

2018

Annual Report

Colonial Williamsburg®

Colonial Williamsburg®

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Carriage driver Adam Canaday offers rides to Mr. Jefferson's Garden Party. Photo credit: Wayne Reynolds

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▶ A MESSAGE FROM THE PRESIDENT



Emma Cross as Clementina Rind speaks to a group of visitors from the Palace Stage.

Abraham Lincoln especially knew how important that Declaration had become. When he said “all honor to Jefferson,” he paid homage to the one Founder who he knew could explain why the breakup of the Union could not be allowed. Lincoln knew what the Revolution had been about and what it implied not just for Americans but for all humanity—because Jefferson had told him so.

—Gordon S. Wood

By 1858, half of all Americans lacked any blood connection to our Nation’s founding generation.

As Lincoln then said, and historian Gordon S. Wood reminded us recently in *Trend & Tradition* magazine, what those Americans did have was “that old Declaration of Independence,” and the principle of equality that it expressed so eloquently and earnestly.

“This moral principle, which was ‘applicable to all men and all times,’ made all these different peoples one with the Founders, ‘as though they were blood of the blood and flesh of the flesh of the men who wrote that Declaration,’” wrote

Wood, a Pulitzer Prize-winning historian and former Colonial Williamsburg trustee.

“Since now the whole world is in the United States,” he continued, “nothing but

Jefferson’s ideals can turn such an assortment of different individuals into the ‘one people’ that the Declaration says we are. To be an American is not to be someone but to believe in something. And that something is what Jefferson declared.”

In these passages, Wood captures not only the lasting appeal of Jefferson’s unifying vision for America but also its lasting relevance for Americans through the centuries, up to and including our own.

Unspoken perhaps, but just as important for me, is the message that lies therein for those of us whose mission it is to interpret and share America’s enduring story—in many cases, with those who are hearing much of it for the first time. As the Nation’s largest living history museum, it is incumbent upon us to ensure that history truly does live on, informing and resonating in the lives and minds of our Nation’s rapidly, dramatically diversifying public.

Since now the whole world is in the United States—nothing could be more true. If Lincoln saw a diverse America in 1858, what might he have made of it today? As the demographer William H. Frey writes in *Diversity Explosion*, America turned a corner in 2011 when, for the first time in the Nation’s history, “more minority babies than white babies were born in a year.” After 2040, “there will be no racial majority in the country.”

There are implications—cultural, political, economic—inherent in these and other population changes for a historical site like this one. When John D. Rockefeller Jr. and the Rev. Dr. W.A.R. Goodwin were restoring Williamsburg to its former glory, the United States was nearly 89 percent non-Mexican “White” according to the U.S. Census Bureau. Fast-forward to 2017; the non-Hispanic/Latino “White” population registered just shy of 61 percent. Our population has changed fundamentally. It responds differently to the history we have

to share as a consequence. To remain relevant in American culture and succeed in our guiding mission, we are finding new ways to connect with a public that bears increasingly less resemblance, much less a direct relation, to the Founders this Foundation has honored historically.

And we will continue to honor them. The words and actions of these extraordinary men and their role in forging our Nation’s destiny will always be central to our story. Williamsburg is a birthplace of American independence, home to Virginia’s House of Burgesses and the Raleigh Tavern’s Apollo Room. It is our charge and our challenge to discover every day how the principles and vision that drove America’s revolutionaries may enthrall our newest generations of guests. To paraphrase a line from my colleagues in Marketing, *we can never allow this history to grow old*. If we fail to pique the imaginations of younger generations, who are also our most diverse, this Foundation’s mission is seriously compromised—as are its hopes for survival in the long run.

So we are breaking out of old molds and trying new interpretive techniques. This is nowhere more obvious or successful than at the Capitol, where *Resolved, An American Experiment* sold out performances throughout summer 2018. The diverse ensemble cast of *Resolved* recruits audience members into its fast-paced, provocative interpretation of historic events leading up to and during the Fifth Virginia Convention of 1776. Idealism, Enlightenment principles and cold capitalistic self-interests collide throughout the play, just as they did in 18th-century America and Britain. Humor and thought-provoking exploration of race, class and gender dynamics are all part of the mix, along with appearances by such luminaries as Patrick Henry and George Mason. Most importantly, perhaps, the story does

not stop with the Declaration of Independence or the Virginia Declaration of Rights, but rather continues to trace their unending influence through the passage of U.S. Constitutional amendments abolishing slavery and granting people of color, women and 18-year-olds the right to vote. Past and present, forever linked.

Even more recently, we have added a younger George Washington to our signature corps of Nation Builder interpreters, which also includes George Mason and a young Thomas Jefferson and Martha Washington. But we are also amplifying different voices and sharing other experiences from the period to help forge important new connections with the past for a wider audience. In 2017 we added the enslaved Aggy of Turkey Island and slave-turned-Patriot spy James Armistead Lafayette to our Nation Builders; 2018 brought the teacher Ann Wager, a younger Rev. Gowan Pamphlet and the publisher Clementina Rind into the group. Male and female, black and white, enslaved and free—all of these individuals made unique, meaningful contributions to

Nicole Brown portrays Ann Wager, the headmistress of Williamsburg's Bray School.



the American story that we are privileged to share with our guests.

Expanding the breadth of history we share on our streets. Allowing more stories, and a greater diversity of people, to take center stage. Few decisions could be more faithful to our historical research and knowledge of the period and *also* more sensible from a business perspective.

By recognizing and responding to our changing audiences—discovering what interests them, and what inspires us all as Americans, regardless of our backgrounds—we support the Foundation's mission and ensure its long-term financial health.

A YEAR OF MOVING FORWARD

2018 brought welcome, important validation of hard but necessary decisions we made the previous year to restructure the Foundation and economize. After decades of draining money from the nonprofit Foundation, the Colonial Williamsburg Company (which includes Hospitality and Real Estate) was net cash-flow positive for the first time in its history. After substantial renovations and upgrades, the Williamsburg Inn reclaimed its coveted 5th star from Forbes, which it had lost back in 1998. We enjoyed another record year of fundraising, and replaced a yearly net loss in Retail with a net gain. Military outreach enjoyed another strong year, bringing more young families and diverse visitors to the Historic Area. Overall visitation dipped slightly, as we sought to do more with less in the area of promotion; it was a loss more than offset by the nearly \$5 million we chose *not* to spend on marketing and advertising. We did, at long last, consolidate our myriad websites at a common point of entry: colonialwilliamsburg.org. This puts an end to the confusion that has led to a loss of customers for many years over the



Participants in Colonial Williamsburg's new summer day camp race each other at hoop and stick.

various "Colonial Williamsburg" websites scattered across the internet.

As you will read in the next pages, our donor-funded museum expansion and renovation program continued on-budget and on-schedule throughout 2018. We look forward to the official opening of this critical facility in spring 2020. Our new archaeology director, Jack Gary, arrived at the Foundation in 2018, just in time to break ground early in 2019 on an exciting new excavation of Custis Square, the former estate of planter John Custis IV. Located at Francis and Nassau streets, across from the museums, the site "could be the Rosetta Stone for how gardeners in America took ideas from England and transferred them here," Jack says. It also will offer an opportunity to learn more about the lives of the enslaved people who lived there. We are grateful for a generous gift from the Jacqueline Badger Mars Landmark Investments 8, LLC Charitable Lead Trust that is making this project possible.

We were pleased in 2018 to create new offerings for educators at the Colonial

Williamsburg Teacher Institute, including a three-day, in-depth seminar titled "STEM and Colonial Daily Life." The Teacher Institute celebrates its 30th anniversary this year, thanks to the continuing generosity of many donors throughout the country.

It is encouraging to be able to report that, operationally, this Foundation is stronger than it has been in decades. There is work left to be done, certainly, to ensure its financial future. But it is gratifying to be able to write that we are back on a sure path. Finding the ways to connect today's guests with the past, and preparing for the needs of tomorrow, will always be a critical part of the task, to which we will always rise with gratitude. Thank you for standing by us, and for staying true to the mission of Colonial Williamsburg.

A. Henry B. Reis

YEAR IN REVIEW



Mr. Jefferson's Palace Garden Party offered a delightful, immersive evening again last year, complete with dancing, frivolity and fireworks.



Every winter, the entire Historic Area is decorated in true Colonial Williamsburg fashion for the holidays.



In 2018, we welcomed 14 lambs and three calves to the Coach & Livestock family.

CONNECTING YOU TO *Our* Nation's Past

Our mission to feed the human spirit by sharing America's enduring story depends on our partnerships with visitors, neighbors and donors across the country.

We research and preserve the story of our Nation's founding, authentically and meaningfully, so that we can continue to provide a connection to our shared history. Here, in 18th-century Williamsburg, the patriots who built our Nation came together and articulated ideas that would shape a new republic. To share that inspiring story with others, we must build and maintain trustworthy relationships with all of our guests—engaging new audiences while reminding longtime friends why they love this special place.

For many, visiting with costumed interpreters is a central part of the Colonial Williamsburg experience. Colonial Williamsburg's interpreters are at the

forefront of our efforts to connect visitors to the past in personal ways. They tirelessly research the people they portray and the buildings they interpret—then use what they have learned to introduce visitors to life in Virginia's capital city during the time when the Revolutionary War was brewing and, later, when we forged a new Nation and identity as Americans.

You may recall that in September 2017 we began the most robust and ambitious interpretive training program in the Foundation's history. Through an innovative partnership with the National Association for Interpretation (NAI), by the end of 2018 we trained more than 350 full-time interpreters through a rigorous five-day



Snow covered the Historic Area in January 2018.



The Haunting on DoG Street took over the Historic Area once again in 2018.

course. At the successful completion of the training, each interpreter received a professional membership in the NAI and also obtained internationally recognized status as a Certified Interpretive Guide. The structure outlined in this training gave us a path for ongoing interpreter education, including re-certification in four years. The concepts learned help create engaging and thoughtful interactions with everyone who steps foot in the Historic Area. Achieving a professional certification for all of our interpreters is an important piece of our strategic plan to invest even more in our staff and create an increasingly effective learning environment for the passionate historians and actors who bring Colonial Williamsburg to life.

To ensure that Colonial Williamsburg continues to elevate the excellent quality of

our programming and stays tuned in to our visitors' needs, the Foundation also has created two new positions—Manager of Guest Experience and Manager of Interpretation and Professional Development—to work directly with Beth Kelly, a longtime Foundation employee who was promoted to the position of Vice President of Education, Research and Historical Interpretation in 2018. These roles will help us better understand how guests want to spend their time here and what they want out of their visit—and how to share that knowledge throughout the Foundation, so that each and every staff member continues to meet the highest professional standard. These behind-the-scenes organizational changes and efforts in the training classroom may not be immediately apparent to the casual observer, but they



Colonial Williamsburg's modern building trades group was one of the teams that came together to prepare the Historic Area for storms.

Weathering the Storms

Two significant hurricanes threatened the Historic Area last year. Thankfully, in the end, Williamsburg was spared the worst of both storms. Nonetheless, please join us in extending gratitude to the Foundation's stalwart maintenance team, which worked tirelessly to ensure the safety of Colonial Williamsburg's exceptional architectural and historical resources, no matter what weather came our way.

Construction on the Art Museums of Colonial Williamsburg expansion continued throughout the year. This was our progress as of August 2018, and we now are even closer to completion.



are central to our understanding of how we can exceed guests' expectations with world-class interpretive engagement during every visit.

ENGAGING GUESTS OF ALL AGES

The recently revitalized focus on our core mission includes capturing the imaginations of all visitors to Virginia's colonial capital, especially younger guests. Our Nation's history forms an essential part of who we are today as a country—and we want to help foster young citizens' understanding of America's past. To that end, we continue to develop programming that speaks to the hearts and minds of guests of all ages.

One of the best ways to spark excitement in young guests, we have discovered over the years, is to greet them with their costumed 18th-century counterparts. Therefore, the junior interpreter program continues to be a critical—and growing—part of Colonial Williamsburg's effort to help our youngest visitors develop a love of American history. Currently, nearly 70 junior interpreters volunteer with the

Foundation, and we continue to recruit more every season. Our junior interpreters participate in specialized training to enhance their knowledge of how to get families involved and give them the best possible Colonial Williamsburg experience, as well as enrichment opportunities to build a stronger sense of community among our young volunteers. In 2018, junior interpreters volunteered at *Patriots at Play*, the George Wythe House, the James Geddy House, in select trade shops and as part of the Fifes and Drums of Colonial Williamsburg.

Last year was an especially exciting year for the Fifes and Drums. The Senior Corps traveled to Massachusetts in April 2018 for the Patriots' Day celebration at Lexington and Concord. The Corps was able to meet and perform with its Massachusetts counterparts and watch a re-enactment of the famous battles of Lexington and Concord. Fife supervisor Lacey Sasgen reported that its performance on the last day of the trip was one of the best she had ever heard. We are proud to see our remarkable fifers and drummers sharing their talents with other



Actor Interpreter Marjorie Southerland engages with guests in the historic buildings of Williamsburg to share the stories of the enslaved people who made up half of the population of the colonial capital.

military musicians around the country—and bringing what they learn back to share with our guests in the Historic Area.

In addition to bringing the Historic Area to life with interpreters of all ages, we also encourage children to get involved by creating places for them to get their hands dirty. Due to its popularity, *Patriots at Play* opened for its second season in 2018 and brought back all of the most fun activities while incorporating some new ones, such as a wattle fence maze with ancient origins in both African and Native American heritage and a water table made by Colonial Williamsburg’s coopers. A new teeter-totter, made by the carpenters, makes for a fun game as well as a good lesson in simple machines. The location

included a log-and-daub playhouse, illustrating architectural methods found on the Virginia frontier and encouraging imaginative play. We also added a “discovery table”—a sensory experience for young guests to use touch and smell to identify reproduction artifacts and learn how they would have been used by families in colonial Virginia. Coach & Livestock’s Rare Breeds program continues to have a significant presence, and junior interpreters complement the full-time staff to create a truly lively site. We estimate that more than 66,000 guests visited *Patriots at Play* during the 2018 season, with 1,300 guests visiting on July 4 alone.

Last summer, Colonial Williamsburg launched a new summer day camp. The



Junior Interpreter Griffin Wahl recruits a guest to assist in the garden.

primary goal of the program is to immerse children in the 18th-century world, creating a fun environment to nurture their interest in American history. Participants enjoyed a wide variety of activities, including behind-the-scenes tours of the Foundation’s stables, hands-on lessons from Colonial Williamsburg’s tradespeople, and historical arts and crafts. Campers and their parents gave overwhelmingly positive reviews, and we look forward to expanding this initiative.

For students who are not able to visit in person, the Colonial Williamsburg Teacher Institute created a new suite of innovative programs last year, providing teachers and school districts nationwide with resources and content for use in their classrooms. In addition to our weeklong programs—which have provided teacher professional development opportunities for educators for 30 years—the Foundation introduced two new three-day seminars in 2018. These agendas offer intensive focus on topics that we know are in high demand and serve as a more economical option.

The first of our new in-depth seminars, *Apprenticeships: STEM and Colonial Daily Life*, explored the 18th-century application of scientific principles through the Historic Trades and introduced activities that wed history education with STEM teaching requirements. Participants left equipped to create interdisciplinary lesson plans and implement hands-on learning techniques that use historic trade skills as a means of teaching STEM principles for any era.

The other new seminar, *Straight from the Sources: Women During the Time of the American Revolution*, featured

Raleigh Tavern Society Milestone

In 2018, The Colonial Williamsburg Foundation celebrated the 40th anniversary of the Raleigh Tavern Society. Roger Thaler, who headed Development in 1978 when the group was founded, wanted to create a special donor society, the members of which would serve as ambassadors for Colonial Williamsburg, support the Foundation philanthropically and enjoy spending time in the Historic Area with their fellow history lovers. By 2018, this wonderful group had grown to include 626 people, many of whom have forged lifelong friendships through their participation in the Raleigh Tavern Society.



behind-the-scenes opportunities to learn about women's lives in colonial Virginia from a variety of perspectives. During this immersive experience, participants met with interpreters and visited the Special Collections of Colonial Williamsburg's John D. Rockefeller Jr. Library to work with original historical documents. This powerful combination helped the teachers hone their primary-source research skills

and consider the best techniques for bringing such documents into the classroom—all while illuminating the significant contributions of Williamsburg's women, from the eve of the Revolution through the Restoration of Colonial Williamsburg in the 1920s.

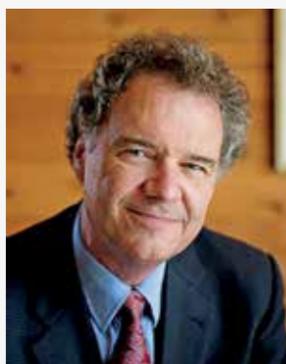
In addition to the 409 educators who participated in the original weeklong program, 59 teachers attended the two

Changes on the Board

The Colonial Williamsburg Foundation welcomed three new members to the Board of Trustees in 2018. Scholars Dr. Edward L. Ayers and Dr. Walter B. Edgar—both notable historians, dedicated to making American history meaningful and accessible—now bring their expertise to bear on the Foundation's mission. Justice Neil Gorsuch, associate justice of the Supreme Court, brings with him a crucial perspective for our Board, as well, in particular on the importance of civics education. Also, Thurston R. Moore, Board of Trustees member since 2009, recently stepped up to the position of chairman. His experience serving on a variety of boards, including several Virginia-based organizations such as the Virginia Museum of Fine Arts and Virginia Commonwealth University School of Business Foundation, makes him an excellent leader for Colonial Williamsburg's Board of Trustees. We welcome their contributions as we work to ensure the ongoing relevance of Colonial Williamsburg.



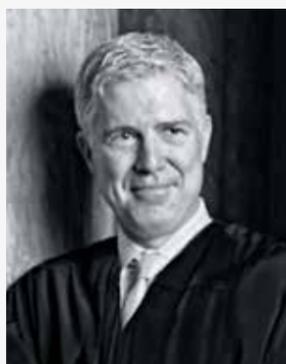
Thurston R. Moore



Dr. Edward L. Ayers



Dr. Walter B. Edgar



Justice Neil M. Gorsuch



James Ingram portrays Nation Builder Gowan Pamphlet in a program at the Art Museums of Colonial Williamsburg.

seminars. The Teacher Institute team is developing additional seminars to debut in 2019 so that the Foundation can continue to expand its teacher professional development opportunities and allow even more students to benefit from the powerful stories Williamsburg has to tell.

LANDSCAPING MAKES HISTORY

Colonial Williamsburg is equally known for its history, educational programming and beauty. Guests travel from across the country not only for interpretive programs but also to enjoy the dozens of historic gardens meticulously researched and cared for by the Foundation's talented landscaping team and volunteers.

In 2018, the Historic Area was named a

Level I accredited arboretum by ArbNet's global Arboretum Accreditation Program. The Historic Area gardens and landscape are dedicated to 18th-century woody plants, including 25 historical species of oak trees, 20 Virginia state champion trees and one national champion tree.

The popular maze at the Governor's Palace reopened to the public last summer after undergoing a large restoration project. Gardeners planted new shrubs and pruned hedges to bring the maze back to life after years of guests cutting through the shrubbery resulted in significant damage. A fence has since been installed to prevent future damage and better guide guests through the maze.

With the help of generous donors, the

“Adopt a Block” initiative is almost complete. The installation of curbing and irrigation systems and the planting of grass restored the streetscapes along Duke of Gloucester Street. This initiative protects the landscape and historic structures along our main thoroughfare by slowing erosion and preventing the rocks and dirt on guests’ shoes from acting as sandpaper on our buildings’ wooden floors. The final section to be completed is the stretch of Duke of Gloucester Street from Palace Green to Merchants Square.

RENOVATIONS AT THE GOVERNOR’S PALACE

In addition to our outdoor restorations, one of the most significant preservation projects undertaken by the Foundation in 2018 was the painting of the Great Hall of the Governor’s Palace—a project that illustrates how a historian’s work is never done. Years of research by the Foundation’s preservation, conservation and curatorial teams—including Erik Goldstein, senior curator of mechanical arts and numismatics, and Matt Webster, director of Colonial Williamsburg’s Grainger Department of Architectural Preservation and Research—concluded that the walls displaying Lord Dunmore’s impressive collection of arms would have been painted a light color to better highlight the wood and metal of the weaponry.

The original Governor’s Palace was completed around 1715 and destroyed by fire in 1781. Colonial Williamsburg completed its reconstruction in 1934 based on historical records and artifacts from 1920s archaeological excavations. At that time, researchers lacked definitive evidence about wall finishes in the original building. Based on a single burnt fragment of wood excavated elsewhere at the site, which we now believe is more likely to be a furniture remnant than a piece of wall paneling, Colonial Williamsburg paneled the spaces in dark-stained walnut.



Senior Conservator Shelley Svoboda painstakingly examines the portrait of Joyce Armistead Booth.

After studying print sources from the period, as well as original paint samples from our own Historic Area and historical sites in England that reflect the appropriate time period and setting, the Foundation’s experts decided to paint the Great Hall and selected other walls in the Palace hallway a light cream. The treatment showcases the weapons, starkly demonstrating the military might of Britain’s colonial presence in pre-Revolutionary Virginia—just as the royal governors would have done.

Before painting the walnut paneling, our preservation and maintenance experts applied a protective coating so that the process could be reversed, should the need arise in the future. The original work of the 1930s Restoration has become important historical source material in its own right, and the Foundation is committed to the preservation of all elements of Williamsburg’s past and the ongoing research that helps us further our understanding of our forebears.

THE ARCHAEOLOGICAL EXCAVATION OF CUSTIS SQUARE

In 2018, Colonial Williamsburg received generous donor funding for another significant research project: the excavation of Custis Square. Formerly the estate of wealthy planter and landowner John Custis IV (1678-1749), Williamsburg’s Custis

Square once was considered one of the most outstanding residential properties in colonial America. Custis built a large brick structure, sometimes cited in early documentation as the “Six Chimney House,” in the middle of his 4-acre property. Surrounding this structure were extensive gardens that were admired by leading gardeners both here and abroad. Now Custis Square is undergoing an exciting archaeological journey. This exploration was started in the 1960s but never completed—we have been hoping to continue the project ever since. The new street-level entry to the Art Museums of Colonial Williamsburg will face the excavation site on Nassau Street directly, allowing an easy transition between the

Custis property and the Archaeology Gallery at the expanded Art Museums. This gallery will be home to rotating exhibitions featuring the Foundation’s archaeological artifacts, including some of what is discovered in Custis Square.

THE ART MUSEUMS OF COLONIAL WILLIAMSBURG

Our Art Museums expansion continued to make great strides in 2018. The interior walls were erected and the new wing is under roof. Most mechanical systems, including boilers, chillers and air handlers, were installed. Outside, the brick arcades on the east side of Nassau Street took shape. In the interior of the existing building, several galleries were renovated on a

Musical Interpretation

The Waterman Family musical troupe, the latest addition to the Foundation’s growing list of performing arts initiatives, completed their first full year of performances in 2018. The group’s five members have created a distinctive early American sound and innovative music interpretation program, specializing in 18th-century folk ballads and revitalizing the tradition of passing music from one generation to the next. Between them, the musicians play 16 different 18th-century instruments. The Waterman Family’s 2018 programming was met with great success. Beyond providing live music in the taverns, the company created shows such as *The Saturday Sing Along* at the Play House Stage and *The Waterman Family Gathering*, a concert of early American folk music at the Raleigh Tavern, which were performed regularly throughout the year. Additionally, the troupe produced two holiday programs. *Through Their Eyes We Believe* appeared throughout the holiday season in the St. George Tucker House. *More than Words: The Waterman Family Christmas*, which premiered in the Hennage Auditorium, showcased a mixture of frontier stories of family, music and history. As a result of overwhelmingly positive guest comments, it will return as a seasonal show in 2019, renamed *In the Valley*.



The talented Waterman Family—portrayed by (left to right) Wayne Hill, Alyssa Elkins, Patrick Rooney, Charlie White and Stephen Christoff—created an exciting slate of new programming in 2018, and we look forward to sharing their music with guests throughout 2019.

rotating basis to prepare for the soft opening of the refurbished space in Fall 2019. As promised, the Art Museums remained open throughout the year and welcomed an increased number of visitors over 2017.

One of the Art Museums' most exciting acquisitions in 2018 was the portrait of Joyce Armistead Booth, painted by William Dering circa 1745, somewhere in or near Williamsburg. This new arrival is particularly remarkable because it united two portraits from the same family by the same artist. Colonial Williamsburg previously acquired Dering's portrait of Booth's son George. The set is extraordinary in that both paintings are in excellent condition and still in their original frames—this is exceptionally rare. So rare, in fact, that *Antiques and Fine Art Magazine* listed the portrait of Mrs. Booth in the top 12 museum acquisitions for 2018. Paintings by Dering are especially treasured here, as he was one of the few artists known to have lived and worked in Williamsburg in the 18th century. The Art Museums are

planning an exhibition featuring his works in coming years.

Because of the contributions of our art-loving donors, we were able to open four new exhibitions in 2018:

- *Upholstery CSI: Reading the Evidence.* This exhibition was inspired by *Early Seating Upholstery: Reading the Evidence*, written by Colonial Williamsburg's own senior conservator Leroy Graves. It highlights 18th- and 19th-century seating forms, ranging in their state of upholstery from bare to fully covered. Each of the 14 antique pieces provides the visitor with an insider's view into conservation detective work. The exhibition also includes reproductions of various types of chairs and upholstery from the period so that visitors can try 18th-century seating for themselves and compare styles and upholstery techniques. This exhibition will remain open through December 2020 in the Wilkinson Gallery. It was funded by Don and Elaine Bogus.



Joseph Feaster portrays young Gowan Pamphlet.

A New Nation Builder

Interpreter Joseph Feaster debuted as Nation Builder Gowan Pamphlet last year. Gowan Pamphlet was a pioneering Baptist preacher in 18th-century Virginia who, in spite of his enslavement, risked everything to follow his calling and went on to found Williamsburg's First Baptist Church—where worship continues today. Preaching the message of equality before God, he faced prejudice in law and in custom yet did not shy away from advocating for his congregation and its beliefs. For Gowan Pamphlet, the question of independence was a deeply spiritual matter, and he tied religious freedom, American freedom and freedom from enslavement together in his ministry.



Master Weaver Karen Clancy instructs a young visitor in spinning.

- *Navajo Weavings: Tradition & Trade.* The colorful pictorial designs in this exhibition were crafted on hand looms by anonymous Navajo women in the late 19th and early 20th centuries. The pieces utilize powerful symbols that reflect their unique culture as well as the influences of the world around them. Located in the McCarl Textile Gallery, this exhibition will be on display through Summer 2020. It was funded anonymously, and the pieces were loaned by Rex and Pat Lucke.
- *Folk Art Underfoot: American Hooked Rugs.* This exhibition displays "America's one indigenous folk art"—rug hooking. This art form began in the 19th century in New England by homemakers without any formal art training and then extended to the rest of the country as an easy way to express homegrown imagination. The approximately 20 hooked and sewn rugs, on loan from Joe and Linda Caputo, will remain in the Guyton Gallery through September 2020. Cynthia and Larry Norwood provided the funding for this exhibition.
- *Face Your Fears.* Due to the popularity of its debut in 2017, this exhibition

highlighting fears and phobias returned for six weeks in the fall of 2018 as a complement to our Halloween programming. Visitors got to experience the surprise of lifting case covers to reveal period objects from the Art Museums collection that capture the spirit of the Halloween season.

THANK YOU FOR ALL THAT YOU DO

Throughout 2018, The Colonial Williamsburg Foundation continued efforts to uphold the core mission—improving our understanding of what visitors want out of their Colonial Williamsburg experience, expanding our training initiatives, maintaining the beauty and integrity of the Historic Area and conducting thorough research to ensure that we are trustworthy stewards of the stories we share.

All the initiatives described above were made possible by charitable contributions and the unflagging commitment of friends of the Foundation who offer their generous philanthropic support. Colonial Williamsburg thanks you for your interest in American history and dedication to our efforts to preserve this remarkable colonial capital for future generations.

FINANCIAL RESULTS

STATEMENT OF FINANCIAL POSITION

The Foundation's total assets were \$1 billion as of December 31, 2018. The endowment, representing approximately 62% of total assets, had a market value of \$650 million. Net assets stood at \$622 million at the end of the year.

OPERATING RESULTS

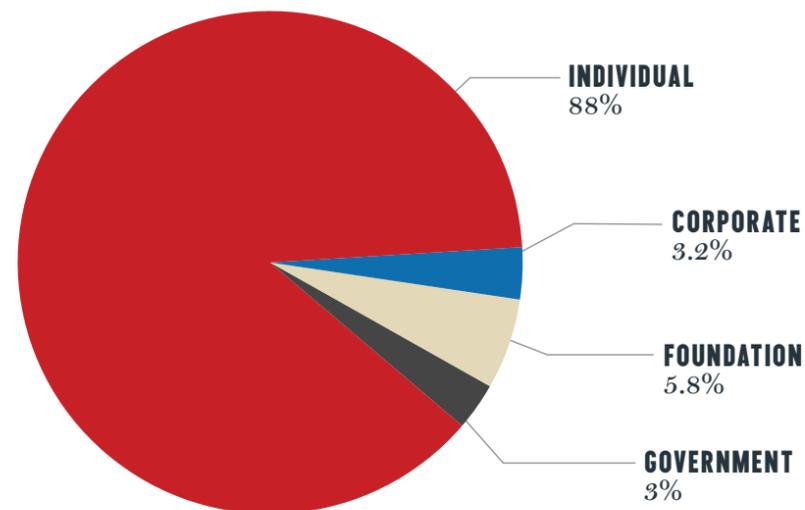
Total revenues for the calendar year were \$199 million, which includes the continued commitment of support from our donors, endowment withdrawal, admission ticket sales, hotel and restaurant revenues and real estate rentals. Hospitality revenues improved by \$2 million year-over-year to \$68 million despite reduced room inventory due to extensive Williamsburg Lodge renovations. We are encouraged by the positive trend in our fundraising efforts, which on a pro forma basis grew by 35 percent to \$66 million in 2018, inclusive of unrecognized gifts and pledges. Operating expenses totaled \$201 million, which is a \$22 million reduction resulting from a Foundation-wide

emphasis on financial discipline and ongoing operational efficiencies.

LOOKING FORWARD

New Nation Builder programming has continued to unfold in 2019, including the introduction in the spring of a youthful George Washington. The Art Museums of Colonial Williamsburg expansion is underway with a grand opening planned in Spring 2020. The Foundation launched a multi-year archaeological investigation at the site of John Custis IV's city home and gardens, known as Custis Square. Colonial Williamsburg also plans construction of a new, public archaeological collections building to house the more than 60 million archaeological artifacts in its collection. The major renovations of the Williamsburg Inn and Lodge are complete, and the Core and Commercial teams are aligned to promote a complete Colonial Williamsburg experience through ongoing investments in technology and operational efficiencies designed to enhance the guest experience through online and on-site touchpoints.

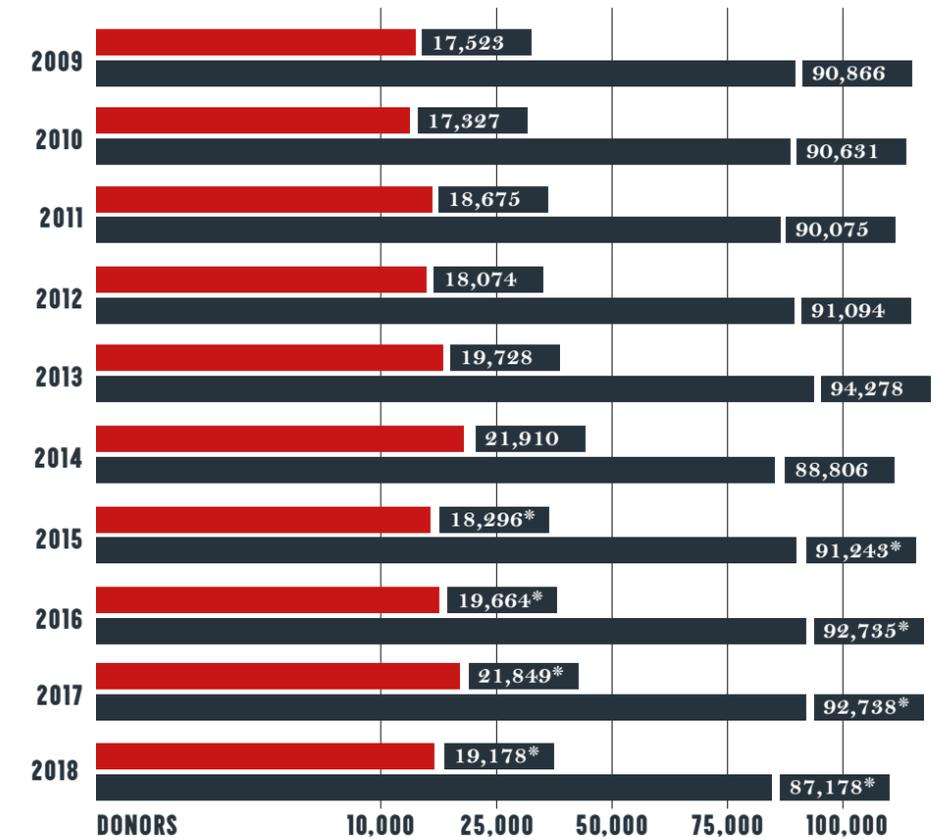
Sources of Giving 2009-2018



Growth in Donors 2009-2018

2009-2018

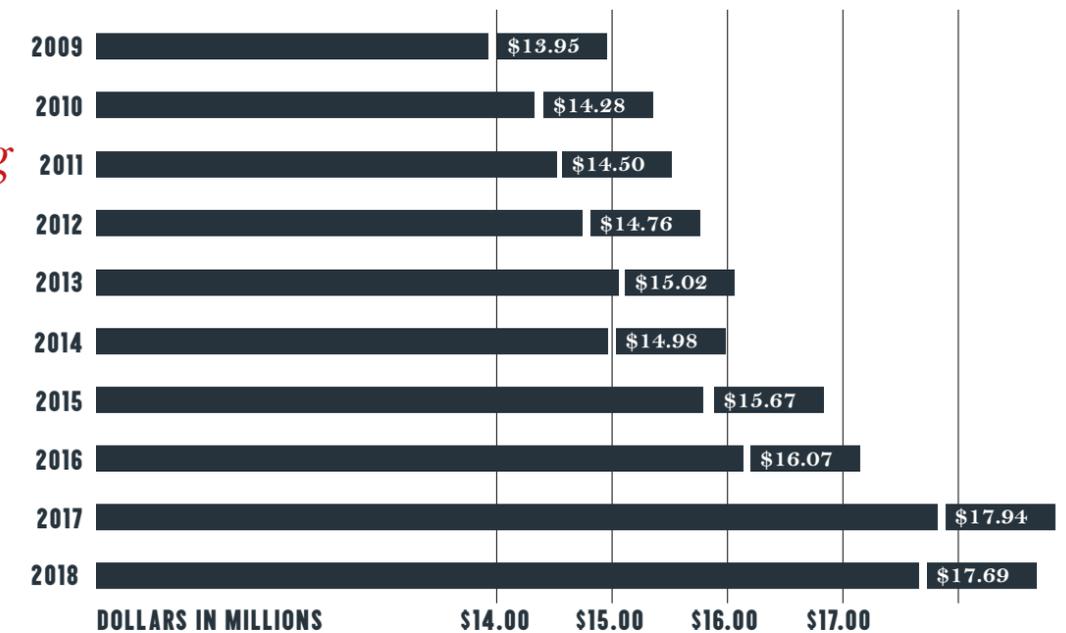
NEW DONORS
RENEWING DONORS



*2015-2018 donor totals do not include donations made with purchases.

Growth in Colonial Williamsburg Fund 2009-2018

2009-2018



*Condensed Consolidated Statements of Financial Position
As of December 31, 2018 and 2017 (dollars in millions)*

| | <i>2018</i> | <i>2017</i> |
|--------------------------------------|----------------|----------------|
| | <i>Actual</i> | <i>Actual</i> |
| ASSETS | | |
| Cash and Temporary Investments | \$32 | \$38 |
| Other Current Assets | 16 | 17 |
| Total Current Assets | 48 | 55 |
| Fixed Assets, Net | 301 | 287 |
| Investments | 650 | 694 |
| Other Assets | 42 | 45 |
| Total Assets | <u>\$1,041</u> | <u>\$1,081</u> |
| LIABILITIES AND NET ASSETS | | |
| Current Liabilities (excluding debt) | 34 | 30 |
| Debt | 342 | 336 |
| Other Non-Current Liabilities | 43 | 61 |
| Total Liabilities | 419 | 427 |
| Net Assets | 622 | 654 |
| Total Liabilities and Net Assets | <u>\$1,041</u> | <u>\$1,081</u> |

*Condensed Consolidated Statements of Operations and Changes
in Net Assets for the 12 months ended December 31, 2018 and 2017
(dollars in millions)*

| | <i>2018</i> | <i>2017</i> |
|--|---------------|---------------|
| | <i>Actual</i> | <i>Actual</i> |
| REVENUES | | |
| Operating revenues | \$99 | \$109 |
| Colonial Williamsburg Fund | 18 | 18 |
| Gifts and grants | 26 | 36 |
| Annual endowment withdrawal for operations | 56 | 65 |
| Total revenues | 199 | 228 |
| Total operating expenses | 201 | 223 |
| Operating (deficit) surplus | (2) | 5 |
| Non-Operating revenues and expenses and other changes in net assets: | | |
| Endowment investment income, realized and unrealized gains/(losses) used for non-operating purposes or retained in endowment | (46) | 21 |
| Change in postretirement benefits | 15 | 9 |
| Other | 1 | (28) |
| Change in net assets | (32) | 7 |
| Net assets at beginning of year | 654 | 647 |
| Net assets at end of year | <u>\$622</u> | <u>\$654</u> |



A small contingent of the Fifes and Drums marches on Duke of Gloucester Street in Fall 2018.

Thanks to the passion and commitment of our donors, employees, volunteers and local community, The Colonial Williamsburg Foundation had another remarkable year. The stories told throughout this report are a testament to the incredible generosity of those who contributed their time, resources and talent to this extraordinary institution.

If you would like to know more about how you can help us tell more wonderful stories about Revolutionary America, please call 1 (888) CWF-1776 or visit www.colonialwilliamsburg.org/give/

Colonial Williamsburg

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at www.colonialwilliamsburg.org