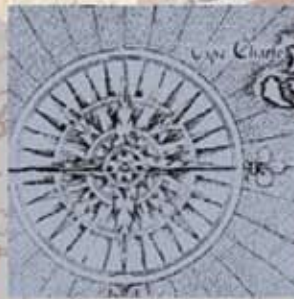
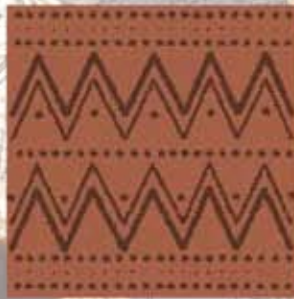




Jamestown Settlement
Permanent Exhibition

Three Cultures, One Century,

America's Story



Open October 16, 2006

Jamestown Settlement

Permanent Exhibition

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Cover

Objects from Jamestown-Yorktown Foundation collection:

European-made glass beads, used for trade with the Powhatan Indians, 17th century.

Ivory diptych containing a pocket sundial and compass, European 1610.

Carved ivory bracelet, Owo, West Africa, late 17th/early 18th century.



A New Jamestown Settlement

After ten years of preparation, a new Jamestown Settlement is emerging in time for the 2007 commemoration of the 400th anniversary of America's first permanent English colony. The state-operated living-history museum that opened in 1957 for the observance of the 350th anniversary is poised for the future with new exhibition galleries, a new introductory film and an expanded living-history program.

Under administration of the Jamestown-Yorktown Foundation, an agency of the Commonwealth of Virginia, Jamestown Settlement evolved from its original role as a commemorative site into a nationally accredited living-history museum with a distinctly educational mission. In 1997 the Foundation Board of Trustees adopted a comprehensive plan for developing facilities to support growth in visitation, programming and staffing in 2007 and beyond.

Funded by state appropriations, admissions revenue, and gifts and grants, the \$80-million plan included a 143,000-square-foot visitor services and gallery complex, significant improvements to the outdoor living-history areas, and new roadway access, expanded parking and a new entrance plaza at Jamestown Settlement. A special exhibition hall within the visitor services and





1957 and current aerial views.



gallery complex is the setting for a year-long quadricentennial exhibition, “The World of 1607,” opening April 2007, that showcases Jamestown in a global context.

The master plan also provided for a central support complex midway between Jamestown Settlement and the Yorktown Victory Center, a museum of the American Revolution administered by the Jamestown-Yorktown Foundation, as well as exhibit enhancements at the Yorktown Victory Center, highlighted by “The Legacy of Yorktown: Virginia Beckons,” a long-term exhibition that ex-

amines how people from many different cultures shaped a new society.

These enhancements ensure the Foundation’s readiness for America’s 400th Anniversary, when Jamestown Settlement acts as a stage for the commemoration, presenting the story of 17th-century Virginia and its Powhatan Indian, English and African cultures through new and revitalized exhibits that complement programming at Historic Jamestowne, site of the 1607 settlement, and Colonial Williamsburg, the restored 18th-century colonial capital of Virginia.





1607: A Nation Takes Root

Jamestown Settlement's new introductory film, *1607: A Nation Takes Root*, tells the story of three cultures spanning three continents that met at Jamestown to create the basis for a new nation.

Produced by the Jamestown-Yorktown Foundation, the film was funded by the Dominion Foundation, the philanthropic arm of Dominion, one of the nation's largest energy companies.

The docudrama provides an overview of the first two decades of America's first permanent English colony and the Powhatan Indian, European and African cultures that converged in early 1600s Virginia, complementing Jamestown Settlement's gallery and living-history exhibits.

In opening scenes, Powhatan Indians observe English ships on the horizon. The film flashes back to a meeting of Virginia Company investors in England where plans are being laid to establish a base in Virginia, then forward to a Powhatan Indian village, setting the stage for the landing of 104 English men and boys on the banks of the James River on May 14, 1607, and subsequent meeting of the two cultures.

The film chronicles events of Jamestown's early years – trade and conflict

between the English and the Powhatans, the struggle of the colonists to survive, the leadership of John Smith and his permanent departure from Virginia in 1609, the installation of a military governor and martial law, and the marriage of Pocahontas, daughter of the Powhatan paramount chief Wahunsonacock, to John Rolfe in 1614, initiating a period of peace between the Powhatans and colonists.

The scene periodically shifts to London and Virginia Company officials, ever watchful of their investors' interests, who discuss reforms such as land ownership and representative government to encourage economic growth and stability.

The story then moves to a village in the kingdom of Ndongo in Angola, on the west coast of Africa. A woman seen in the village, "Angela," is later shown as a captive of the Portuguese, waiting to be transported across the sea to Mexico. The Portuguese ship was intercepted en route by English privateers, and 20-some of the Angolans were brought to Virginia, the first documented Africans in the colony. Among them was Angela, known to live in Virginia in 1624.

1607: A Nation Takes Root was



filmed in high-definition video at locations in Virginia, the Caribbean and Angola and will be shown daily in Jamestown Settlement's 250-seat theater. The film was produced in two lengths – 23 minutes and 15 minutes – allowing for the adjustment of the number of showings daily to meet visitation needs. The new Jamestown Settlement film will be distributed to schools throughout Virginia in 2007.

Jamestown Settlement Exhibition Gallery

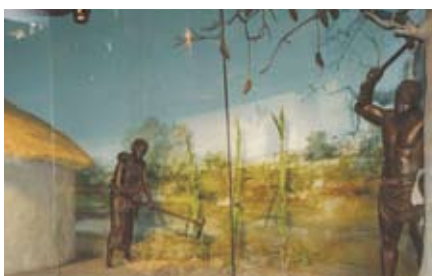
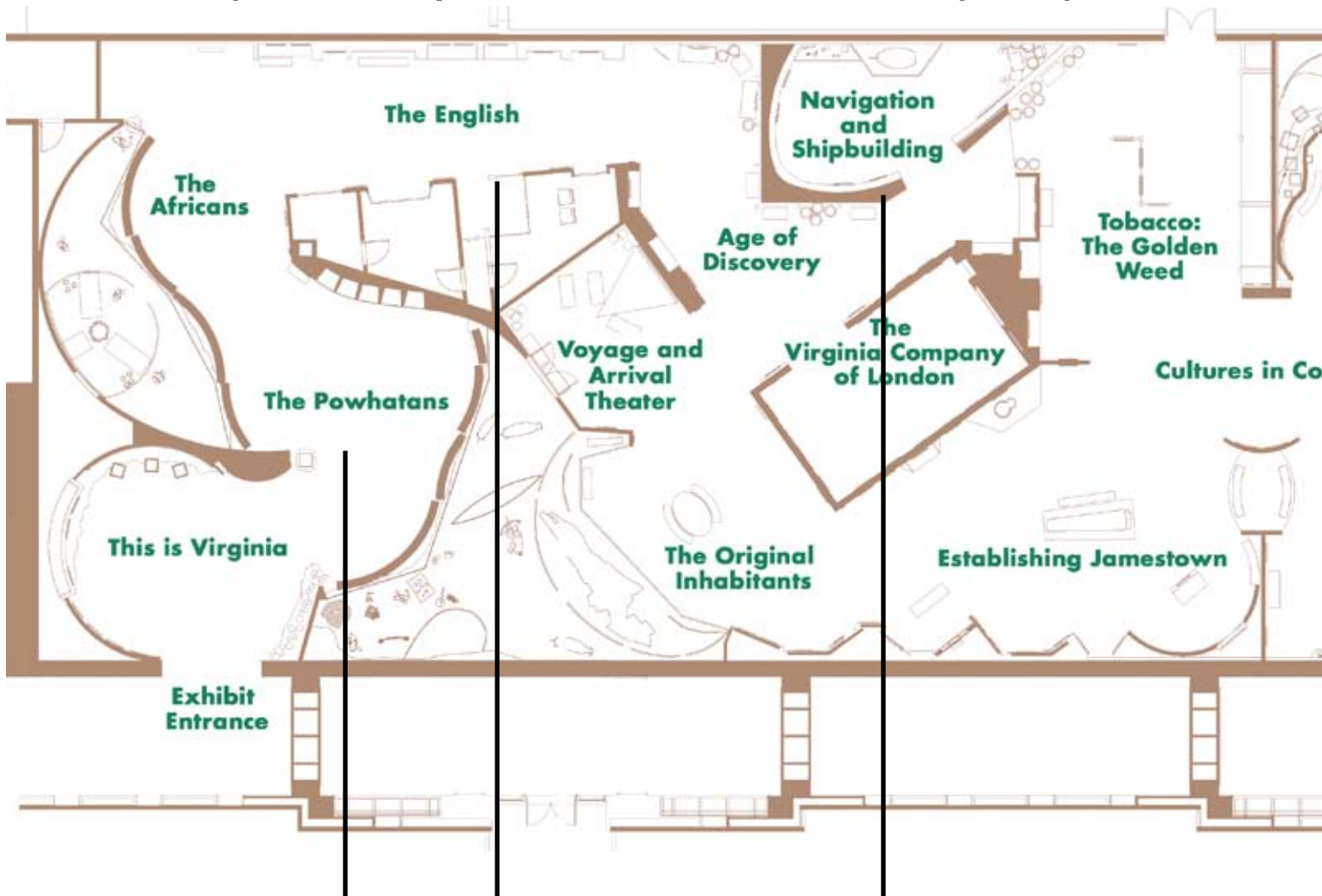
Presenting new historical knowledge, innovative design and a distinctive collection of 17th-century artifacts, the new exhibition galleries chronicle the nation's 17th-century beginnings in Virginia in the context of its Powhatan Indian, English and African cultures. The exhibits set the stage for the

founding of America's first permanent English colony in 1607 and examine the impact of the Jamestown colony.

The 30,000-square-foot exhibit space is comprised of galleries bordered by a "great hall" spanning the length of the building. The great hall provides, with illustrations and text,

a chronological journey through the 1600s.

The exhibition galleries encompass new archaeological information about colonial Virginia that has surfaced in the past 15 years. Documentary research has provided a new understanding of the origins of the first



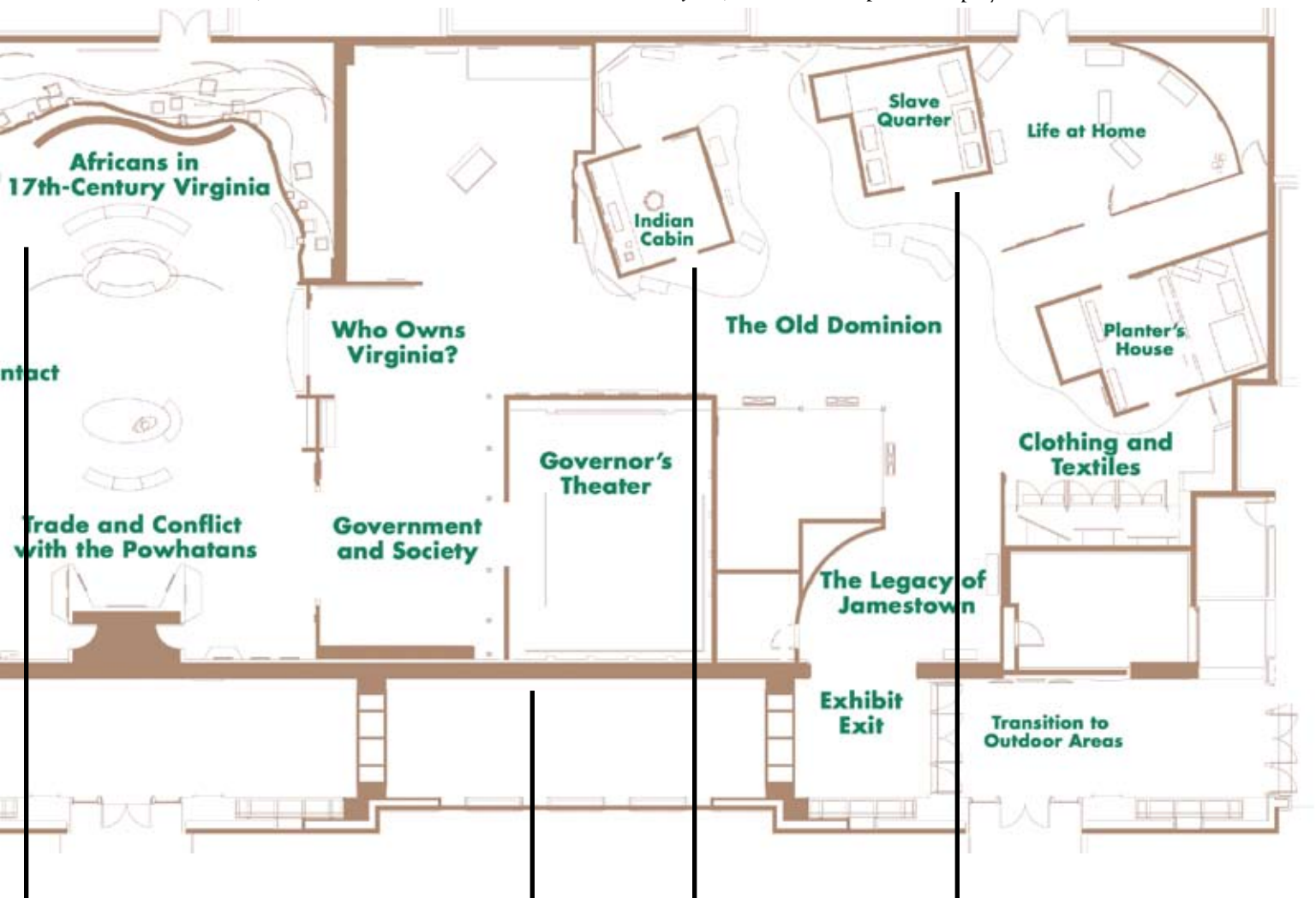
known Africans in Virginia and the circumstances under which they were brought to the New World.

The events and environment of 17th-century Virginia are brought to life with vivid images, the personal stories of an array of individuals, from servants to leaders, who had a role in

shaping a new society, and the commentary of contemporary observers.

A selection of the Jamestown-Yorktown Foundation's outstanding collection of objects representative of the three cultures – portraits, documents, furnishings, toys, ceremonial and decorative objects, tools and weap-

ons – is integrated into a setting that features three-dimensional, life-size structures, audio and lighting effects, and small-theater presentations. More than 500 artifacts, including 17th-century European and African objects and Virginia archaeological items, are displayed.





Setting the Stage

The galleries are divided into three major sections. The first introduces visitors to pre-17th-century Virginia and provides overviews of the “parent” cultures, with full-scale dioramas portraying a Powhatan Indian setting and a dwelling in Angola, homeland of the first known Africans in Virginia, and a life-size English street lined with shops and dwellings.

Other exhibits explore European overseas trade and colonization and advances in shipbuilding and navigation that preceded the formation of the Virginia Company, the English investment group that sponsored the Jamestown colony. Within a partially re-created ship set in a waterfront environment, visitors can discover interactive exhibits on navigation and cargo. A short film, “The Crossing,” describes the 1607 voyage to Virginia. The story of the Virginia Company is related in a re-created 17th-century manor house room lined with portraits of key figures associated with the Jamestown venture.



Virginia Indian artifacts, clockwise from lower left: projectile point dating to 10,000 - 9,000 B.C., and from the late Woodland period, a stone bead carved in the form of a face, a celt (axe) and a knife.



Artifacts shown on these pages are in the collection of the Jamestown-Yorktown Foundation.



King James VI of Scotland, later King James I of England (1603-1625), Adrian Vanson, oil on canvas, Scottish, circa 1595. James I ended England's long conflict with Spain and promoted overseas trade and colonization through private commercial companies.



Map of Virginia, John Smith, engraved by William Hole, London, 1612. John Smith was a member of Jamestown's governing council and served as its president from 1608 until his departure for England in late 1609. One of his most important contributions was mapping and exploration of the Chesapeake Bay area.

English, 1531.



Brass nocturnal, Joannes Valen, European, 1577.

Pair of brass and steel dividers,



Virginia Indian ceramic vessel, late Woodland period.



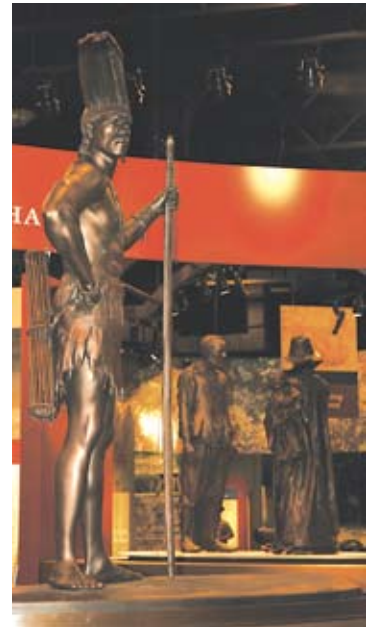
Cultures Converge

Cultural interaction is the primary theme of the second major section. This area is introduced with a scale model of a 1607 Powhatan village and explores the complexity of the relationship between Virginia's English colonists and the native Powhatans, ranging from trade to conflict, and the role of cultural intermediaries such as Pocahontas, daughter of the paramount chief, who befriended the English colonists and in 1614 married John Rolfe. The exhibits demonstrate how the English secured a foothold in Virginia with the establishment of settlements and economic enterprises and set the course of the future with the establishment of tobacco as a cash crop.

While the first documented Africans to arrive in Virginia in 1619 may or may not have been slaves, the emergence of lifetime servitude for later African immigrants was motivated by the demand for labor to produce tobacco. A dramatic presentation, "From Africa to Virginia," uses three-screen movie projection and lighting with period illustrations and artifacts to chronicle African encounters with Europeans, the impact on African culture, and the development of the transatlantic slave trade.

Examples of farming tools used by Powhatan,

European and African cultures are paired with videos showing how they were used for a similar purpose.



Thomas West, third Baron de la Warr, oil on panel, English, circa 1605.

Appointed Lord Governor and Captain General of Virginia in February 1610, Thomas West's timely arrival at Jamestown in June of that year saved the struggling colony from abandonment. His wife Cesellye was one of a small number of women who invested in the Virginia Company.



Cesellye Sherley West, Lady de la Warr, circle of Cornelius Johnson, oil on canvas, early 17th century.



Silver-gilt steeple cup, Anthony Bennet, London, 1616. In the late 16th and early 17th centuries, elaborate drinking vessels made from precious metals were used as presentation pieces by very wealthy individuals and organizations to mark significant occasions. These vessels, called steeple cups because their finials resembled church steeples, also were offered as grand prizes in lotteries, including those operated by the Virginia Company of London.



Montelupo charger, Italian, early 17th century.



Ceramic memorial bust, Anyi, West Africa, 17th-19th century.



Ivory scepter in the form of a fly whisk, Kongolese, 17th-19th century.



Copper alloy plaque, Kingdom of Benin, circa 1600. The palace of the kings of Benin was decorated with hundreds of metal plaques cast in high relief with scenes of the king and his court. This plaque shows a court official in ceremonial dress.



Silver-mounted Siegburg jug, Hans Hilgers, Dutch, circa 1600. This jug is said to have been a gift from King James I and Queen Anne to Pocahontas, when she was presented at court on January 6, 1617. The silver rim was added at a later date and contains the engraved initials of Rebecca, Pocahontas's Christian name, and her son Thomas.



Pair of copper alloy bracelets, Kingdom of Benin, 17th-19th century. Benin court officials and leaders wore elaborately decorated bracelets as symbols of rank. The decoration of these bracelets includes stylized pictures of Portuguese soldiers. Portugal established diplomatic and trading contacts with large and powerful kingdoms in west and central Africa by the 1480s.

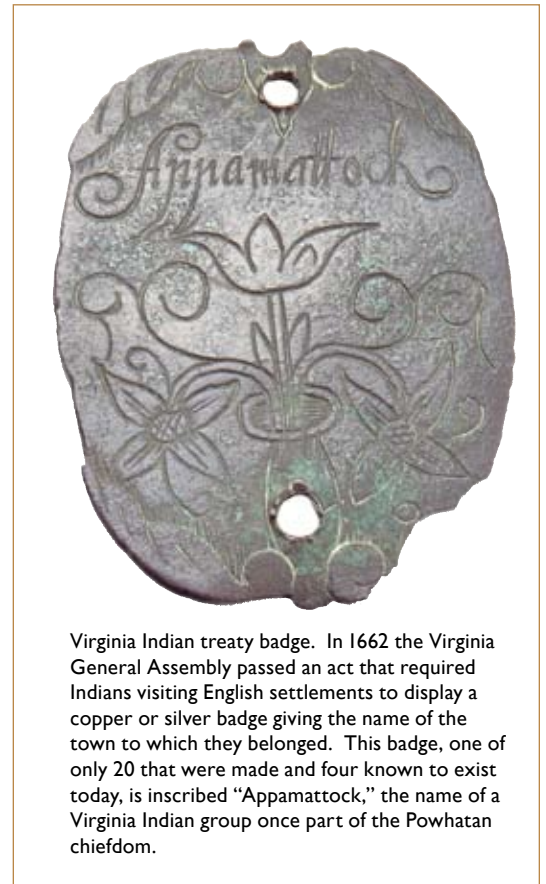


A New Virginia

The third major gallery section provides an overview of the political, social and economic development and expansion of the Virginia colony during the 17th century, while Jamestown served as its capital. The cultivation of tobacco as the dominant economic enterprise, despite efforts to diversify agriculturally, had a profound effect on the character of the colony, resulting in the emergence of an elite planter class and minimal urban development until the end of the century.

A presentation about the evolution and impact of government in 17th-century Virginia is shown in a theater with a facade resembling Green Spring, the mid-17th-century home of Governor William Berkeley. Full-scale structures re-created from archaeological sites depict Indian, slave and planter dwellings in the late 17th century. Visitors can venture inside to learn how each was furnished.

An exhibit of rare 17th-century textiles demonstrates how clothing and accessories were linked to class and occupation. Finally, a short audio-visual program considers the legacies of Jamestown – including cultural diversity, language and representative government – that were the seeds of the United States of America.



Virginia Indian treaty badge. In 1662 the Virginia General Assembly passed an act that required Indians visiting English settlements to display a copper or silver badge giving the name of the town to which they belonged. This badge, one of only 20 that were made and four known to exist today, is inscribed "Appamattock," the name of a Virginia Indian group once part of the Powhatan chiefdom.



Scriptor, or writing desk, English, late 17th century, and inkstand, Hanau, Germany, 1650-1700. The formal writing desk was a new kind of English furniture that appeared in the latter part of the 17th century. Before that time most desks were portable wooden boxes that sat on top of ordinary tables.



Mother-of-pearl inlaid spice cabinet, English, early 17th century. Contact with Asia introduced new styles and techniques of manufacture to Europe. This spice cabinet shows the influence that East Asian inlaid furniture had on English taste and craftsmanship.



Wooden stump doll, English, 17th century; lead horn book, English, 17th century; tile depicting children at play, Dutch, circa 1680.

Throughout the galleries, touchable objects, question panels, and interactive exhibits and maps engage individuals, families and groups in learning. The presentation of information ranges from key points to complex detail to meet the needs of multiple audiences, from individuals looking to enrich a vacation experience to education groups seeking to fulfill standards of learning goals.

The Commonwealth of Virginia provided \$22.3 million for the permanent gallery building construction and exhibit design and fabrication. Gifts and grants to the Jamestown-Yorktown Foundation, Inc., have funded the growth and conservation of the museum collection and technology applications in the new galleries.

Revitalized Interpretive Areas



The theme of three cultures converging at Jamestown is reflected in significant enhancements at Jamestown Settlement's re-created 17th-century Powhatan Indian village, English ships and colonial fort.

A fourth interpretive site, a riverfront discovery area, was completed in Summer 2003. Located between the ships and fort, the area highlights the role of the James River and other waterways in 17th-century travel, commerce and cultural exchange, reflecting Powhatan Indian, European and African traditions. Discovery stations located along a pathway that winds through the area provide information about water transportation and economic activities, including navigation, boatbuilding, fishing, commodities and trade.



A Paspahegh village found archaeologically a few miles from Jamestown in the 1990s serves as the model for a reconfiguration of the Powhatan Indian village. The Paspaheghs were the Powhatan tribal group that lived closest to the English settlement at Jamestown. Six full-size buildings have been re-created from the archaeological site, which dates to the early 17th century and is depicted in its entirety in a scale model inside the museum galleries. The Powhatan village is bordered by a new discovery trail





using plantings and signage to interpret the relationship of Powhatans to the environment.

A new *Godspeed* and *Discovery* are joining the *Susan Constant* to represent the three English ships that arrived in Virginia in 1607. The *Godspeed*, completed in Spring 2006, has a central role in two signature events of America's 400th Anniversary - a May-July 2006 sail to six East Coast ports to launch the commemoration and a "Journey Up the James" in Spring 2007. Architectural

designs for the new ships were based on the historically documented tonnages, or cargo capacities, of the original ships and extensive research of 17th-century ships commissioned by the Jamestown-Yorktown Foundation. At the pier where the ships are docked, a new shelter provides covered space for orientations and demonstrations.

The fort has undergone a transformation to more completely portray the business enterprise and military character of Jamestown during the years 1610 to 1614. Buildings have been constructed



over a ten-year period, replacing structures built in the 1950s, to represent a barracks, a storage facility for food provisions, a kitchen, an armory, a powder magazine, the colonial governor's house, the church, and the office of the cape merchant, who was responsible for keeping track of goods imported to and exported from the Virginia colony. The new buildings are based on documentary research and recent archaeological findings at 17th-century Virginia sites.

The master plan for 2007 has also provided for a visitor refreshment area near the ships and seating areas for group orientations and interpretive demonstrations.

The interpretive area improvements have been funded by the Commonwealth of Virginia and gifts and grants to the Jamestown-Yorktown Foundation, Inc.



Educational Initiatives

In addition to capital improvements, the Jamestown-Yorktown Foundation is acknowledging the 400th-anniversary commemoration of the founding of Jamestown through major educational programming initiatives supported with gifts and grants to the Jamestown-Yorktown Foundation, Inc.

Quadricentennial Minutes, a series of television and radio broadcasts produced in partnership with WCVE Community Idea Stations, chronicles the development of America's first permanent

English settlement at Jamestown and the contributions of the three cultures that came together along the banks of the James River. The one-minute television spots distributed by American Public Television to public broadcasting stations across the country are also being produced in 30-second versions for selected commercial stations.

The Jamestown-Yorktown Foundation partnered with WHRO Public Television to develop a 30-minute documentary "Jamestown: Founding of America,"

about the Jamestown colony and its legacies, for national distribution through the National Education Television Association.

Outreach initiatives are extending educational services to students throughout the Commonwealth during the commemorative-period academic years of 2006-

07 and 2007-08 and taking Jamestown-Yorktown Foundation education programs beyond Virginia. National outreach builds on the success of programming in Baltimore and Philadelphia

during the mid-2006 "Godspeed Sail," the inaugural event of America's 400th Anniversary, when Foundation educators presented the "Cultures at Jamestown" program at schools, libraries and museums.

New curriculum materials on the www.historyisfun.org Web site reach students and teachers nationwide. Electronic classrooms will showcase the unique resources of the Jamestown-Yorktown Foundation and the work of leading scholars on Jamestown.

Special interpretive activities and printed resource materials provide unique learning opportunities for visitors to Jamestown Settlement during 2007. Demonstrations, talks, tours and pageantry support monthly interpretive themes, including Virginia Indian and African-American heritage, and events. A highlight of the year is America's Anniversary Weekend, May 11-13, featuring ceremonies, entertainment, and heritage and cultural programs on a grand scale at Jamestown Settlement, Historic Jamestowne and Anniversary Park.



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The mission of the Jamestown-Yorktown Foundation is to educate and to promote understanding and awareness of Virginia's role in the creation of the United States of America. The Foundation, accredited by the American Association of Museums, is an educational institution of the Commonwealth of Virginia and administers two living-history museums, Jamestown Settlement and the Yorktown Victory Center.

The Jamestown-Yorktown Foundation, Inc., coordinates private fund development in support of Jamestown-Yorktown Foundation programs.

Jamestown-Yorktown Foundation

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