mary on enslaved male domestics in Virginia (1619-1800). She has two MAs, one in American Studies, the other in Museum Education.

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Historian Cathy Hellier receives her 40-year service award from Director of Historical Research Peter Inker.

FORTIETH ANNIVERSARY

(continued)

In her time at Colonial Williamsburg Cathy has written many papers and articles, as well as featuring prominently in Colonial Williamsburg's publications *Eighteenth-Century English as a Second Language* and the "Choosing Revolution" chapter of *Becoming Americans*. She has given numerous presentations, trained classes, and served on many committees, the latest of which was as chair of the Professional Development Grants committee. Hellier stated "...I can't believe how quickly the time has passed." We look forward to benefiting from many more years of Cathy's experience.

WOMEN OF THE RESTORATION (continued from the Summer 2019 issue)

Susan Higginson Nash

The lone female figure in photographs of the Restoration's architectural team, Susan Higginson Nash was a standout for more than just her stylish hats. Nash was hired by the Restoration architects' office of Perry, Shaw & Hepburn to oversee the decoration of the interiors of the earliest exhibition buildings. Not a trained interior designer, Nash relied on her knowledge of Southern architecture, her art background, her social connections to the women residents of Virginia's colonial plantations, and her devotion to historical research to produce the building interiors that thrilled early visitors to Colonial Williamsburg. Nash assembled appropriate period furniture and furnishings, paint colors, and fabrics for the restored buildings and in doing so created a market for what became known as the "Williamsburg style" in the interior decorating world. Her work could be seen in the first incarnations of major exhibition buildings including the Raleigh Tavern, the Capitol, and the Governor's Palace in addition to the Williamsburg Inn. Her methodology for establishing authenticity in paint color led not only to the development of historic paint analysis as part of the architectural preservation field, but to the development of a line of paints that could be purchased by the public who wished to replicate the Williamsburg look in their own homes. Nash's work with the Restoration ceased in 1940 as a curatorial staff was formed to manage the building interiors. Many of the buildings she decorated today



Susan Higginson Nash relaxing on Chesapeake Bay Ferry, VA, 1930s.

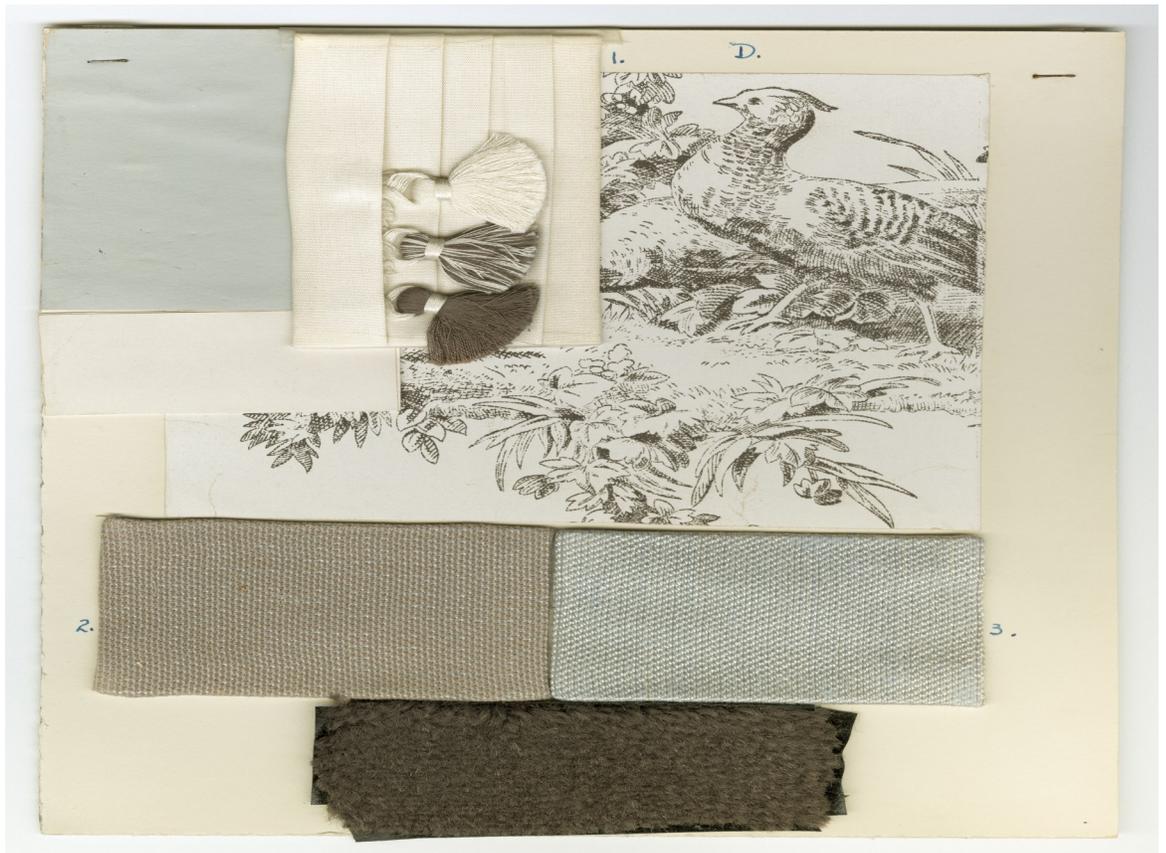
WOMEN OF THE RESTORATION

(continued)



Susan Nash with workers at the Governor's Palace gate; lion and unicorn figures not yet in place. Photo circa 1933.

look very different due to additional historical research and changes in interpretive focus, but her original presentations brought to life the buildings of the Restoration for the early visiting public and laid a firm groundwork for the Colonial Revival interiors look as well as the fields of historic interiors and historic preservation. As Dr. Goodwin wrote her in 1935, Nash had managed to "...clothe in beauty the naked dream that was born in my thought..."



A page of swatches relating to Susan Nash's Williamsburg Inn Design Scheme, ca. 1937

“EVER THE BEST” – THE CREATION AND RESTORATION OF WILLIAMSBURG: THE STORY OF A PATRIOT

On Wednesday, December 18, Jenna Simpson, Media Collections Assistant in Media Collections of the John D. Rockefeller Jr. Library will give a presentation for Colonial Williamsburg volunteers on the creation, reception, and restoration of the classic film *Williamsburg: The Story of a Patriot*.

In 1956, Colonial Williamsburg brought together the best of Hollywood production teams, professional historical expertise, and cutting-edge technology to create a landmark in cinema history. Over the years, generations of visitors have enjoyed this immersive introduction to Williamsburg and its history, and the film itself has become an important and fascinating part of the Williamsburg Restoration story. Attendees at the talk will enjoy watching the film, hear inside stories about the making of the movie, and learn about how it has been used and restored throughout the years.

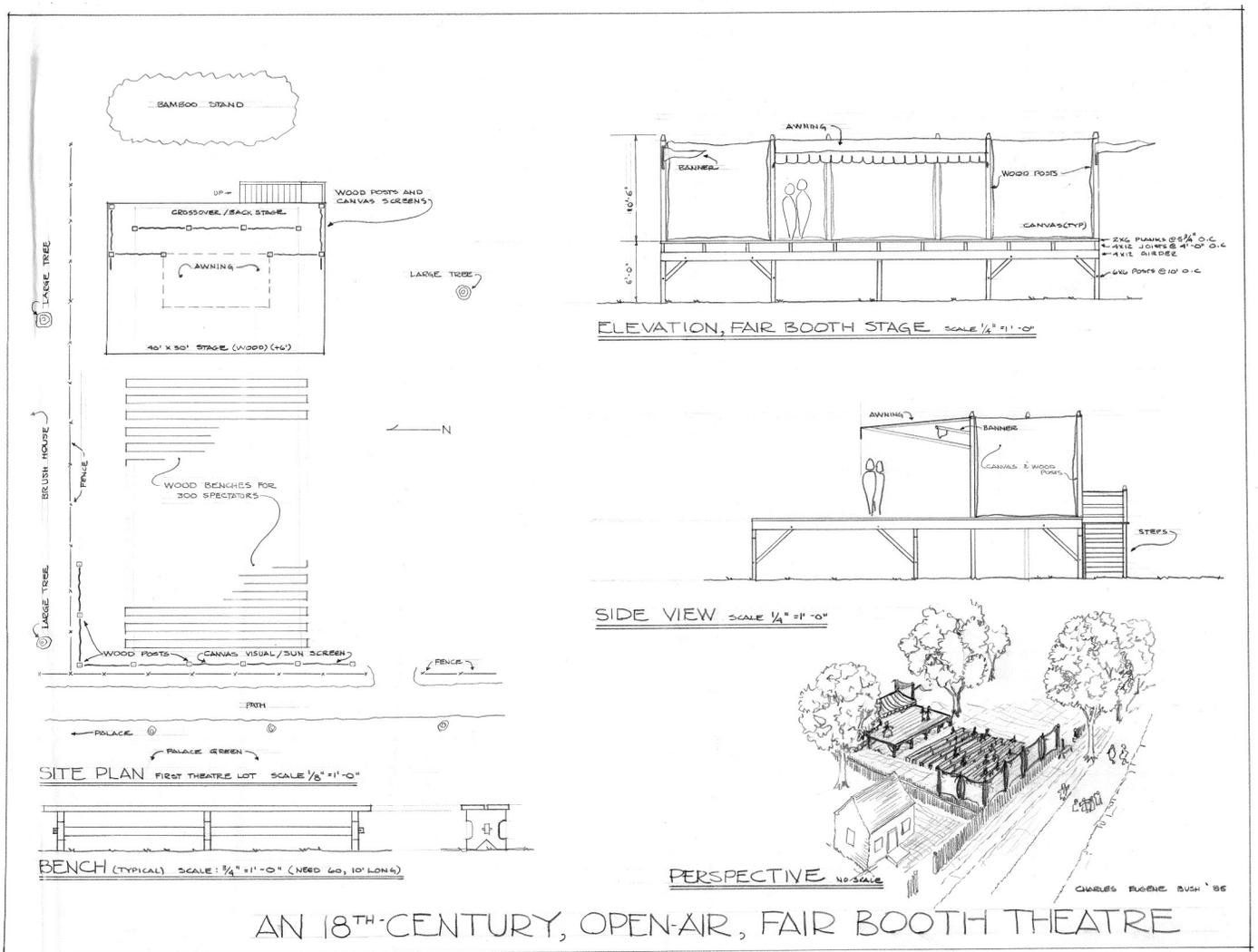
This program will be repeated for the general public in the theater at the Williamsburg Regional Library on March 23, 2020 at 2pm.



Jenna Simpson at the Williamsburg Regional Library discusses Williamsburg: The Story of a Patriot.

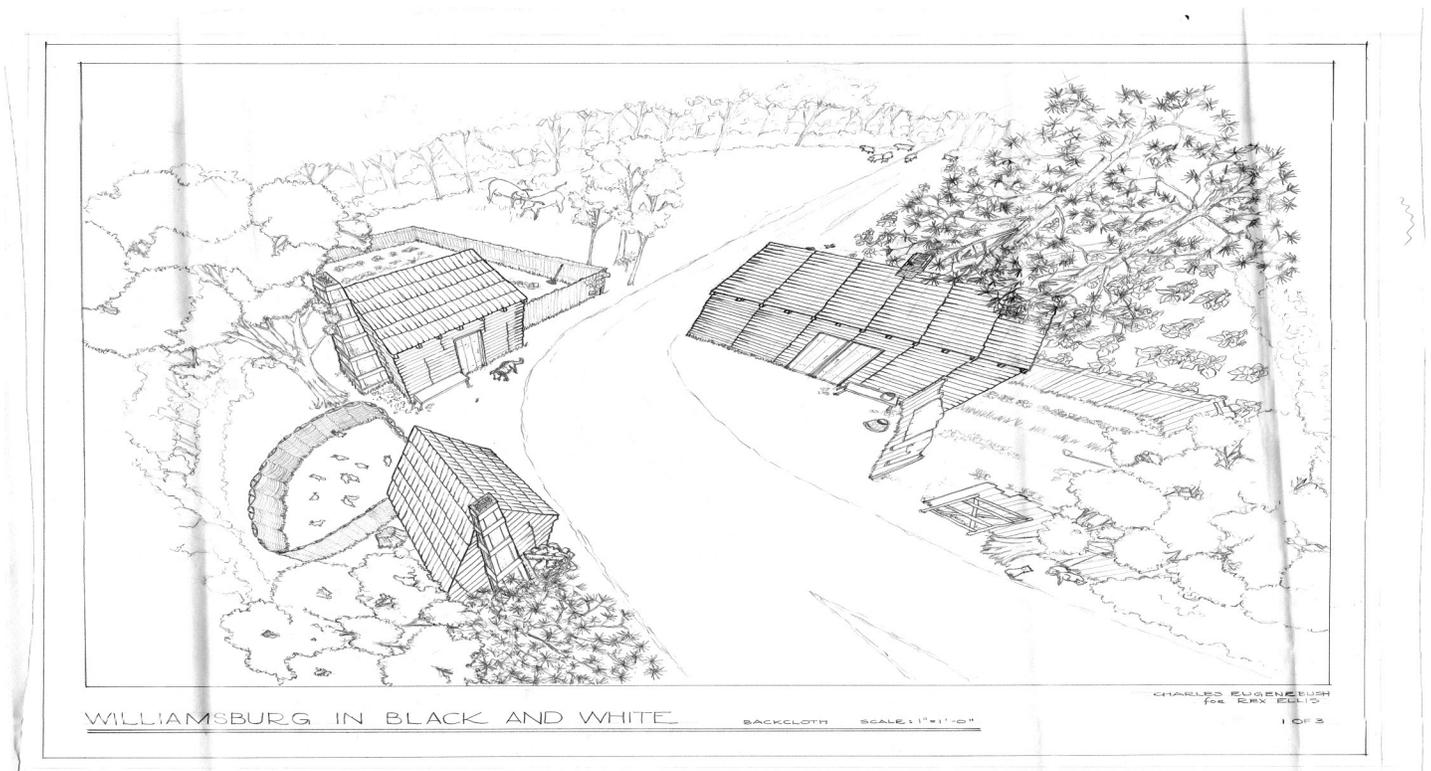
CHARLES E. BUSH THEATRICAL DRAWINGS

The Rockefeller Library recently received a donation of forty-one drawings and three posters relating to the work of Dr. Charles Eugene Bush, a Thomas Nelson Community College professor who assisted with set and costume design and technical direction for the Company of Colonial Performers at Colonial Williamsburg in the 1980s and 1990s. Bush also created scenic backdrops, set pieces, and stage plans for several other theatrical groups in Williamsburg, such as the Virginia Company of Colonial Comedians and the Colonial Williamsburg Theatrical Living History program. The drawings also encompass Bush's design for the open-air Fair Booth Theatre and set renovations for the Williamsburg Lodge Auditorium. Productions documented include "Williamsburg in Black and White," "Thomas and Sally, or the Sailor's Return" and "Lethe." Dr. Bush passed away on July 10, 2019 and is remembered fondly for his roles building scenic designs and acting for the series of eighteenth-century plays performed at the Williamsburg Lodge Auditorium. His newly acquired collection highlights this important era in the 1980s and 1990s when audiences could experience theatrical performances enjoyed by Williamsburg's eighteenth-century residents.



Elevations and plans for Colonial Williamsburg's open-air theater.

THEATRICAL DRAWINGS

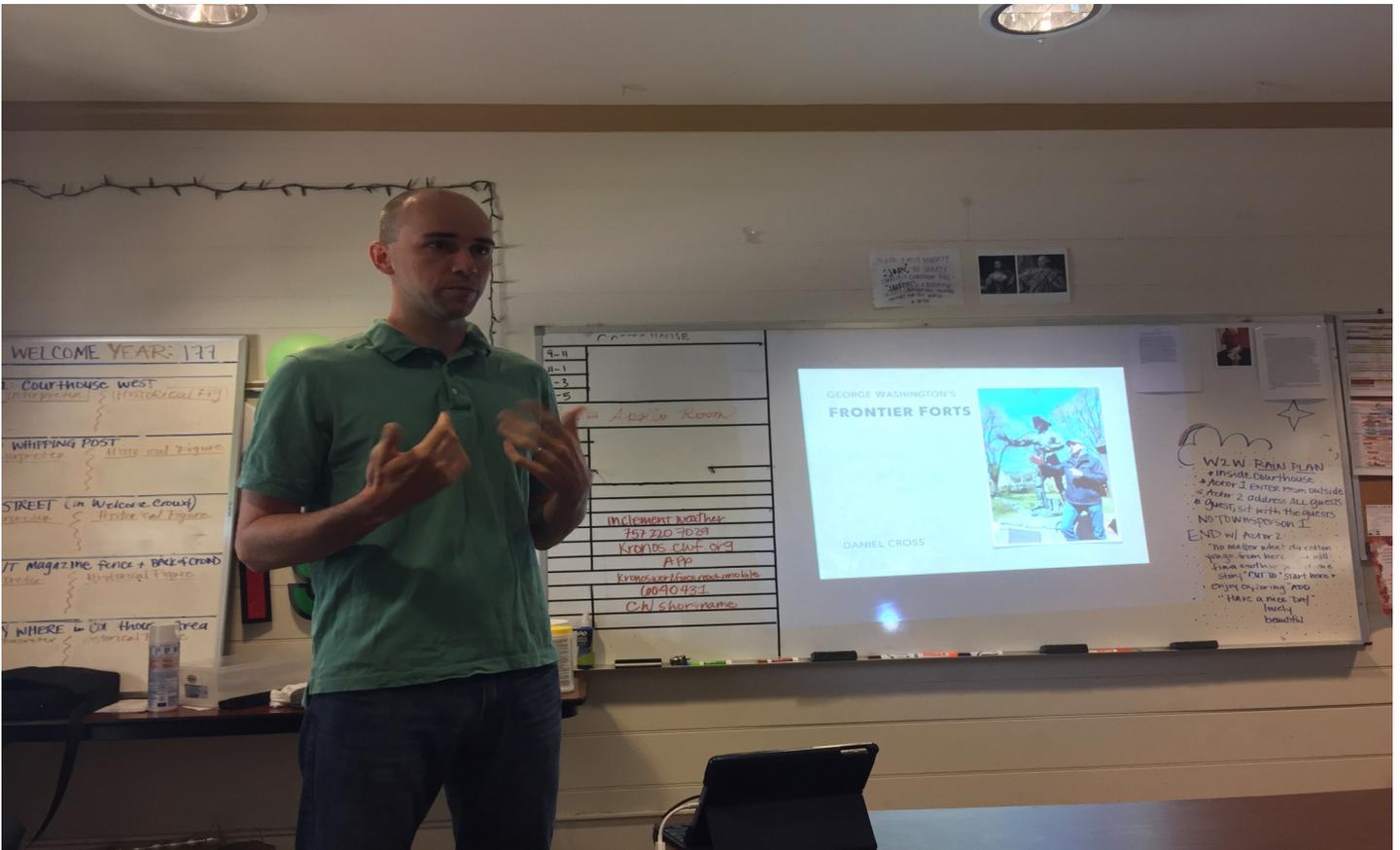


VOLUNTEER OF THE QUARTER



Rockefeller Library and Museum Collections volunteer, Carol Kozek, middle, received the Volunteer of the Quarter Award from Nealla Champagne, Volunteer Program Coordinator, on November 13, 2019. Carol was nominated by Jeff Klee, left, and Marianne Martin, right, who both supervise her work on projects relating to the Foundation's architectural and visual collections.

2019 PROFESSIONAL DEVELOPMENT GRANT AWARDEE PRESENTATIONS



Nation Builder Daniel Cross presents “In Washington’s Footsteps” at the James Anderson House.

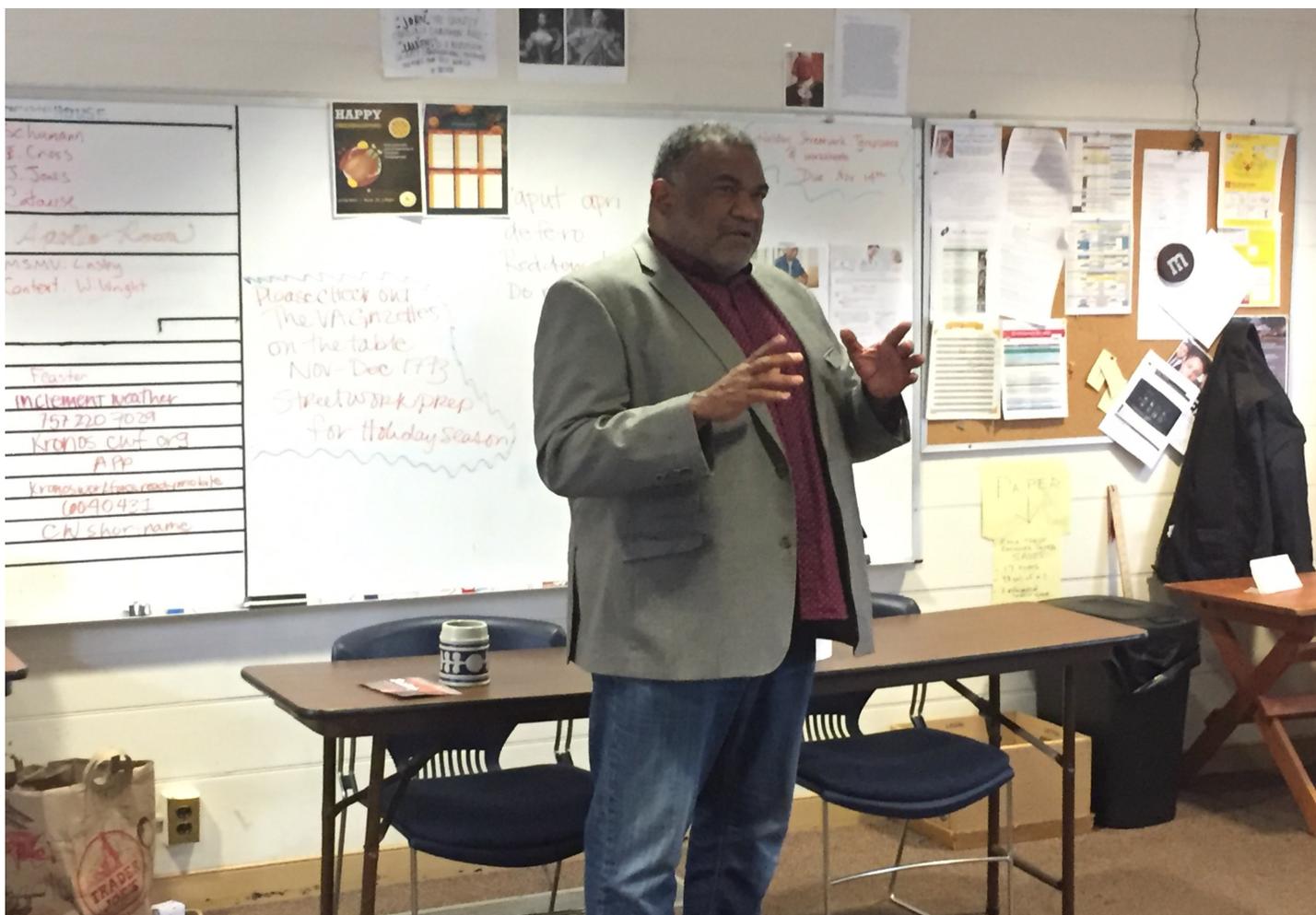
Thursday 11th July

Daniel Cross, Nation Builder portraying Young Washington, made a presentation on two Professional Development Grants: “In Washington’s Footsteps” – A research trip to and Horseback Refresher Lessons.

Daniel had visited sites associated with George Washington’s role in the French and Indian war to help him with his presentation of Young Washington. The sites included locations Fort Loudon in Winchester, VA. Fort Cumberland in Cumberland, MD. Locations of Fort Ashby and Fort Edwards in WV. Fort Necessity National Battlefield, PA. Braddock’s Battlefield Museum, PA. Heinz and Fort Pitt Museum, Pittsburg PA.

2019 PROFESSIONAL DEVELOPMENT GRANT AWARDEE PRESENTATIONS

(continued)



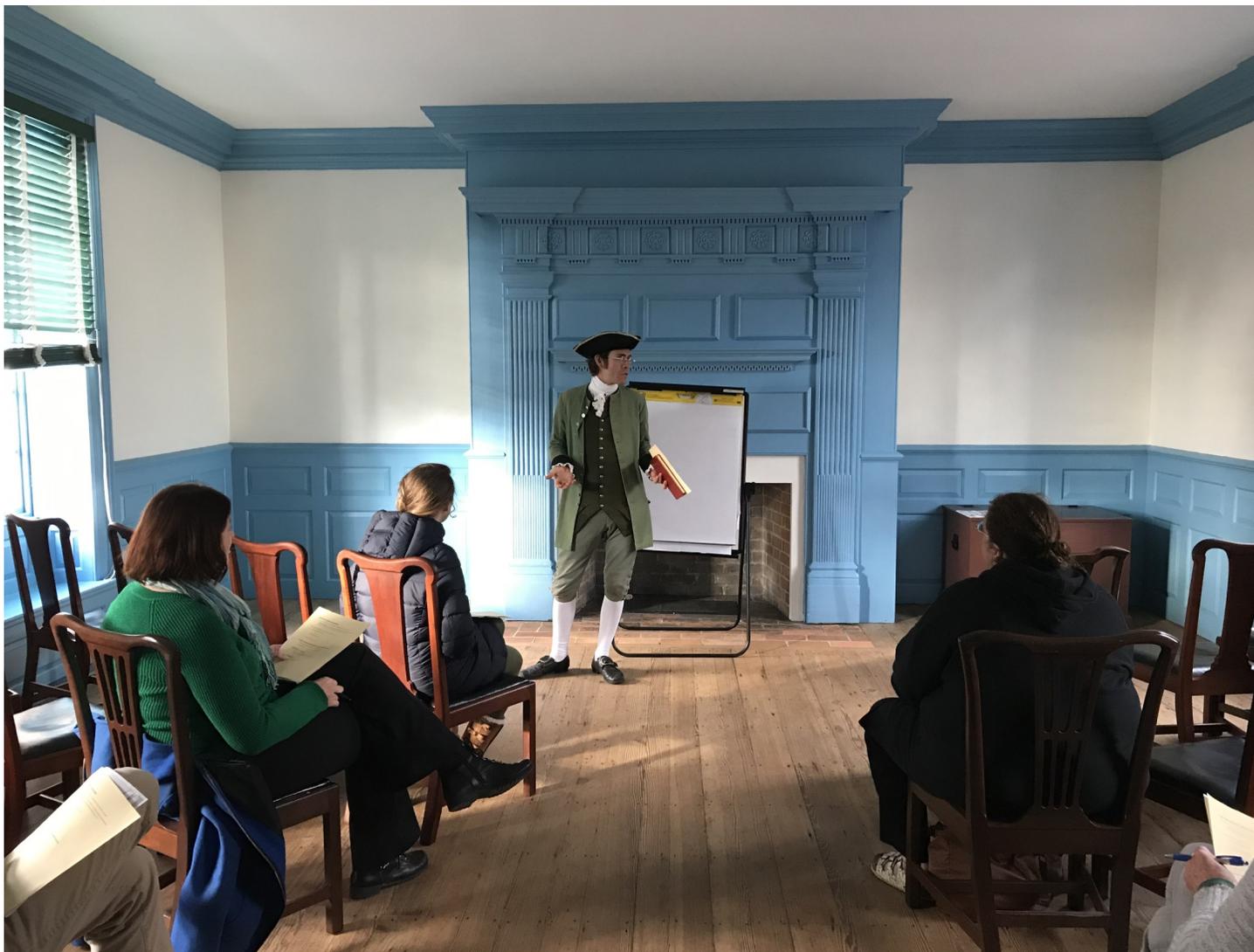
Actor Interpreter Horace Smith's presentation on the National Black Theatre Festival at the James Anderson House.

Thursday 21st November

Actor Interpreter Horace Smith give a presentation on the National Black Theatre Festival, hosted by the North Carolina Black Repertory Company in Winston-Salem, NC. He attended this festival from July 29th to August 3, 2019 as part of his Professional Development Grant. Horace pointed to the Festival as an opportunity to access networks in the theater community, and as a way of engaging with new theatrical performances that highlight the African American community.

2019 PROFESSIONAL DEVELOPMENT GRANT AWARDEE PRESENTATIONS

(continued)



Theatrical Performer Chris Hartman's presentation on two National Association for Interpretation Webinars in the Palace East Advance Building.

Wednesday 20th November

Theatrical Performer Chris Hartman gave a presentation on two National Association for Interpretation (NAI) Webinars that he participated in earlier this year, as part of a Professional Development Grant. The topics were: "Culturally Sensitive Interpretation" and "From First Moments to Life-long Career." Those who attended were invited to take part in the high points of the training and to discuss possible uses for the information he gleaned from the Webinars. Potential was identified for future grants that could include many more employees taking part in these webinars.

DID YOU KNOW?



In honor of Williamsburg's first Christmas tree, paper chains and candles adorn a tree in front of a fireplace in the St. George Tucker House. Date unknown.

The first Christmas tree in Williamsburg, Virginia seems to have been in 1842. That year a young German student called Minnegerode, exiled from Germany for taking part in a political uprising, came to the College of William & Mary as a member of the faculty. He lived with the family of Judge Beverley Tucker professor of Law at the college, and endeared himself to the young children of the Judge by his fairy tales and games. At Christmas he asked to be allowed to erect a Christmas tree for the young Tuckers such as had always stood on Christmas Eve in his German home. He and the children made a fête of going into the woods for the little pine which was put up in the Judge's study and decorated with candles cut into short pieces, with gilded nuts, apples and ornaments of colored paper. Sweets and little cakes were also hung on the tree. There were no other gifts for the children and their playmates who were invited, but songs were sung and games played around the tree. The ceremony so pleased the family that they continued to keep it as an annual custom even after their young German professor had left Williamsburg. Minnegerode entered the ministry of the Episcopal Church, was the Rector of old St. Paul's in Richmond, Virginia and was President Davis' chaplain during the Civil War.

DID YOU KNOW?

(continued)

<sup>Early 1945 by
Mrs. G. P. Coleman</sup>
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Transcript of facts written out by Mrs. George Coleman attached to letter from S. P. Moorehead to R. T. Wood dated December 10, 1945 about the first Christmas tree at the Tucker House.

LANTERN SLIDES



Philipp Haid del.

The Savoyard

J. G. Haid et filius excudit. A. V.

Savoyard, Johann Jakob & J.P. Haid, Germany, circa 1760. Colonial Williamsburg Collections. Gift of The Old Print Shop.

During the late nineteenth and early twentieth-centuries, lantern slide presentations provided an important form of educational entertainment with a combination of projected images, narrative, and even musical accompaniment. The format evolved from magic lanterns, introduced in the seventeenth-century and becoming a popular pastime in the eighteenth-century. Families gathered together for evening viewings as depicted in this print from Colonial Williamsburg's museum collection. Hand-painted slides were projected in devices lit by oil lamps or candles and provided an early form of a picture show.

Advances in technology and the introduction of photography led to the invention of lantern slides in 1848.



Costumed Interpreters Outside the William Finnie House, 1935.

LANERN SLIDES

(continued)



Costumed Interpreter Seated Outside the Prentis Barber Shop, circa late 1930s. Peter Hornbeck Lantern Slide Collection.

A precursor of 35mm slides, lantern slides are large format positive transparencies, usually 3.25 x 4 inches, sandwiched between two pieces of glass. Many are hand-colored. A projector allowed the slides to be viewed on a wall or screen. Instead of automatically advancing from one slide to the next, the lantern slides had to be manually placed into a slot on the projector. Between 1848 and 1870, oil lamps served as the light source for lantern slide projectors. By the 1890s, the carbon arc lamp offered a better lighting method. The introduction of electricity in the twentieth-century allowed the projection of lantern slides to become common in schools and universities. Lantern slides became obsolete in the 1950s when the Kodachrome three-color process brought about the introduction of 35mm slides.

The Rockefeller Library holds eight collections of lantern slides. They served as an important early twentieth-century medium that allowed audiences to armchair travel to unique locations, among them Colonial Williamsburg. Architect Singleton Peabody Moorehead and landscape architect Arthur Shurcliff assembled four of the collections in order to give illustrated lectures about the methodology used to undertake the extensive architectural preservation and reconstruction projects at Williamsburg. Their presentations served as a popular way of publicizing the groundbreaking work taking place in Williamsburg in the late 1920s and 1930s. Two other collections are examples of mass-produced souvenir lantern slide sets relating to Colonial Williamsburg used for visual instruction in public schools and universities. Finally, the Peter Hornbeck and Paul Wilstach lantern slide collections document lectures put together by professors interested in teaching students about the discoveries taking place in Williamsburg and the architecture of the surrounding Tidewater region. Images featured on the slides range from those taken by professional photographers, such as F.S. Lincoln, to amateur photos by townspeople, and historical images collected by the architectural team to help them understand pre-restoration Williamsburg.

Want to preview some early visual surveys of Colonial Williamsburg? Two lantern slide collections are available for browsing on the Rockefeller Library's Omeka site: <https://rocklib.omeka.net/collections/show/21> and <https://rocklib.omeka.net/collections/show/18>

“AN ENDLESS SOURCE OF INSPIRATION” : AN INTERVIEW WITH WAYNE HILL

Meet Wayne Hill: he’s been performing on the baroque violin for Colonial Williamsburg since 1992. In addition to regular live performances, Wayne has composed music for many of our Electronic Field Trips, music used in the Art Museums, and even pieces for Halloween programming. He’s also a big fan of the John D. Rockefeller Jr. Library! This fall I had the opportunity to speak with him about his experiences here, and how important the library is to his work.

When asked his favorite thing about “the Rock,” Wayne’s answer was simple: “when I’m there I get in the zone.” He expressed his appreciation for the study areas and cubicles available at the library, and noted that before every recording session he can be found there, working through his stacks of rough drafts. “It’s a good space to get meaningful things done,” he emphasized.

Wayne considers the library’s collection of musical scores “an endless source of inspiration and essential tool in learning appropriate music for what we do here.” He’s spent countless hours on research at the library, as well as listening to recordings from the collections. Wayne explains that most of the



Photo courtesy of Wayne Reynolds.



The Waterman Family performs at Chowning’s Tavern. Left to right: Wayne Hill, Alyssa Elkins, Stephen Christoff, and Patrick Rooney.

Photo by Wayne Reynolds

“AN ENDLESS SOURCE OF INSPIRATION” : AN INTERVIEW WITH WAYNE HILL

(continued)

material on the new Waterman Family recording came from sources researched at the Rockefeller Library, through his own efforts and those of his fellow musicians in the ensemble: Stephen Christoff, Alyssa Elkins, and Patrick Rooney. Rooney is also building on research done at the Rockefeller in developing a new Christmas program, “Round About Our Hearth,” Wayne reports.

Research at the library has uncovered so many “nuggets” of interesting and useful information that have informed Wayne’s development as a musician and living history professional. He pointed out how often one area of research can lead to another: his interest in musical history, for instance, has intersected with military history as he found lots of crossover between musicians and composers who were involved in the military. (Wayne found the Rockefeller’s sources on the Anglo-Dutch naval wars particularly useful in this regard.) “Everything comes together, with surprising connections.”

Doing this research helps Wayne to develop a principle that is at the heart of his musicianship: historically informed performance practices. For Wayne, that entails using the proper instruments for the time, including the use of gut strings. It also means doing deep reading in the period and in musical practices. (When I met him, he was toting the library’s copy of *Dance and its Music in America* by Kate Van Winkle Keller, filled with bookmarks noting interesting passages from his recent reading. He also recommended *Beyond the Chin Rest* by Stanley Ritchie.)

Wayne has built upon many years of personal study on the baroque violin, and credits his predecessors in the music program – particularly Kevin Buschee, Tom Marshall, and Annie Loud – with passing down a wealth of information and best practices. “In my view, one of the best ways to learn music of this period is by osmosis, by listening,” Wayne says – listening to other musicians at Colonial Williamsburg, immersing himself in recordings at the library (“I’ve checked out a million!”), and watching YouTube videos (Wayne particularly recommends searching for videos of baroque violinist Monica Huggett.)

Wayne’s love of early music was nurtured from a young age, and started with his grandmother, who he describes as “a fantastic classical pianist.” The music “really just clicked” with him, and he came to have “an overdeveloped love of Bach.” He went on to learn the violin under Ron Marshall, and worked as a balladeer and contract musician with Colonial Williamsburg before becoming a full-time part of the ensemble. Even as a part-time employee, Wayne notes, he loved visiting the Rockefeller Library on his own time, and considers having paid hours to do research an amazing benefit of full-time work.

When asked if he had any advice for employees who have not visited the library or do not come here often, he urged them to visit: “In my view, that first step leads to so many positive things. If someone is not inclined to come over here: there’s an entire universe of positive job-related benefits and personal benefits; it opens so many doors.” He also had lots of praise for the staff, who “are always helpful and eagerly assist in opening the many useful gates there to virtually anything I’ve ever needed or wanted to know regarding the music making I’ve been a part of here . . . I’ve always had really positive interactions.”

Pointing to a blackboard by the library desk, Wayne read out a quote written by fellow employee Nicole Brown about her own appreciation of the library: “By educating myself on America’s past and present, I can inspire our guests to think about their future.” He then showed me a photo on his phone: Wayne has posted that sign in his own work area! “That’s Colonial Williamsburg at its best,” he says, as in his view the quote pulls together three vital elements: Colonial Williamsburg, the people enthusiastic about being here, and “the library as a center of gravity because this is where all the history and information is. . . Without the history there’s no point. The buildings are great, but how do you know how they were without the history and archaeology? [The library is] such a meaningful place.”

“AN ENDLESS SOURCE OF INSPIRATION” : AN INTERVIEW WITH WAYNE HILL

(continued)



Wayne’s mentors include Keven Bushee (far left), Tom Marshall (seated), and Annie Loud (far right), pictured in this ensemble photo from the 1993 Colonial Williamsburg recording “A Delightful Recreation: The Music of Thomas Jefferson.”

Photo by Tom Green

If you don’t run into Wayne doing research in the Rockefeller Library, you can visit him in the historic area or listen to his music online. Wayne is a member of Colonial Williamsburg’s Waterman Family music ensemble, which has recently released a new album, “Welcome Here Again” (available for purchase and streaming from iTunes, Spotify, Amazon, etc.). If you would like to hear him perform live, the Waterman Family will be presenting “Christmas in the Valley” on December 18 and December 25 at the Hennage Auditorium, as well as various programs at the Raleigh Tavern throughout the season. The ensemble also regularly plays during the lunch hour at Chowning’s Tavern. Wayne is excited to be working on developing new daytime programs, and looks forward to recording a Christmas album with The Waterman Family later in 2020.

CONSERVATION CORNER: THE ROBINSON FAMILY PAPERS



Illustration of Hewick Plantation, home of the Robinson family in Middlesex County, Virginia.

Recently, staff from the John D. Rockefeller Jr. Library met with consultants from the Northeast Document Conservation Center to discuss options for conserving materials within the Library's collections. During that process, it was determined that providing conservation treatment for the Robinson family papers should be a high priority. The papers are those of Christopher Robison, who came to Virginia from England about 1668, and his descendants. Among those descendants was Christopher Robison IV who took the side of the crown during the American Revolution, joining the Queen's Rangers shortly before the siege of Yorktown. This Christopher Robison left the United States for Canada after the Revolution.

The collection consists of 17th-20th century manuscripts, sketches and photographs as well as copies of original letters and documents. The items are bound into two oversize volumes which are both failing. Among other issues, the bindings and ink are damaging the materials. The volumes need to be disbound to prevent further damage and to enable the treatment of the individual leaves and items within the collection. The treatment will allow us to preserve the items for future generations and make it possible for us to image and exhibit them for educational purposes. If you would like to aid us in our efforts to preserve the Robinson family papers or any other items in our collections, please contact [Carl Childs](#) Executive Director, Research and Education and Abby and George O'Neill Director of the John D. Rockefeller Jr. Library.

CONSERVATION CORNER: THE ROBINSON FAMILY PAPERS

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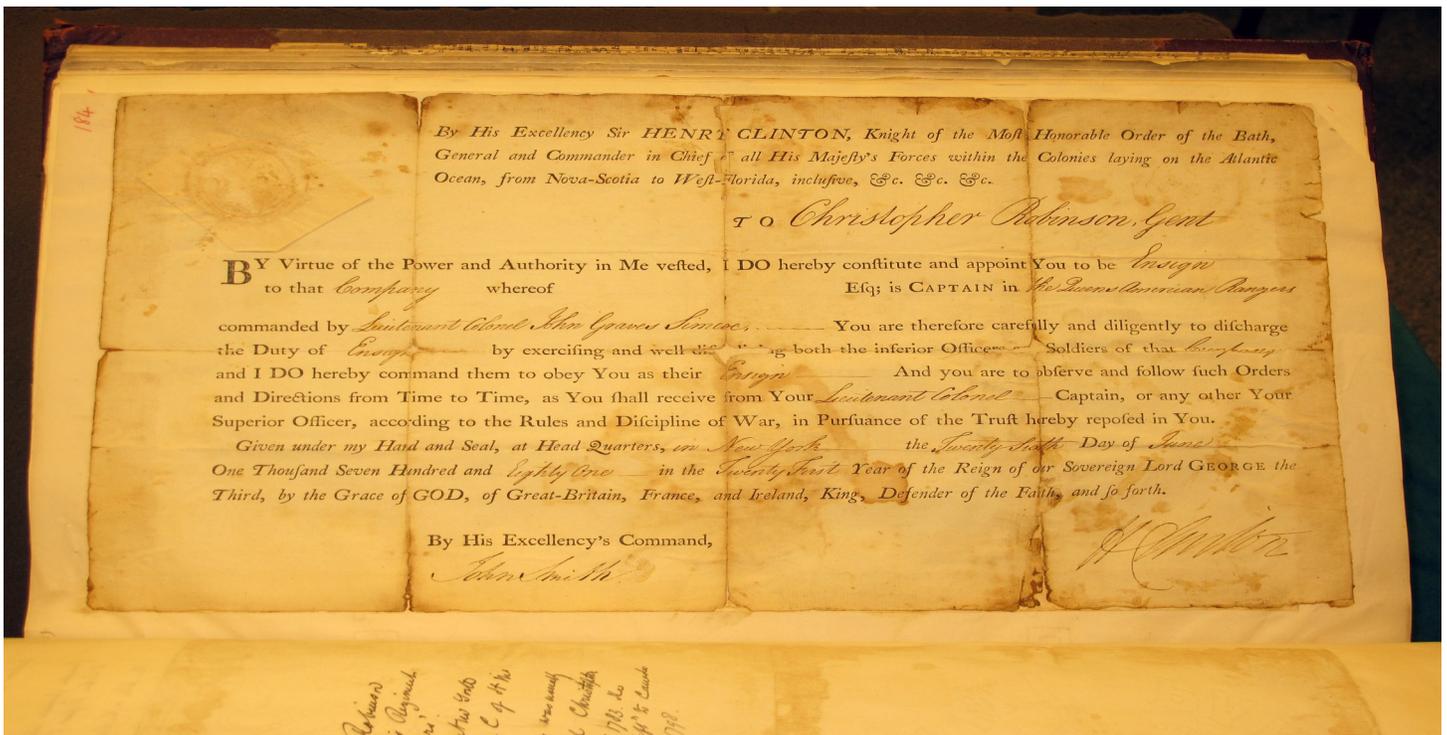
The two bound volumes containing the Robinson family papers.

CONSERVATION CORNER: THE ROBINSON FAMILY PAPERS

(continued)



Plat of land in James City County, Virginia with compass rose, dated 1684.



Commission appointing Christopher Robinson IV ensign in the Queen's Rangers. The commission is signed by British General Sir Henry Clinton and dated June 26, 1781.

HOMESCHOOLERS VISIT SPECIAL COLLECTIONS



Homeschoolers have been coming to Colonial Williamsburg for some years now, but 2019 marks the first time formal presentations have been held for them at the John D. Rockefeller Jr. Library. In two consecutive weeks in September, six groups of homeschoolers visited the Library's Special Collections to view materials from the visual, manuscript and rare book collections. Among the students who visited was Kaitlin Smith (pictured at left) who wrote: "I REALLY loved that class! It was so cool to see documents from a couple hundred years ago, and all the pictures and plans from during the restoration. I would definitely take that class again, and recommend it to everyone!" We look forward to seeing Kaitlin and other students during our future sessions.

For information on programming for homeschoolers, visit our [website](#).

Kaitlin Smith with Marianne Martin, Visual Resources Librarian, John D.

Rockefeller Jr. Library.

Photo courtesy of Mrs. Smith (Kaitlin's mother).

The *John D. Rockefeller Jr. Library Newsletter* is a publication of Colonial Williamsburg's John D. Rockefeller Jr. Library.

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