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A COMMUNICATION PLAN TO MAKE HISTORICAL SOCIETIES
MORE VISIBLE AND MORE ACCESSIBLE TO THE GENERAL PUBLIC

by
Margaret L. Peters

A Thesis

Submitted in partial fulfillment of the requirements of the Master of Arts Degree in the
Graduate Division of Rowan College of New Jersey
1995

Approved by
Steve Shapiro, Ph. D.

Date Approved 6/14/95

ABSTRACT

Margaret L. Peters

A Communication plan to Make Historical
Societies More Visible and More Accessible
to the Public
Spring 1995 Steve Shapiro, PhD.
Public Relations

This thesis presents a communication plan to make historical societies more visible and more accessible to the public. A two-way communication system creates a bond between historical societies, community members, and school districts. This plan gives methods and materials to connect historical societies with the public. It also addresses attracting new members or volunteers and increasing financial resources.

The communication plan consists of four objectives that reach the goal of raising the profiles of historical societies. These objectives and their strategies provide methods and materials to make them more visible in the communities, to connect them to the local school districts, and to provide ideas for raising funds. Instructions and suggestions for planning events and activities can be found in this research paper.

Historical societies hold the legacy of generations and link the past to the present. What they offer should not be overlooked or taken for granted; their possibilities for entertainment and education are endless. Putting historical societies into the mainstream of the community should become a top priority. This thesis develops a structured communication plan committed to that goal.

MINI-ABSTRACT

Margaret L. Peters

A Communication plan to Make Historical
Societies More Visible and More Accessible
to the Public
Spring 1995 Steve Shapiro, PhD.
Public Relations

This thesis presents a communication plan to make historical societies more visible and more accessible to the public. While connecting with the community and schools, it targets adult and youth audiences and creates opportunities for public involvement. It addresses fundraising and gives methods to extend historical societies into the mainstream.

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Dedicated in Loving Memory

of

August J. Fiocchi

October 15, 1994

“Those who trust in the Lord never see each other for the last time.”

Mere words can never express my heartfelt gratitude to you! Those precious high school memories of busting bubbles in history classes and backing cars into trees on University Boulevard have helped me through troubled times. Lest we forget our visits to Ed Roth's Foreign Car Dealership. And I wonder how my love of sports cars developed?

Thanks for your patience, kindness, and all the really special things you did so naturally. Thanks for teaching persistence, determination, and dedication. I will never forget you for unleashing my sense of humor, and the rest of the world may never forgive you! Timing and planning were always your strong suits. What a lovely touch - your daughter, Jeanmarie, is now my colleague!

And so, my dear Augie, I dedicate my thesis to you. Your lessons in perseverance have served me well again. I chuckle to myself as I often say “Where do you think you are? School?” to my students. I leave you with your favorite newspaper clip and my favorite pose of you. When I see you again, my heart will know joy!

Life is truly a ride.

We're all strapped in, and no one can stop it.

As you make each passage from youth to adulthood to maturity,

sometimes you put your arms up and scream;

sometimes you just hang onto that bar in front of you.

But the ride is the thing.

I think the most you can hope for at the end of life is that

your hair's messed, you're out of breath, and you didn't

throw up.



After the lights have gone out on a busy day and the disappointments of dreams flicker in the glow of slumber - your faith is the song in the night. Faith does not let you give up... And God's people said... Amen.

So I prayed to God to help me -

LORD,

I have a mountain in my life--You know which one--the one I keep trying to climb, time after time, and keep sliding back down, humbled and discouraged... This mountain is so high I can't even see the top... Looking back though, I see so many other mountains I've climbed, only by Your strength and wisdom... Even though this one seems to be the worst one yet, Help me to trust and fully believe that You know the way over, and that someday I'll look back and wonder, as with all the others, where my climbing faith was...Amen.

CHAPTER ONE

INTRODUCTION

Historical societies play an important role in our culture because they preserve heritage and educate people.

Historical societies perform significant and valuable services to the community. Their primary concern is to preserve the historical record of the area in which they are located, and to keep alive the tradition and spirit of our national heritage.¹

The success of any local historical society depends on the volunteer work provided by local citizens. Volunteers do the following - preserve and restore buildings and artifacts, maintain financial reports, organize historical documents and records, operate libraries and museums, and raise sufficient funds to support the society's needs.

The preservation and restoration of buildings and artifacts requires research that meets very strict specifications. Historical societies must attract hardworking people with energy and enthusiasm to accomplish their many goals and tasks.

NEED FOR THE PROJECT

The structure and function of a historical society are affected by its ability to let the public know what it has to offer. The challenge of raising money exists for any nonprofit organization. It is no different for historical societies; but in a sense, it is a bit more unique. Historical societies have a limited public appeal because they attract a small group of individuals interested in local history or genealogy.

In order to survive, historical societies need to overcome the attitude of the sixties that their organizations

are for elitist groups. An inter-communication system should be structured between cultural and historical groups in an effort to extend themselves to the community audience.²

Perhaps an overlooked aspect of the historical society is the development of a structured communication system linking it to the community and the school. Most societies publish newsletters, books, and pamphlets intended for their members only. It is seldom that printed materials are offered to the general public.

A successful public affairs program thrives on clarity, focus, and timeliness. The challenges to the museum, and particularly its public affairs functions, are to clarify the museum's missions, to make the museum distinct within its milieu, and to put the museum in the position to approach the media first, with the best-written materials and the most effective visuals possible.³

Establishing a junior historical society will introduce school age children to local history. Encouraging students to take an active part in local history will help them understand the importance of preserving their heritage.

From all over the country come stories of youngsters who, newly aware of their communities' architectural and cultural heritage, fight to save favorite houses, structures, and landscapes.

But how much can we count on schools helping kids to become involved - or even aware? To many observers the answer is not very much - but not necessarily because kids or teachers lack interest or commitment. Most children just don't get a chance to participate.⁴

A communication plan can create a bond between schools, communities, and historical societies. Leadership groups in the community can increase citizen involvement with historical societies by working with them in a mutually beneficial manner.

In turn, historical societies can increase membership and gain volunteers by sharing information on restoration, renovation, and maintenance projects of historical sites.

School involvement can include the establishment of junior historical societies or history clubs.

DEFINITION OF TERMS

AASLH - American Association for the State and Local History - a professional association for the volunteers and employees of historical organizations.

ARTIFACTS - items made and used by our ancestors for living each day, usually exhibited or displayed in museums.

CULTURE - the civilization of a given people or nation at a given time, including its customs, arts, and traditions.

FUNDRAISING - the process and function of an organization which raises capital for its needs and uses.

GENEALOGY - the investigation or account of the descent of a person or a family based on a history of an ancestor or ancestors; a study of family lineage or pedigree.

HERITAGE - that which is handed down through succession from one generation to the next.

HERITAGE EDUCATION - a curriculum developed to study architectural and cultural properties which is supported by architects, environmentalists, and historians.

HISTORICAL PRESERVATION BOND PROGRAM - developed by New Jersey Legislature to improve historical properties owned by public agencies and

nonprofit organizations and to distribute grant and loan programs for preserving, improving, and protecting New Jersey's history.

HISTORICAL SOCIETY - non profit organization consisting of volunteer members who are dedicated to the preservation and maintenance of local history.

NEW JERSEY HISTORIC TRUST - a nonprofit organization dedicated to protecting and preserving New Jersey history that is supervised by an eleven-member board of trustees.

REENACTMENT - the staging of a previous event in history - such as a battle, a meeting, or a speech - that complies with strict historical standards and requirements.

PRESERVATION - the process of taking steps to sustain the existing form of a building and its existing site, including initial stabilization work and ongoing maintenance.

RESTORATION - the process of recovering the form and details of a property and its site as per its appearance during a particular time period including removal of later work or replacement of earlier work.

STABILIZATION - the process of designing measures to sustain the form of a historic facility as it now exists specifically stopping deterioration and improving safety.

NOTES CHAPTER ONE

1. Clement M. Silvestro, Organizing a Local Historical Society, (Nashville: American Association for State and Local History, 1968) p. 3.
2. Joy Dunn, Editor for the American Association for State and Local History Magazines and Newsletters, Nashville, Tennessee, telephone interview, 25 October 1989.
3. Dyer, Mary W. AASLH Technical Report 8, Public Affairs: What's Involved, American Association of State and Local History, Nashville, Tennessee, 1986, p. 10.
4. Weitzman, David, "What Schools Don't Teach," Historic Preservation, September/October, 1988, Volume 40, Number 5, p. 59.

CHAPTER TWO

TOPIC STATEMENT

This thesis presents a communication plan to make historical societies more visible and more accessible to the general public.

By comparison with banks and grocery stores, which people visit daily or at least frequently, museums are low-use institutions of which the public has relatively little awareness. Some visitors come to a museum in response to a special need; others are attracted when they are somehow made to take notice. The problem of maintaining continuous visibility is rendered more difficult because many visitors feel that one visit is enough - the museum does not change - or that a trip to see it may as well be put off until next month or next year - the museum will always be there.¹

This communication plan outlines methods to raise the profiles of historical societies within their communities by targeting adult and youth audiences. Depending on constraints of time, memberships, and budgets, historical societies can draw elements from this guide as they pertain to their group's specific needs.

METHODOLOGY

A Bibliographical Retrieval System Search was conducted by the Savitz Library at Rowan College of New Jersey to determine research and related literature in communication and communication plans for historical societies. In keeping with the Bibliographical Retrieval System Search findings, plus various personal and telephone interviews with historical society members and historical agencies no such plan previously existed. Many thought this type of project was a good idea.

The greatest sources of information came through the domino effect of interviewing curators at historical sites and contacting members of local historical organizations. In discussing the limited interest in historical societies and the lack of research materials available, Joy Dunn, Editor of the American Association for State and Local History Magazines and Newsletters in Nashville, Tennessee stated -

People tend to think of history as dead. They do not understand they are creating history today. In ten years people can look back and realize they are making history.

We live in a disposable society. Culture and environment cannot handle this attitude. In many ways, we have lost sight of what a culture does for people.²

The New Jersey Historical Commission in Trenton, New Jersey, the American Association for State and Local History in Nashville, Tennessee, the Valentine Museum in Richmond, Virginia, the Pilesgrove-Woodstown Historical Society in Woodstown, New Jersey, and the Gloucester County Historical Society Library and Museum in Woodbury, New Jersey provided information and assistance needed for this study. With their direction and guidance, essential materials for the research project were found.

NOTES CHAPTER TWO

1. G. Donald Adams, AASLH Management Series Volume 2 - Museum Public Relations, (Nashville: The American Association for State and Local History, 1983), p. 57.
2. Joy Dunn, Editor for the American Association for State and Local History Magazines and Newsletters, Nashville, Tennessee, telephone interview, 10 August 1989.

CHAPTER THREE

PRELUDE TO THE PLAN

To expand an interest in local history and to foster a spirit of cooperation between historical societies, communities, and schools, the communication plan developed from this project will improve communication between all groups. Communities will realize their historical societies efforts to preserve local history, school districts will utilize their cultural and historical facilities to enhance learning, and historical societies will gain recognition to develop future memberships and to increase revenue sources.

Activities must be planned to maintain local interest throughout the entire year, not just specific times of the year. Unless a major restoration or preservation project occurs, is the community aware of its historical society's activities?

Local school districts can benefit from the cultural and the historical offerings of local societies. In turn, historical societies will be strengthened by an increased audience.¹

The goal to raise profiles of historical societies within their communities and make them more visible to the general public will be accomplished through selected concepts aimed at adult and youth audiences. This plan will also outline methods of fundraising.

Four objectives have been chosen for the task of opening communication between historical societies, communities, and school districts. The first objective will deal with creating opportunities for community involvement by raising public awareness.

The Chicago Historical Society appeared to have a well-rounded approach to recruitment. Its philosophy was simply stated by the volunteer coordinator: "If the volunteers are satisfied in a program, they will be the best promoters." The historical societies' volunteers recruit by word-of-mouth and by recruitment slide-show presentations

before various groups, particularly retired teachers and senior citizen groups. CHS has developed productive networks, again through volunteers, with other institutions and community service organizations. The Science Museum of Virginia, Richmond, on the other hand, uses open houses to recruit volunteers.²

The second objective will involve promoting historical societies by using the media.

The society will disseminate historical information and arouse interest in the past by publishing historical material in the newspapers or otherwise; by holding meetings with pageants, addresses, lectures, papers, and discussion; by marking historic buildings, sites, and trails; and by using the media of radio and television to awaken public interest.³

The third objective will encourage a working relationship with school districts by expanding interest in local history at a junior level. Programs need to be adapted for age-appropriate groups.

Junior memberships in an adult society are rarely satisfactory, for it is difficult to plan a program that will be of interest to both age groups. On the other hand, members of a separate junior society might well be made associate members of the sponsoring organization, with certain privileges extended to them. This provides a bridge of cooperation between the two groups, and many of the juniors will "graduate" into senior organizations when they have finished school.⁴

The fourth objective will deal with increasing revenues by using fundraising activities. Most historical society budgets are seriously limited and often dependent upon membership dues and/or volunteer donations; few enjoy the luxury of being part of a municipal budget. At the beginning of the Old Stone House restoration in 1981, a handful of Washington Township Historical Society members experienced this financial frustration

firsthand. Their attempt to raise money by placing donation cans in local stores netted \$8.37 in a three-month time period.

We asked the Historical Society what, if anything, was being done for this wonderful old house? At that time we were told that the property was owned by the Township, and the Historical Society was asked to help in the restoration. Unfortunately the Historical Society had neither the manpower nor the money, so the building had to wait for both. Time was certainly running out. We began going to meetings with the Township committee and Mayor to decide what we could do about saving the site. It was agreed by all, Township and Historical Society, that the house should be restored, but funds were not available.⁵

Historical societies need additional sources of funding. Along with developing a working relationship with local corporations, local businesses, and private citizens, historical societies can investigate the availability of state grants and bonds.

OUTLINE OF THE PLAN

- | | |
|----------------------|---|
| OBJECTIVE 1.0 | To create opportunities for community involvement by raising public awareness. |
| STRATEGY 1.1 | To plan a Genealogy Workshop and have a Family Tree Party. |
| STRATEGY 1.2 | To entertain at children's parties using historical artifacts and telling local folktales or inviting parents to use a historical site for the party. |
| STRATEGY 1.3 | To invite the public to join special events and projects such as festivals, colonial craft demonstrations, restorations, and reenactments. |

- STRATEGY 1.4** To have a membership drive by sending letters to local citizens.
- STRATEGY 1.5** To exhibit artifacts, memorabilia, photographs, and documents in local businesses, libraries, or banks.
- STRATEGY 1.6** To encourage public visitation of historical sites and plan open houses and tours.
- STRATEGY 1.7** To establish a centrally located bulletin board within the community for flyers, handbills, or posters announcing activities and events.
- STRATEGY 1.8** To teach a course in local history genealogy, preservation, restoration, artifacts, or special collections in adult evening classes offered at local high schools.
- STRATEGY 1.9** To sponsor sports teams in local community parks and recreation programs.
- OBJECTIVE 2.0** To promote historical societies' events and activities by using the media.
- STRATEGY 2.1** To publish newsletters, brochures, and inserts delineating activities and offerings of historical societies.
- STRATEGY 2.2** To plan public service announcements for radio and television stations giving historical society news.
- STRATEGY 2.3** To plan short advertisements for local cable television.
- STRATEGY 2.4** To produce a video newsletter for local cable television highlighting activities and events.

- STRATEGY 2.5** To publish announcements in newspapers highlighting activities and events.
- STRATEGY 2.6** To purchase advertising space in local church bulletins and in local high school yearbooks and athletic programs.
- OBJECTIVE 3.0** To increase local school districts' participation in historical societies by coordinating accessible programs and activities.
- STRATEGY 3.1** To establish junior historical societies at age-appropriate levels.
- STRATEGY 3.2** To develop guest speaker programs with artifacts and/or memorabilia for school visitations.
- STRATEGY 3.3** To coordinate a Heritage Education Program with the regular school curriculum.
- STRATEGY 3.4** To encourage the use of historical sites as field trip activities including cemetery studies.
- STRATEGY 3.5** To produce a coloring book featuring historical sites, artifacts, and apparel designed by high school students in fine arts classes.
- STRATEGY 3.6** To establish an award system of scholarships and/or savings bonds based on the accomplishments of junior historians.
- OBJECTIVE 4.0** To augment financial resources for historical societies by developing fundraising activities.
- STRATEGY 4.1** To apply for grants and prizes available to historical societies through state and local government agencies.

- STRATEGY 4.2** To approach local businesses for corporate donations through a letter writing campaign.
- STRATEGY 4.3** To plan special events and raise money through admission prices or sponsor donations.
- STRATEGY 4.4** To sponsor an adoption program by giving citizens opportunities to contribute money to specific pieces of local history.
- STRATEGY 4.5** To raise money by selling a variety of commemorative historical society items.
- STRATEGY 4.6** To publish a calendar containing significant local historical dates by charging the public to include their important personal family history dates.
- STRATEGY 4.7** To create a source of income by establishing a program of memorial gifts and bequests.

NOTES CHAPTER THREE

1. Joy Dunn, Editor of the American Association for State and Local History Magazines and Newsletters, Nashville, Tennessee, telephone interview, 25 October 1989.
2. Laura Daly, Establishing a Volunteer Program - A Case Study: The Valentine Museum, Richmond, Virginia, American Association of State and Local History Technical Leaflet 170, History News, Volume 45, Number 1, January/February 1990, p. 2.
3. Clement A. Silvestro, Organizing a Local Historical Society, (Nashville: American Association for State and Local History, 1968,) p. 33.
4. Robert W. Montgomery, History for Young People: Organizing a Junior Society, The American Association for State and Local History Technical Leaflet 44, History News, Volume 22, Number 9, September, 1972, p. 1.
5. Consilia Kaiser, Ye Old Stone House: Township of Washington, Gloucester County, New Jersey CIRCA 1730 a BRIEF HISTORY. (n. p.), 1987, p. 1.

CHAPTER FOUR

PRESENTATION OF THE PLAN

The communication plan in this thesis is based on materials and methods presented in the graduate course Public Relations Planning by Anthony J. Fulginiti, APR, at Rowan College of New Jersey in Glassboro, New Jersey. The structure for this plan includes the statement of a goal and the selection of objectives and strategies needed to attain that goal. Once the goal and objectives are established, strategies - or the heart of the plan - must be developed. Each strategy contains the procedure, the target audience, the cost, the time, the agent, and the outcome or evaluation. Strategies must be designed that gain credibility and make target audiences respond to them so the overall goal is met.

This thesis follows the format for Mr. Fulginiti's plan by stating the goal and outlining the objectives and the strategies. The organizational system uses decimal numbers to label component parts in a manner that matches the strategies to each objective. Throughout this plan, the number to the left of the decimal point identifies the objective, and the number to the right of the decimal point indicates the strategy. His assessment method follows techniques presented in the article "Evaluating Public Relations" by Dr. James W. Swinehart published in the July, 1979 issue of Public Relations Journal on pages 13-16. Additional information on public relations planning can be located in the book, The School and Community Relations - Third Edition by Leslie W. Kindred, Don Bagin, and Donald R. Gallagher in chapter four, pages 39-54.

This communication plan is intended as a springboard to help the historical society gain greater visibility and accessibility within its community. Any historical society can

select elements based on a particular need or the organization's ability to implement them. Each society must decide what will be used and how it will be used. The selection of the agent or the taskmaster will depend on the talent and the determination of the organization. The agent executing the strategy will plan activities, timelines, and costs within the constraints of the membership and the budget. The ideas may be used as they appear, or the historical society can exercise the option to develop them further for its own special need or particular advantage.

CREATING OPPORTUNITIES FOR COMMUNITY INVOLVEMENT

OBJECTIVE 1.0 To create opportunities for community involvement by raising public awareness.

This objective has the twofold purpose of making the public aware of its local historical society and of providing opportunities for citizen involvement. What appears as a lack of interest in local history may actually be an apparent lack of information. To change this attitude, local societies must reach out to the public. Activities and events to attract the public's attention and encourage participation must be designed. Showcasing the unique facets of local organizations will raise their profiles in the community. This objective will increase community support.

STRATEGY 1.1 To plan a Genealogy Workshop and have a Family Tree Party.

Offer a Genealogy Workshop for adults or a Family Tree Party for children preferably at historical sites. These meetings will provide directions for the tracing of ancestors back through generations. The number of class sessions needed to disseminate proper instructions and the investigations into individual family histories will determine the time allowed for this strategy. Time to create the curriculum must also be allowed. The cost will be absorbed by the participants.

The agent to execute this strategy or provide guidance for it is Mr. Richard M. Burr of the Gloucester County Historical Society in Woodbury, New Jersey. Since Mr. Burr has extensive background in genealogy, his expertise can only enhance this type of learning experience.

In keeping with techniques in Once Upon A Memory - Your Family Tales and Treasures by Jean Alessi and Jan Miller, Burr's "Fundamentals of Genealogy Workshop" covers introductory material and primary sources - vital statistics, bible records, newspapers, church records, and diaries. This dovetails into secondary sources including wills, land deeds, family histories, census, tax and military records, and tombstones to name a few. Along with many helpful suggestions, Mr. Burr gives various sources for genealogical research and most studies follow a five-generation chart.¹

Another excellent source for genealogical study is Do your Family Tree by Dr. Arlene Eakle, Professional Genealogist. This two-volume videotape guide was produced by Horizon Home Video in 1991 and 1992 and demonstrates the intricate details needed for ancestral studies.

The Family Tree Party aimed at the youth audience would incorporate many elements of the adult workshop, but the research will be a scaled-down approach. The

agent to execute this strategy needs not only expertise in genealogy but also experience working with young people. Youngsters must understand they are studying their pasts.

When you do genealogical research, you start out with the things you know. When you run out of information from your own family, you go to your parents' families. You just keep moving back in time further and further.³

Depending on their age levels, perhaps children would benefit from a three-generation chart.

This strategy provides an opportunity to invite the public to a local historical site to learn about their ancestors and themselves. One measure of its success will be the number of participants attending the workshop and the ones who complete their ancestral studies. Another measure of success would be increased membership in the historical society as a result of participation in this event.

STRATEGY 1.2 To entertain at children's parties using historical artifacts and telling local folktales or inviting parents to use a historical site for the party.

Develop an "Artifacts to You Program" for entertaining at children's parties. This will include the performance of a local historical character dressed in a reproduction costume which incorporates storytelling and displaying artifacts. Age-appropriate folktales and various objects from collections will be used to amuse and educate the children. The time period for the show as well as the selection of exhibit pieces will be determined by the age level of the intended audience. The cost for this entertainment will be determined by the local society, and the fee will be paid by the person giving the party.

A minimum of two agents will conduct this strategy for each performance. All historical society members can collaborate on possible scripts and stories for a variety of collection pieces will be allowed to travel. Great care must be taken in the transport of such items, and only the most durable artifacts can go on the road. The need for at least two historical figures appearing together adds to the actual performance and aids in the packing, handling, and transferring of artifacts to and from the party. A Polaroid photograph of each child with his or her favorite character should also be included in the price of the show.

Paid entertainment at children's parties is popular, and historical societies can benefit from this situation. A Victorian Tea Party may be planned in the home of a young girl for her birthday. Her parents can contact the local historical society with the theme of the party, the ages of the children, and the size of the group invited. The historical society can then select appropriate scripts, stories, collections, and costumes for the performance.

Depending on what times are available, the society may have to borrow from the exhibit collections of other organizations or barter for the wardrobes of local theater companies or high school drama departments.

Invite parents to use a local historical site for a children's party. This concept would work favorably in a situation with outdoor picnic and lavatory facilities. The party could include the guest appearance of a historical character telling folktales about the area or giving a brief tour of the grounds. The time period should be limited to no more than two hours, and the party-giver will pay the pre-determined fee.

Again having two or more agents execute this strategy will be beneficial for a positive outcome. The Historic Village in Batsto, New Jersey or ye Olde Stone House Village in Sewell, New Jersey would lend themselves to this type of activity. Mini-tours of the buildings can be conducted. Also, presentation of games, toys, and recreational activities of the historical period can provide activities that amuse and educate children.

As well as familiarizing the community with the historical society, this strategy will provide entertainment and education for youngsters. It is appropriate because it draws the society and the public together on a one-to-one basis and provides an opportunity for networking within the community. The success can be monitored by the number of parties booked, the number of referrals for future parties received, and the amount of money earned.

STRATEGY 1.3 To invite the public to join special events such as festivals, colonial craft demonstrations, restorations and reenactments.

Plan "A Day in the Life Festival" and invite the public to take a walk back in time. This will provide the public with an opportunity to experience every day life in the late 1700's and 1800's and perhaps gain a greater appreciation for the modern conveniences of today! The time needed to plan this festival will be contingent upon the expertise of the personnel available. Three to six months advance planning may be needed.

Advertisement and preparation expenses will be absorbed by the historical society with the idea that admission prices and refreshment sales will counterbalance the overall cost and render a profit.

The agent for this strategy should take a divide and conquer approach. Several assistants should be selected and subcommittees should be formed to develop festival plans. Each element needs thorough research to ensure authenticity and to provide a real step back in time for participants. The festival must offer activities that appeal to adult and youth audiences and maintain high interest levels throughout the day.

While following a definite pattern for planning, divide and conquer should also be the mode of operation for the festival. Each specific element of the fair should be subdivided into booths or areas for the purpose of providing variety and arranging a traffic flow. Plans should develop in a manner that showcases the entertaining aspects of historical societies as well as the serious ones.

Events of the day should fall into many categories allowing the public to be both participants and spectators. The public may watch a battle reenactment or another significant historical event; they can also visit booths explaining preservation and

restoration processes. Musical entertainment and recreational games in keeping with the era portrayed along with folktales and stories can be shared in another area. After watching demonstrations or receiving instructions, visitors should try quilting, candle-dipping, soap-making, butter-churning, or whittling to experience life long ago first hand.

Since this is an outdoor event, the weather must be factored into the selection of the date, and a raindate should also be selected. Care should also be taken in planning the time allotted for the festival itself so it is not too long or too short. Contact the authorities to review local ordinances that apply to your special event. Permits may be needed for parking, crowd control, traffic patterns, or sanitation responsibilities.

This outreach strategy is appropriate because it builds a bond between the community and the historical society - particularly if all goes well. It provides a combination of the festive and educational aspects of the organization; the public sees the entertaining facets and the serious significance of local history. The success can be measured by the number of participants coming to the event and the number of new volunteers or new members as a result of the event. The festival may also inspire the public to make donations to the historical society. Another method of evaluation would have the people attending the fair fill out a brief form stating their likes, dislikes, suggestions, and desire to see this activity rescheduled the following year. Form a panel consisting of the agent and one member from each subcommittee to rate their festival and to analyze what made it good and what can make it better.

STRATEGY 1.4 To have a membership drive by sending letters to local citizens.

Write a personal letter to local residents. While seeking memberships and donations, this provides an excellent opportunity to contact the public and to tell about the historical society and its value within the community. Although a letter writing campaign can have its problems, it can provide an old-fashioned personalized touch that appeals to an adult audience. The time needed to complete this strategy will depend on the number of volunteers on this particular committee, and how much time they can devote to it. Allow at least one month prior to the mailing date to complete this task. The cost of this strategy can be absorbed by the historical society budget or can be donated by local businesses or sponsors.

The agent for this strategy must be well-versed in the English language because the letter must be personalized and precise, and this person must have the charisma to commandeer the help of others. Many volunteers will be needed for a direct mail campaign for it takes money and manpower and becomes quite tedious.

It is a good opportunity to send out detailed letters or individual postcards with short messages. If the work is done in-house, it can become time-consuming - if done by outside experts, a full blown direct mail campaign can be expensive. Regardless of who is conducting it, an effective direct mail campaign can include costs for the following: renting the names of people who receive the mailing (the "mailing lists") outside those who are on your regular mailing list, developing the message, creating a flyer or letter that elicits a response, stationary supplies, and mailing costs.⁷

The creativity of society members and the benevolence of local sponsors can combine for a successful effort. Since historical societies have a stuffy image, try a humorous approach to the public. In drafting your letter, personify one of the local

historical sites. A note from an aging piece of history crying out for a new roof or other repairs might have more impact than just another letter from an adult asking for members or money.

Cut your expenses by seeking donations from private citizens or local businesses. Find people in a position to help with the cost of the direct mail campaign through their time, talent, or money. Compile your mailing list by referring to membership lists, tax records, and voter registration records.

The actual mailing may not be as cost-prohibitive as one might think and may prove advantageous to the historical society.

Advertising mail gives you the following benefits:
cost-effectiveness, targeting capabilities, and accurate
response measurement.⁴

Third-Class Mail Preparation - United States Postal Service - Addressing the Future, p. 14-20, published May, 1993 by the postal service explains the relatively easy procedures for doing a bulk mailing. Once the organization pays the annual fee for the permit and meets all other aspects of bulk mailing preparation, the historical society will qualify for Nonprofit Special Bulk Rates that considerably reduce mailing costs. There must be 200 pieces or 50 pounds of mail of the same size and shape meeting postal limitations. It must be sorted and bundled according to specifications, labeled with an appropriate mailing statement, and deposited at a bulk mail acceptance unit. The amount of money saved per letter definitely counterbalances the energy and the expense of getting bulk mail ready.

When all stages of writing, printing, and mailing preparation are complete, hold a Stuff It Party. Invite the membership out for an afternoon or evening of folding, stuffing,

sorting, and bundling to get the letters ready for the post office. Set up various stations for each element of the process, and rotate groups through each task so boredom does not enter the picture. Also serve refreshments so the volunteers can snack and sip during the S. I. P. Of course, take great care to keep the letters food and beverage free!

This strategy allows the historical society to contact the community and work toward increasing membership. Even though a letter writing campaign can be tedious, the historical society can account for its effectiveness by evaluating public response. Did it produce new memberships, solicit contributions, or attract citizens who will occasionally volunteer time or money but prefer not to join?

A small panel should evaluate the success of the strategy by looking inside the organization. Investigate the finances and workload for proper allocation. Decide if the procedures ran smoothly or need to be streamlined. Did the project attract sufficient members to complete the tasks with ease? Examine the response from the membership and the public. Favorable results indicate a repeat of the activity, but weigh the benefits against the effort, expense, and energy needed for this strategy.

STRATEGY 1.5 To exhibit artifacts, memorabilia, photographs, and documents in local businesses, libraries, or banks.

Exhibit artifacts, memorabilia, period photographs, or old documents owned by the historical society in public places. This will include display locations in banks, libraries, local businesses, or municipal buildings. This is an appropriate strategy because it showcases special collections and appeals to adult and youth audiences. When the community sees exhibit pieces, interest in visiting historical sites will be generated. The time period for each display should be limited to two to four weeks and planning the exhibits should begin at least one or two months prior to the display. The cost is minimal because volunteers or members will pack, transport, and set up the collection. The exhibition location will be responsible for display cases and security.

The agent to execute this strategy needs a background in the care of special collections and a sense of meticulous attention to detail. Potential display areas in public places must be investigated thoroughly. The proper setting for artifacts in regard to the maintenance of proper lighting, climate, and humidity controls as well as safety and security of the exhibit must be ensured. The agent is then responsible to decide which memorabilia, photographs, and documents are durable enough for travel and suitable enough for an attention-getting display. Accurate records of the collection must be kept so the society knows where exhibit pieces are at all times and who is responsible for them.

While this strategy may have tremendous appeal and may generate public interest, it does have its pitfalls. Maintaining proper quality control for the exhibit could require more attention and more care than anticipated or available. Since the risk of damage in transporting collections to and from exhibit areas must be considered, probably the most

important aspect to ponder involves the security of the display pieces. Guaranteeing their safety in a public place may be expensive, and potential exhibitors may not want this responsibility.

In discussing the display of special collections in public places, Susan Koslow, Education Director of the Gloucester County Historical Society in Woodbury, New Jersey stated -

Due to problems with securing the exhibits and protecting them from theft or damage, historical societies do not like to put artifacts in public places such as banks or local businesses. The historical societies, however, do not have a problem with lending collections to each other for special displays.⁵

The agent for this strategy can perhaps resolve this conflict with an alternative type of display. Instead of the actual museum pieces in public locations, enlarged professional photographs can be arranged in highly visible areas of community buildings. This display should include brochures or recent newsletters from the historical society and include information on daily hours and memberships.

Find a local photographer willing to barter his business card as a byline for a professional photo shoot of the society's most fascinating pieces. It may also be a good idea to have response cards that citizens can complete and return to a box located near the display.

The success can be monitored by the number of community members viewing the photographs and filling out response cards. Two other possible indicators of success would be the number of brochures and newsletters picked up, or the number of people prompted to visit historical sites after seeing the photo exhibit.

STRATEGY 1.6 To encourage public visitation of historical sites and plan open houses and tours.

Invite the public to tour open houses. This will include a walking tour or shuttle bus transport to various historic homes or buildings. This activity appeals directly to adults, but it may also hold interest for young people as part of a family outing, a church youth group activity, or a school trip. The time needed to plan the open house tour will depend on the number of people on the committee and the number of houses on the tour. Mapping out the strategy should begin a minimum of six months prior to the tour date; it may be necessary to start before that. The cost of the admission tickets for the house tour, which includes shuttle bus rides, will be paid by the participants.

Two agents are needed for this project. Trudi Hathaway of the Pilesgrove - Woodstown Historical Society in Woodstown, New Jersey stated -

Two coordinators planning together have more fun because there is someone to bounce ideas off of, but they must work well together, or it doesn't work. Because every community is different, the organization must decide what it is trying to promote.

The first step is finding people willing to open their homes to the public. The next step is to make lists of everything and divide tasks into small segments to get as many people involved as possible - for instance owners can research their own homes. In a busy world people don't mind small tasks.⁶

The two agents chairing the committee must appoint reliable assistants to form subcommittees. After selecting a theme for this event, all aspects of the house tour must be researched, organized, and coordinated perfectly along with contingency plans, including a raindate. A suitable traffic pattern for walking paths and a schedule for shuttle

bus runs must be designed. The historic sites must be numbered and labeled clearly and must be easily accessible. Each house or building should have an individual traffic pattern indicating entrances and exits. Handicapped accessibility and safety provisions must not be overlooked; perhaps emergency medical services should be available.

Limit the time period for the day of the event based on the number of visitation sites and the number of potential visitors. Then limit the number of ticket sales accordingly. Tickets can be sold in advance or on the day of the event, but remember to stay within the predetermined sales restrictions. A small happy group is better than a large unhappy crowd; long lines at homes will frustrate visitors and discourage future participants.

Design a guidebook for the house tour. Along with the homes and their background material, this booklet should include the following data: parking lots, pedestrian and shuttle bus traffic patterns, information booths, rest stations, first aid areas, and other pertinent facts about the local historical area. To cut operating expenses, find a sponsor to print this publication.

The "Woodstown by Candlelight" brochure is an excellent example to follow - particularly the heartfelt thank you on the final page.

The hard work and generosity of the historical society members and the local community make this project, which includes a concert performance by Woodstown Middle and High School students, an extremely successful event every year.⁷

This special event serves as a perfect model for this type of activity.

This outreach strategy is appropriate because it can draw the historical society and the community together not only for the event but also for the planning of the event. In

the case of "Woodstown by Candlelight," the school system is also linked to the historical society and to the community by its concert performance during the event. Aside from a fascinating tour of historic homes and their educational value, this strategy provides an opportunity for community members to work with the society for a common goal and fosters a spirit of cooperation for the town and the schools.

Success can be monitored by the response to this event. External success can be measured by the public response - number of tickets sold and favorable visitor comments. Does this program have the potential to become a two-day event? Internal success can be measured by how well the plan worked - all the pieces fit together on tour day.

A panel consisting of one agent from each subcommittee should form and should meet immediately to analyze every aspect of the day from the initial planning stages to the conclusion of the project and should make changes accordingly. Include financial matters in the evaluation - did this event make money or lose money? Another factor for consideration is an increase in contributions, historical society memberships, and/or volunteers. The decision to repeat this event should be derived from the analysis of the plans and the day.

STRATEGY 1.7 To establish a centrally located bulletin board within the community for flyers handbills, or posters announcing activities and events.

Establish a bulletin board at a central location in the community and post flyers or handbills announcing activities and events. This strategy promotes public notice of the historical society within the community. It should appeal to both adult and youth audiences. The announcements should be changed or updated at least twice a month to account for additions, corrections, or cancellations in scheduled events and activities. One to three weeks should be allotted for the production of flyers, handbills, or posters. The cost of the printed materials can be absorbed through the society's budget or paid for by a sponsor or donor.

The agent in charge of this strategy needs a creative background in the use of computers or working with commercial printers. The handbills, flyers, and posters need outstanding designs that reach out and grab passers-by so they will stop and read them. Knowledge of advertising, along with layout and design experience, will enhance this task. This strategy would lend itself to having more than one agent so ideas can be discussed and shared; they can also take turns updating the bulletin board based on a schedule that evenly distributes the workload.

The success can be difficult to measure because it is not really possible to monitor the number of community members who stop and read the notices. The society will know the effects of the bulletin board only if visitors to historical sites and events mention seeing or reading the messages. They could possibly fill out a questionnaire. Today, many communities are large and spread out with no designated center of town. If the organization can find specific areas to display notices and can find members willing to do

the work, it may be worth the effort to keep posters, flyers, and handbills in front of the public eye.

STRATEGY 1.8 To teach a course in local history, genealogy, preservation, restoration, artifacts, or special collections in adult evening classes offered at local high schools.

Develop a course in local history, genealogy, preservation, restoration, artifacts, or special collections for adult evening classes at local high schools. This strategy provides an opportunity for historical society members to share their knowledge of local history and spreads the word about their organization. The target audience will be adults and high school youths, however, children's classes could be adapted for upper elementary grade levels. There will be two timelines - one will involve the advance time needed to prepare the course, and the other will involve the actual time period and number of classes presented. The cost will have a new twist because the historical member presenting the course will be paid by the school district. The only expenses incurred would be educational materials the teacher supplies for students, but most people taking adult education classes expect to pay for instructional items.

The agent or agents selected to execute this strategy should have teaching experience or effective public speaking skills. Enthusiasm for the topic must be generated, and factual information must be presented. Subjects must be designated to members in their areas of expertise. Before the course can be taught, it must be presented to and approved by the local board of education.

Take total control of the course - subject matter, number of class sessions, time allotted per class period, and number of participants permitted in class. Develop a curriculum that is factual, fascinating, and fun; enrichment courses are designed for

entertainment as well as information. Decide where the class will meet - at the high school facility, the historical site, or a combination of both.

This strategy brings the historical society to the forefront through a formal educational avenue. The organization gains credibility in the community and an added side-benefit is its connection to the school system. The success can be monitored by the number of participants taking courses, the need to repeat courses, or the need to add courses. At the conclusion of the class or the workshop, the students can fill out a questionnaire and evaluate the course making comments and suggestions. And, last but not least, another measurement of success would be the number of participants who became actively involved in the local historical society because of the class.

STRATEGY 1.9 To sponsor sports teams in local community parks and recreation programs.

Sponsor a team in the local community parks and recreation program. This strategy is appropriate because it makes the historical society's name visible to the public. The target audiences will be the team players, their families, their friends, and the spectators. Make an application to sponsor a team three to six months prior to the beginning of the season. The cost of sponsoring a team will be absorbed through the society budget and will be based on the rates charged by the youth league.

The agent will execute this strategy by contacting the local parks and recreation department to find out what sports are played or what programs are offered. Are there any requirements beyond paying the sponsor fee - such as coaching/managing duties or additional monetary responsibilities? The agent must then select the age-level and team that will bring appropriate attention to the historical society.

Entry level athletic programs receive a lot of attention and generate enthusiasm because adults are needed for supervision, and spectators usually enjoy watching little children participate in sports. Often boys and girls play on the same teams at the younger age levels, which can save sponsorship money. The junior leagues are usually fun for youngsters and their families, and historical societies want to connect with a happy experience.

Mary Schneider of the Washington Township Parks and Recreation Department in Sewell, New Jersey stated -

It costs \$100.00 to sponsor a tee-ball team or soccer team and \$80.00 to sponsor a softball team or a baseball team. The price includes the printing of the shirt and hat.

Sponsor applications are usually taken during the registration period. Youngsters are signed up for their sport three or four months before the season starts. In Washington Township so many kids register, they are usually separated onto boys and girls teams; otherwise they play together.⁸

The success of the strategy can be monitored by the visibility of the historical society's name in the community on team uniforms and in newspaper articles about youth league standings and games. Since sponsoring an entry level team provides fun and entertainment, the historical society becomes more approachable by supporting activities of this nature. An end-of-the-season party hosted by the organization for its team may develop into future family excursions. Gaining new memberships, more volunteers, or increased donations are once again measurements of success. The society must examine how well this strategy worked and must decide to repeat it or delete it.

PROMOTING HISTORICAL SOCIETY EVENTS IN THE MEDIA

OBJECTIVE 2.0 To promote historical societies' events and activities by using the media.

This objective explores ideas for using the media to promote local historical societies. A combination of methods can be used to appeal to the public's interest. The diversity of today's media presents a broad spectrum for reaching the community, and historical societies can take advantage of the many opportunities that prevail to highlight their offerings. Careful selection from an array of media possibilities can gain public attention. This objective will promote historical societies by using the media.

STRATEGY 2.1 To publish newsletters, brochures, and inserts delineating activities and offerings of historical societies.

Publish newsletters, brochures, and inserts to highlight historical society offerings. This strategy is appropriate because it gains visibility by displaying newsletters and brochures in public places and by distributing inserts through local advertising publications. The target audience includes adults and youths receiving and reading these items. The time allotted for this strategy will depend upon the availability of newsletters and brochures and the deadlines for the printing and the distributing of inserts. The cost will be absorbed by the historical society or will be donated by private or corporate donors. This strategy may work more efficiently with two agents - one to deal with the society's publications and another to deal with advertising inserts.

The agent to execute the publications portion of this strategy must first contact local businesses, banks, and public buildings for permission to display the organization's newsletters and brochures. They must be placed in a highly visible location that makes them easy to reach. The agent will then devise a delivery system based on the publication dates of the issues and the need to replenish supplies. The success of this portion of the strategy can be determined by the number of publications picked up per site. Determine the locations that have the highest rate of usage versus the lowest rate of usage. Streamline the delivery system by continuing to supply the high traffic areas and delete the low traffic areas.

The agent in charge of the advertising inserts must contact a business that provides this type of service. Diane Diedrich Account Executive, Retail Sales, the Shopper's Guide explained their system.

The cost of the inserts includes layout, design, printing, and mailing. There is no extra charge for various paper colors which include white, blue, canary, gray, and ivory. While there is no discount for nonprofit organizations, there are three cost categories based on the number of copies ordered. The best bargain is the 25,000 copy package of 3-1/2" x 8-1/2" inserts. That figures the price per thousand at \$20.00 for one color of ink and \$21.00 for two colors of ink.

Even though we do all of the work, the organization takes control of the mailing. Your group can blanket the area all at once or send out 5,000 inserts five items a year. You must pay half of the total cost when ordering, and then pay for the amount used as you go along. This spreads out your coverage and your payments.⁹

Along with the number of newsletters and brochures the public takes from displays, the success of this strategy can also be measured by the response to the advertising inserts. Instead of relying on people mentioning them as they visit historical sites, design some type of a coupon on the insert that can be filled out and entered in a drawing for a prize. The prize can be a gift certificate donated by a local restaurant or nearby business. This may encourage visitors because most people enjoy a chance to win something. Once again the historical society is attempting to connect the community to the organization.

STRATEGY 2.2 To plan public service announcements for radio and television stations giving historical society news.

Plan public service announcements for radio and television giving historical society news. This strategy is appropriate because it is precise and brings attention to the organization. The target audiences are the adults and youths listening to the radio or watching television. The time to prepare this strategy is contingent upon particular radio and television deadlines. Depending on the station's policy, usually at least three weeks advance notice of the event is needed.

For Immediate Release - a public relations manual suggests the following formulas and guidelines for writing PSA's on pages 24-26. Try to figure the air time by these word counts: 10-15 words for ten seconds, 25-40 words for twenty seconds, 55-65 words for thirty seconds, and 120-125 words for sixty seconds. Since this is a free commercial, the historical society should take full advantage of the sixty-second time slot.

Start your PSA script with the society's name, address, phone number, and person to contact. List the dates the announcement should air and the length of the copy in seconds. Make your PSA a little longer than expected because deleting is easier than adding. Keep your message clear, and use lively language. Submit PSA's for varying timed-announcements, and let the station select the most appropriate one.

Radio station, WOGL-FM Oldies 98 in Philadelphia, Pennsylvania uses the procedures stated by Phyllis Sanmartino, Executive Secretary -

PSA's are free for nonprofit organizations and must be submitted three weeks prior to the event. You can write your own copy or send in a flyer/information sheet, and the station will take care of the rest.¹⁰

The process for television announcements is similar. Mary Kimball in Public Affairs at WPVI - Channel 6 in Philadelphia, Pennsylvania said -

PSA's for nonprofit organizations are free as long as they are a 501C3 group and can supply federal tax proof as a nonprofit organization. Written copy or a video can be submitted three weeks in advance of the event so it can be edited and retimed.¹¹

The success of this strategy may be difficult to measure because there could be a problem discovering how many people saw or heard the message. Affect the outcome favorably by taking steps to ensure the largest possible audiences. Select popular radio and television stations that cover wide listening or viewing areas and appeal to adult and youth audiences alike. Try to get as much air time as possible for the PSA. The receptivity for the message may be determined by people supporting the event or the campaign either through a large public turnout or an increase in monetary contributions.

STRATEGY 2.3 To plan short advertisements for local cable television.

Use local cable television for short announcements or advertisements. This strategy is appropriate because most local cable companies' transmitting areas cover a very wide range in two or three counties, and this can increase the historical society's visibility. It appeals to both adult and youth audiences with cable television in their homes plus the community bulletin board announcements are free. Depending on deadlines, planning should start four to six weeks before the campaign or the event.

The agent to execute this strategy must contact the local cable company for presentation formats and deadlines. Select someone who develops rapport quickly, speaks well, and writes precisely. Being punctual is a necessity too. Make it as simple and as pleasant as possible for the cable company to work with the historical society so the announcement is handled with ease and future business with the organization is welcome.

This service is offered to nonprofit organizations free of charge by Jones Intercable, Inc. According to Sean Tierney, Production Technician, and Scott Chew, Video Engineer, the "Community Bulletin Board" is aired nightly on Channel 13 except on Fridays. Press releases must be sent to John Marcucci four weeks in advance. Due to the popularity of this show, a backlog of announcements exists. To ensure proper coverage, the historical society would benefit by sending in requests two months prior to the event.

Jones Intercable also offers another method for reaching the public; it combines television promotions and direct mail. While it appears expensive at first glance, the process is simple, and the benefits are extensive.

Lisa Hogan, Account Executive, for Jones Intercable, explained -

Direct mail combined with television promotions reaches more than approximately 50,000 homes in five areas throughout Gloucester and Camden Counties. Postal carrier routes determine our mailing lists. We target upscale residential developments with single family homes; businesses and large apartment complexes are excluded. Each area is sold separately, but multiple areas are discounted. Purchasing all five regions costs approximately \$1,800,00 with an additional charge for the use of photos. There is no discount for nonprofit organizations.

The package consists of the mailing insert and four weeks of television promos on cable channels which include CNN, ESPN, USA, TNT, and Lifetime. Two weeks before the mailing member of your group sits down with one of our representatives and gives us all the facts about the event. Then the cable company does the rest - layout, design, printing, envelopes, postage, and mailing. The cable company also keeps all categories exclusive per mailing so your event doesn't have to compete with another similar group or business for advertising focus.¹²

Monitoring the success of this strategy may take a fascinating turn because there are many concerns. For starters, it seems expensive, but it is a tempting idea. Is it cost-prohibitive or will wide exposure of this nature produce a good return on the investment? The amount of coverage in two media avenues and the small amount of effort put forth by the society for all this attention may make it a good value. Another limitation is the number of people who do not subscribe to cable television. This sector of the audience would be prime candidates for the direct mail portion of the package.

If the historical society's budget can afford the cost, this strategy may be worth consideration. So many people have cable television in their homes the message would be highly visible, and those who do not would receive the advertisement in the mail. Again designing a return form on the insert or encouraging viewers to mention the television ad

would help. Another measurement for this strategy would be public response at historical sites/events and increased donations from private citizens or local business people.

STRATEGY 2.4 To produce a video newsletter for local cable television highlighting activities and events.

Produce a half-hour video newsletter or television program highlighting the historical society's activities and events. This strategy is appropriate because high visibility can be gained in the counties covered by local cable television. Make it appeal to adult and youth audiences watching those channels. Since there are many variables in producing such a video, two to four months should be allotted to this task, and cable company deadlines must be considered. The cost of the video production will be paid for by the historical society or by private and corporate donors.

More than one agent should execute this strategy. As well as excellent speaking and writing skills, those assigned to this task need a background in video production, an ability to work well with others, and a flair for the dramatic. Develop a script and shoot accompanying video footage. Since the quality of the final tape is important, access to professional equipment will enhance the finished product. The agents may want to approach a local high school graphic arts department for use of their equipment or ask the teacher to turn this activity into a class project. While this strategy may gain recognition for the society, it may be too overwhelming or time-consuming for a volunteer organization. After considering this activity, the agents may want to plan an alternate route.

Bill Kettleon, Public Relations Director, Jones Intercable, Inc. offered two alternatives requiring less work and little money. Both programs "Community Close-Up", which has a talkshow format, and "Neighborhood Showcase", which has an "on

location” format, are hosted by Robin Stevens. After discussing the historical society’s video production of its own newsletter or television show, Mr. Kettleson stated –

A video done by the historical society would probably not have the production value that meets the standards of the cable. We charge \$1,000.00 a minute for a professional production so the price of a half-hour show is \$30,000.00. It would probably be cost-prohibitive for a nonprofit organization to produce a program in keeping with the caliber of the cable company’s expectations.

Jones Intercable has two programs that would better meet the needs of the historical society. One is “Community Close-Up” with an interview format, and the other is “Neighborhood Showcase” which is shot on location and more visually stimulating. Contact Robin Stevens four to six weeks prior to the event or either show.

For “Community Close-Up” you need to get as much information as possible upfront to Robin so she can formulate questions, and there usually is a pre-interview. The show is taped two weeks prior to the event and runs up to the time of the event. For “Neighborhood Showcase” you again need to give Robin as much information upfront as possible. It should include the event schedule for the day plus the time of a particularly interesting activity you want showcased. The event is then covered live on site. Planning ahead and giving informative details beforehand will make the coverage of your story much better.¹³

Evaluating the success of or predicting the outcome of this strategy will prove interesting because it will be based partially on the assumption that people have cable and watch community interest shows. Getting publicity before the show airs will be advantageous. The cable company rates the popularity of these programs and can steer the organization in the proper direction for gaining the largest audience. For instance, Bill Kettleson mentioned the “Neighborhood Showcase” because it is filmed on site.

Success for this strategy may be measured by the number of calls generated to the studio or the historical society for more information about the program. Public responses can also be measured by increased visitations to historical sites or increased contributions. This strategy is worth the effort because it is free, it requires a minimum of volunteer time, and it raises the profile of the historical society in several communities.

STRATEGY 2.5 To publish announcements in newspapers highlighting activities and events.

Publish announcements in newspapers highlighting activities and events. This strategy is appropriate because it gets the historical society's name into print and gives information about the organization. The target audience consists of adults and youths who read local newspapers. Time allotted for this strategy is two to three weeks before the event is advertised. The cost, if any, will be absorbed through the historical society budget.

The agent executing this strategy must write concisely, meet deadlines, and answer any questions as needed. Contact local newspapers for format requirements and deadlines. Information concerning the event should be conclusive and should arrive at the newspaper ahead of deadlines. Editors will appreciate a little extra time and will perhaps add a few extra finishing touches to your piece.

Two local newspapers in Gloucester and Camden Counties provide announcement calendars free of charge to nonprofit organizations. Both publications have similar format requirements and deadlines.

According to Jane Hume, Editorial Department, the Gloucester County Times, printed in Woodbury, New Jersey follows these specifications.

As long as a group is a nonprofit organization, there is no charge for the announcement. "Around Our Towns" appears Tuesday through Friday and lists calendar events of local interest. The deadline is seven to ten days before the event. You only need to send the facts in on an information sheet and the phone number of a contact person in case any questions arise. The department takes care of everything else.¹⁴

The Courier Post published in Cherry Hill, New Jersey uses similar guidelines and offers three different types of feature announcements. Theresa Anacola, Metro Desk Editorial Department, stated -

We have three formats for announcements and activities. "What's Going On" appears daily; FYI appears on Mondays, Wednesdays, and Fridays; and "This Week" appears on Thursday only. The deadline two weeks prior to the event. All you need to do is send in the 5 W's and a phone number; we do the rest.¹⁵

The evaluation of this strategy will once again be partially based on the assumption that the public will read calendar events in local newspapers and respond to them. Unless people specifically state they saw the announcement in a particular newspaper, the society will not definitely know. Both newspapers mentioned have large circulation areas in Gloucester and Camden Counties, and it is possible that readers would notice the advertisement. Since the announcement is likely to develop some type of public response, this strategy is useful because it is easy for volunteers, and it is free of charge.

STRATEGY 2.6 To purchase advertising space in local church bulletins and in local high school yearbooks and athletic programs.

Purchase advertising space in local church bulletins, high school yearbooks, and high school athletic programs. This strategy is appropriate because it develops visibility in local churches and schools and extends the historical society into the community. It appeals to adult and youth audiences attending church services, buying yearbooks, and participating in or spectating at high school sporting events. The time allotted for this strategy will depend on its individual elements and the deadlines for them. The cost for the advertising space will be paid for by the historical society.

Three agents are needed to execute this strategy - one per publication. Each agent must contact the church or school for requirements, prices, and deadlines for advertising space. Decide what information needs to be presented and either design the ad, or let the company do it. Before the ad is printed, it may be a good idea to get final approval from the historical society. Then order your advertising space through the appropriate channels - the church, the school, or the printer.

Local church bulletins are frequently published by J. S. Paluch Company, Inc., in East Brunswick, New Jersey. The bulletin's last page is often used for advertising space which defrays the cost of printing for the parish.

Angela Kay, Office Manager, J. S. Paluch, Inc., explained -

The advertising page is divided into units or blocks. The smallest unit costs seven dollars, and there is no discount for nonprofit organizations. First decide the ad size you want and count up the blocks. After you have figured out the size and cost, a seventy-dollar deposit must accompany your order at the time of signing. This is later applied to the last few weeks of your contract. Your ad will

run fifty-two consecutive weeks; you may renew your contract at the end of your advertising year. First-time advertisers contact us and not the church.¹⁶

The Holy Name of Jesus Church in Mullica Hill, New Jersey prints 600 copies of its church bulletin - with orders doubled at Christmas and Easter - through J. S. Paluch Company, Inc.

Father Ambrose S. Bryce, Pastor, stated -

Approximately 1,600 people attend mass in this parish every week. During Christmas and Easter this number usually doubles for obvious reasons. Most people read the church bulletins then leave them in the seats, however, there are usually none left over by the end of the last service.¹⁷

This portion of the strategy can be successful because it gains visibility for the historical society. The advertisement might be eye-catching simply because it appears in an unusual or unexpected place. Its appearance connects the historical society to the church community which extends into the local community. The ad should include pertinent information - name, address, telephone number, and the hours sites are open. Advertising in a church bulletin can give your organization credibility. Since the price is not exorbitant, the ad may be worth it; the smallest unit costs \$364.00 for fifty-two weeks coverage. This strategy will help the historical society gain visibility and will encourage people to visit the historical society and its sites.

The agent for the yearbook element of this strategy should contact the yearbook advisor of a local high school. Get the advertising rates and deadlines. Once the size of the advertisement is selected, the ad must be drafted. When the design is finished, have it approved by the historical society; then submit it to the yearbook advisor. In case

corrections or revisions need to be made, deliver your ad prior to the actual deadline. Once again, make the organization easy to work with and future business will be welcomed.

Fred Ruberti, Washington Township High School Yearbook Advisor, stated-

The advertisements are offered in a variety of prices based on the size of the ad. For instance a whole page costs \$130.00, a half page costs \$65.00, a quarter-page costs \$35.00, and eighth-page costs \$25.00, and patron ads are \$5.00 each. People decide what size they want and give me their layout; the deadline for all ads is in December before winter vacation. We sell over 1,200 yearbooks annually.¹⁸

This element of the strategy can be successful because it raises the historical society's profile by connecting it to the school system and by extending itself into the community. The circulation of high school yearbooks is fairly widespread, and many people who do not buy them read them anyway. The advertisement pages are usually read because parents buy ads dedicated to their graduates; these appear in the advertising section of the yearbook.

Purchasing the smallest advertising space to say "Good Luck Class of 1995" from the historical society gives it credibility and visibility. Since the yearbook is a celebration of high school, the society can attach itself to a happy experience. This strategy gains positive recognition at a low price and may encourage the public to visit local historical sites.

The agent for the athletic program portion of this strategy should contact a local high school athletic director to find out who runs this publication. Get the advertising rates and deadlines. Then decide what ad size the historical society can afford and design it accordingly. After the organization approves it, submit the ad to the athletic program

contact person before the deadline. If any questions arise, clarifications can be made before the printing date.

Dave Maxwell, past president of the Fifth-Quarter Club at Washington Township High School, explained -

The Fifth-Quarter Club, a parent group exclusive to the football team only, produces the "Washington Township Football Program and Advertisement Book." It showcases the football games and presents a community advertisement program. The ads cost \$250.00 for a full page, \$125.00 for a half page, and \$85.00 for a third of a page. Business card ads are \$20.00, and parents can buy patron ads for \$5.00. The deadline for all ads is August 15 each year.

We invest approximately \$2,000.00 annually and make \$9,000.00 every year. We print and either sell or circulate 4,000 copies of our advertisement books. The ones not sold at football games are either returned to advertisers for distribution as they please or are used as prospecting tools for future sales and marketing. We use about five percent for the recruitment of new ads or to build a database of our current advertisers. The Fifth-Quarter Club views the "Washington Township Football Program and Advertisement Book" as a double-edged sword with a dual purpose - a recognition piece and an advertising piece.¹⁹

This strategy can be successful because the historical society gains visibility by connecting with a high school athletic team and by extending itself into the community. It is advantageous to support a winning team because that sport generates a great deal of positive recognition, and everyone wants to be associated with a winner. Find out how many programs are printed and monitor their circulation. What happens to the unsold programs? Are they used for another purpose? The society does not want to spend advertising dollars that will end up in the trash can.

Once again purchasing a small ad and becoming visible can be beneficial to the historical society. The organization gains credibility by supporting high school athletics and links itself to the community and the school system. This part of the strategy can associate the society to a positive high school experience and gain recognition without straining its budget. Seeing the historical society's name in print may inspire some of the public to visit their sites.

A small panel of the agents and a few historical society members should meet to study this strategy. Due to the constraints of advertising contracts and their publication schedules, this will probably be an ongoing project for the entire year. By using three elements, the organization increases its chances of reaching a very wide target audience and extending itself into the community through local churches and schools.

Determine if these advertisements encouraged the public to visit historical sites or to make contributions. Either interview visitors or ask them to fill out a brief questionnaire. Decide how much visibility and recognition were gained through all three avenues versus how much money was invested in each one. Repeat, modify, or delete elements based on the panel's recommendations and the society's budget limitations. This strategy may also attain success because the advertisements have appeared in publications that are unusual or unexpected for a historical society.

**COORDINATING PROGRAMS BETWEEN
HISTORICAL SOCIETIES AND SCHOOLS**

OBJECTIVE 3.0 To increase local school districts' participation in historical societies by coordinating accessible programs and activities.

This objective investigates possibilities for coordinating accessible programs between historical societies and schools. Communication needs to be opened so school districts and historical organizations can develop mutually beneficial plans. This will provide both groups with opportunities to design age-appropriate activities and share educational experiences. Along with inspiring an interest in local history, historical societies can build for their futures by attracting new members. This objective will of draw historical societies and schools closer together.

STRATEGY 3.1 To establish junior historical societies by coordinating accessible school programs and activities.

Establish junior historical societies by coordinating activities and programs for local school districts. This strategy is appropriate because it connects schools and historical societies and possibly recruits new members for adult local organizations. The target audience should be elementary and high school students, but activities for primary grade levels should not be overlooked. The time span for this strategy will be ongoing throughout the regular school year plus summer events. For the beginning stages, more time will be needed to initiate the programs than to run the established ones. The cost will be absorbed by the local historical society with plans to have the junior societies pay dues and hold fundraisers.

A combination of agents should execute this strategy - two sponsors from the school and two representatives from the society. This approach will support development of the junior organization and will provide contingency plans to cover absences. The agents executing this strategy need a background in education and local history plus the ability to coordinate a program that generates enthusiasm for students, teachers, and society members alike. This involves a commitment of time and talent to work with young adults.

Agents should refer to HISTORY FOR YOUNG PEOPLE, organizing a junior society by Robert W. Montgomery, Director Indiana Junior Historical Society. This technical leaflet is published by the American Association for State and Local History as part of History News. Montgomery states --

Often when they do try to form a student organization, the elders insist upon complete control of it and expect to make all decisions concerning it. Efforts such as these meet, naturally, with scorn on the part of the young people, who reject these half-hearted overtures toward them. The elders must recognize that young people are eager to take part in some adult activities and that a junior historical society on any level must be for its members.²¹

Montgomery suggests these guidelines: keep age groups within two to three year grade levels; get organized quickly and be active; elect officers, draft a constitution, hold regular meetings, and collect dues; develop a newsletter for the club; and give awards for outstanding student achievements. Also attempt to involve other local schools that do not have junior organizations.

Although some research will be necessary, the primary purpose of the junior historical society is not for study but for enjoyment. Plan hands-on activities that encourage learning by doing as well as field trips, site visitations, and community service projects. Let the junior members run their society under the direction and guidance of sponsoring teachers and historical society members.

Success of this strategy can be monitored by response of students and what they have accomplished. Success also depends on the willingness of the adults involved to serve as resource people and let the young adults run the club on their own. Measure the number of students who joined and remained in the club; then list their activities, achievements, and service projects. Did the junior historical society inspire other local schools to begin similar programs?

This outreach strategy is appropriate because it builds a positive relationship between the school and the historical society. Meetings should alternate between both

places to maintain balance between the organizations and to make historical sites visible and accessible. A small panel of teachers, society members, and student officers should form to evaluate the club and its achievements and then make future plans. Develop a survey or evaluative tool for adult and youth participants to complete with space included for suggestions or changes. This strategy can combine the enjoyable and educational elements of local history, get youngsters involved through school-related activities, and recruit future members for historical societies.

STRATEGY 3.2 To develop guest speaker programs with artifacts and/or memorabilia for school visitations.

Develop a guest speaker program and visit local schools. This strategy is appropriate because it draws historical societies and schools together by creating an interest in local history. Depending on the social studies curriculum, the target audiences will be students in elementary, middle, and high schools. The time allotted for this strategy will either be ongoing throughout the entire school year or based on the curricular needs of a specific district. The cost, if any, will be absorbed by the historical society.

One or more agents may be needed for this strategy. Teaching experience and historical background will enhance the programs given in schools. The historical society must develop scripts or lessons to accompany available memorabilia and artifacts; then the presentations must be timed to coordinate with class schedules. Agents must approach local school systems through principals, superintendents, or boards of education. Present the program by relating what the historical society has to offer to the curricular needs of the school district.

During a telephone interview, Susan Koslow, Education Director, explained the system used by the Gloucester County Historical Society in Woodbury, New Jersey.

School visitation programs work both ways; we approach them, or they approach us. Some repeat schools already come to the museum annually, and we are usually very busy in May. For schools who do not visit us, we developed curriculum-based presentations for classrooms and approached a principal and the superintendent in Woodbury. The schools were very quick on the draw after learning about our program. While there is no fee for these presentations, P.T.A.'s have made contributions after our

visits. We are just getting into the Glassboro School District and have contacted the Gloucester County Superintendent's office to initiate our programs.

In Woodbury, the high school has the most energetic response; they would have us visit every day. Our visits are school curriculum-based. Once a teacher requests a specific topic, we make our programs coincide with the period or part of history being studied. For instance, Woodbury's seventh and eighth grade curriculum is divided into four mini-semesters. We are called to introduce the unit on the History of New Jersey toward the end of the school year. Our school visitation programs have increased interest in our museum.²²

Success of this strategy can be monitored in several ways. Requests for repeat visits to classes or requests for presentations at new schools based on referrals would indicate positive responses. The organization should be able to initiate this program easily in new districts by citing other schools already involved. As a result of school visitation programs, did the local historical society experience increased membership, increased donations, or increased interest in local historical sites? If developed properly, this strategy can connect local school districts and local historical societies in a mutually beneficial manner.

STRATEGY 3.3 To coordinate a Heritage Education Program with the regular school curriculum.

Coordinate a Heritage Education Program to coincide with the regular school curriculum. This strategy is appropriate because it develops an interest in local history and gives a common ground to historical societies and schools. Using local historical sites as teaching stations supplements or complements the school curriculum. The target audiences include teachers and students. The timeline for this strategy will be on-going, Throughout the entire school year. This curricular project should cover each educational experience with one year building on another until the entire framework is completed. The cost of this curriculum development should be shared between the historical society and the school district.

More than one agent should handle this strategy because the initial stages and coordination of this project could be quite a task. Involving historical society members with educational backgrounds will aid curriculum development and sharing of ideas with teachers. Examine any programs already developed, and get as much free material as possible.

Contact the National Trust for Historic Preservation for heritage education information. Their program tells how to get started and how to tie into the community. It offers lesson plans, learning kits and opportunities for professional development. For program information write - "Teaching With Historic Places," NTHP, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036 or call (202 673-4040). To order "Teaching with Historic Places" lessons or kits, call 1-800-760-6847.

Another source of professional development is The Center for Historic Preservation, Middle Tennessee State (615) 898-3947. Graduate programs are offered in Public History and Historic Preservation for individual community members, educators, and nonprofit heritage organizations.

This strategy can be evaluated by forming a panel of historical society members, teachers, and students involved in the project. Their job is to analyze the accomplishments of the program and investigate the historical society's coordination with the school curriculum.

The essential element in heritage education - as in any innovative school program - is the teacher. It is with an individual teacher that activities begin, and it is the teacher who sustains them - with help. Preservation professionals, working with school boards, curriculum committees, administrators, and teachers, not only can guarantee the continued success of established programs but can also ensure that more and more American children enjoy the gift of their heritage.²²

In order to further the growth of this curriculum, the panel must decide what to keep and what to cut based on the goals of the final educational package.

STRATEGY 3.4 To encourage the use of historical sites as field trip activities including cemetery studies.

Plan field trips to historical sites other than those of the society; include local cemetery studies. This strategy connects historical societies with schools by building an interest in national heritage and by developing a sense of community pride. The target audience will be teachers, students, and chaperones attending the field trips or cemetery studies. Time allotted for planning should be limited to a minimum of four months. Factors for consideration include ability to develop trips with teachers, timelines for field trip approval by boards of education, availability of school or contract buses, and availability of adult supervision for student groups. The cost will be absorbed through the school district and student participants.

The agent executing this strategy must present the field trip agenda clearly to the teachers involved and must coordinate it with the academic curriculum. It must coincide with the expectations of the school as well as the board of education. Once the concept is accepted, the agent must facilitate planning. In the event the teachers would rather do it themselves, give them as much information as possible; and let them know help is only a phone call away.

For instance, a Walking Tour of the Philadelphia Historical Area provides cultural background and is an example of a field trip that can be modified for various grade levels. Once the trip is approved, map out the day carefully. Plan to arrive at and depart from the same location in the city. The Visitor's Center, Independence National Historical Park, at Third and Chestnut Streets is usually most convenient. Divide the students into small

groups and provide adult supervision. Each child must have a very specific idea of the expectations for the day and the consequences of not living up to them.

To get the day off to a really special start, invite the chaperones to the school cafeteria for coffee, tea, and buns a half-hour prior to departure compliments of the historical society. It says thank you in advance and ensures the trip will not be delayed by late chaperones! There should be a common learning activity at the beginning of the day to get everyone off on the right foot; then another common activity planned prior to the end of the trip to get everyone back to the meeting place on time for departure. Along with introductions to the group members, each chaperone should receive an itinerary and instructions for the day. This should include a time schedule and historical points of interest. Each group can go through the list and select sites and museums, then plan their own agendas accordingly.

Use the general field trip guidelines for planning a cemetery study. This can be arranged as a full day field trip with the cemetery study as the first stop followed by a visit to a nearby museum or park. Because this is an outdoor activity, book a raindate. Also investigate the availability of lavatory and first aid facilities plus provisions for handicapped students ahead of time. To keep students on track, it is advisable to give them a time budget or arrange a scavenger hunt with field trip groups competing with each other for information.

Local graveyards preserve history and connect a community to its past. By evaluating the records on tombstones and monuments, students can determine medical, sociological, and economic conditions of the region. As well as historical impact, cemetery preservation presents an environmental issue. A detailed guide for conducting

cemetery studies appears in Cemeteries and Environments: A Humanistic Approach written by Mary Joan Hulsart.

Success of the field trip can be monitored by attendance and enjoyment. Was the response positive? Did everything run smoothly? Did everyone have a good time? The society may receive complimentary letters or hear comments about attending future field trips or planning family outings. Did these activities encourage teachers, chaperones, or students to visit hometown historical sites? Did a school or class develop a cemetery cleanup or maintenance plan? Is it possible for the historical society to adapt these activities as bus trips for adults?

Even if the field trips went well, get a group together to analyze the procedures and maybe embellish them. By working together, this strategy connects schools and historical societies. It may even extend into the community by planning adult day trips.

STRATEGY 3.5 To produce a coloring book featuring historical sites, artifacts, and apparel designed by high school fine arts classes.

Produce a coloring book for historical societies in high school art classes. This strategy is appropriate because it links the historical society to the school. By developing an interest in local history at the elementary and high school levels, the organization promotes recruitment of future members. The target audiences include high school art students, their art teachers, elementary students, and their parents. The time allotted for this strategy will be determined by the art teacher. Several variables must be considered - the artistic talent available, the progression of drawing skills taught in class, the enthusiasm for the project, and the personal time high school students can commit to it. The cost will depend on the size of the production. The school may be able to xerox it or print it through their graphic arts department. The historical society may have to pay for it or find a sponsor.

The agent executing this strategy needs to be direct and organized rather than artistic. This person must make a clear, concise presentation to the art teacher stating specific requirements for the contents of the coloring book including target age levels. Select a specific county or an individual historical area; then choose the time period to be represented. List historical buildings, battlefields, artifacts or apparel, and possible captions or labels. Even though a concept has been developed, be ready to openly discuss and exchange ideas with the art teacher. Make necessary revisions. Also keep in mind the cost of this coloring book. A corporate sponsor or a fundraiser may be needed.

Jeanmarie Fiocchi-Marden, art instructor, Washington Township High School in Sewell, New Jersey, discussed procedures she would use.

High School students must realize the project is theirs, but they will be gearing it to elementary students. Due to the coloring book's use at lower grade levels, the drawings must be simple but create a mood that links our present to the past. Get reference photos from historical societies or have students go out on location and take their own photographs. They must keep track of their shots for future labeling and captioning.

The art teacher's lessons will concentrate on Contour Line Drawing; this method is done with very strong, bold, continuous lines. Captions and labels can be printed on the computer or by hand. The coloring book can be xeroxed or copied on a computer scan. The finished product depends on the capabilities of the fine arts department or the graphic arts department.²³

A group of high school students may want to present the coloring books at the elementary schools and explain the processes used in developing them.

Coordinate the completion of the coloring book with a special school celebration or activity. It can be used to introduce or culminate unit of work, or it can be used just for fun. Work closely with the art teacher, but stay out of the way. The historical society should have final approval before the coloring book is printed. Write a letter of appreciation to the art teacher's supervisor and the board of education. A gift certificate for dinner or some other treat may also be in order. Strive to make this project a pleasant experience for all involved so the society will be welcome in the school for other activities.

Success of this strategy can be monitored a variety of ways. The coloring book itself can be evaluated for form and function. How did the final product look? Did it familiarize upper and lower grade levels with local historical societies? High school students learned a new drawing technique and applied their artistic talents in creating the

coloring books. Elementary school students used them to supplement learning and entertain themselves. They all probably will receive grades from their teachers.

The coloring books or pages from them can be displayed in public places such as banks, businesses, restaurants, or libraries. As well as an opportunity to have student projects showcased, the historical society should give prizes for completed coloring books. When students arrive at local sites, they should receive some type of small award - a certificate, a bookmark, a pen, a pencil, or a postcard. Since children will be accompanied by at least one adult, the public is automatically invited for a visit!

The historical society and the school must decide if they want to do this again. Form a panel to analyze and streamline the project. Does the coloring book go into reprinting, or does it get updated and revised each year? This strategy develops a positive relationship between historical societies and schools which can extend into the community by exhibiting student work.

STRATEGY 3.6 To establish an award system of scholarships and/or savings bonds based on the accomplishments of junior historians.

Give scholarship awards or savings bonds to reward junior historians for their achievements. This strategy is appropriate because it recognizes the efforts of students interested in local history. When the award is presented, the historical society's profile is raised and connected to the school system. The target audiences are those attending the ceremony and the recipient. The time allotted for this strategy is at least four months prior to the presentation which allows for fundraising efforts and selecting winners. The cost will be determined by the cash amount given; and if it truly is the historical society's award, the organization should earn the money for it.

Two agents should execute this strategy - one responsible for the award and one responsible for the fundraising. Meet with historical society members to determine criteria for the award, and write up a proposal to present to the board of education for approval. Once the fundraiser is held, contact a local bank to set up the scholarship fund. Discuss methods to have the fund perpetuate itself, or be ready to hold annual fundraisers for it. Meet with teachers to set up a nomination system for candidates. A panel of historical society members will make the final selection of the recipient. An officer from the society should present the award at graduation.

Scholarship programs are arranged in the following manner at Washington Township High School in Sewell, New Jersey. Charles Earling, Athletic Director, stated -

Unfortunately many of our scholarships are awarded as memorials for deceased students or faculty members. When we are involved with students, our first step is to contact the family for permission to give an award in memory of their son or daughter. At this point, we start

taking donations from classmates, teachers, or relatives. Through the obituary column, the family usually requests that donations be made to the high school scholarship fund as a memorial in lieu of flowers.

Once we get a sum of money, we approach a bank and deposit it. Then we ask them to appoint a trustee to oversee the scholarship account. The fund is either set up to perpetuate itself through the interest it generates; or in some cases, fundraisers are held every year. For instance, we hold a beef and beer annually for the Alexander "Skip" Given Basketball Scholarship in memory of a faculty member who died suddenly a few years ago.

The last step is forming a committee to decide what criteria is needed to win this particular award. The teachers are polled for nominations and a committee meets to select the recipient. More often than not, the parents help with planning fundraisers, selecting winners, and presenting awards at graduation.²⁴

These procedures used by Washington Township High have a high success rate. Anyone needing more information on initiating a scholarship award system can contact Charles Earling at (609) 589-8500 Ext. 231.

United States Savings Bonds Series EE pale in comparison to a cash award given at graduation. Although they can be purchased for half of their face value, it takes them 17 years to mature at a four percent interest rate. This can be a great bargain for the organization, but it is not very helpful to a student in need of money for college and other expenses. This may be a more appropriate award offered at the elementary or middle school levels. For instance, a savings bond may be offered as a prize for students completing the coloring book from Strategy 3.5. Enter all student names for a drawing, and select one name as the winner.

Success of this strategy can be monitored by the response to it. To be well-received, the cash value must be worthwhile to the recipient. The school system and general public would probably frown upon an award that is not in keeping with the dollar amount of other scholarships or better. Another response factor is the interest in the award. Did it generate enough candidates through applications and/or nominations?

This award and its presentation will make the historical society more visible. The organization's name will appear in the high school commencement program; and as the award is given, the presenter will make a short speech. Choosing words wisely can make a wonderful commercial. Form a committee of participating teachers and members to evaluate this strategy. Decide if the recognition gained balances out the efforts to initiate and perpetuate the fund. Do not panic; it may take a few years to become an established scholarship.

DEVELOPING FINANCIAL RESOURCES AND FUNDRAISING ACTIVITIES

OBJECTIVE 4.0 To augment financial resources for historical societies by developing fundraising activities.

This objective examines means of augmenting financial resources and developing fundraising. Due to budget cuts at state and local levels, increased sources of revenues are needed. Financial support based on memberships alone will not sufficiently cover preservation and maintenance of historical sites. Because fundraising is becoming a bigger problem, ideas and plans must be developed to complement budgetary needs. This objective will increase funds for historical societies.

STRATEGY 4.1 To apply for bonds and grants available to historical societies through state and local government agencies.

Apply for grants and prizes from local government agencies. This strategy is appropriate because it provides sources of free money. The target audience will be the committee awarding grants and prizes. The timeline will depend on the talent of the member writing the proposal and the deadlines for grant applications. The cost, if any, will be absorbed by the historical society.

The agent executing this strategy must be a clear, concise writer who will follow all directions and guidelines specified to the letter. This person must also be capable of meeting deadlines. Find out what grants and prizes are available and how their qualifications apply to the society. The written proposal must meet the needs of the organization. Decide what type of grant is needed for the project, and march it with the categories offered.

Find out everything about writing a successful grant. Ask people or groups who have been awarded grants, or call the commission for pointers. The New Jersey Historical Commission in Trenton publishes a Grants and Prizes Application Booklet each year and offers free workshops throughout the state. Rowan College of New Jersey in Glassboro offers a grantwriting course through its communication department. Make sure the completed grant application is extremely specific, well-written, and very neatly done.

This strategy's success can be measured by the awarding of the grant to the historical society. If the organization was turned down, find out why this happened. Ask for specifics. Go back to the drawing board, evaluate what went wrong, and reapply. Maybe more than one agent is needed for this project, or the society needs to resubmit the

proposal in a different category. Whatever the case, do not give up. The commission has money available, and the historical society needs it.

STRATEGY 4.2 To approach local businesses for corporate donations through a letter writing campaign.

Write a letter to local businesses for corporate donations. This strategy is appropriate because it reaches into the business community and states the historical society's needs. It is an opportunity to introduce the society and ask for financial help. The target audience will be local businesses in the area or ones known through personal contacts. The time schedule is contingent upon the amount of time needed for preparation and delivery of letters. Probably at least two months will be needed. The cost will be absorbed by the historical society.

Two agents should execute this strategy - one to write and print the letters; one to organize and deliver the letters. The society may want to attempt the creative approach in Strategy 1.4 or to try a direct businesslike appeal. After deciding which venue to use, make the introductory letter clear, concise, and friendly.

The society must determine a delivery system for the letters. A mailing similar to the one described in Strategy 1.4 may work provided numbers are sufficient for bulk mail. If not, regular mail must be used which could prove costly. An alternative, far more interesting solution may be found.

Consider hand delivering the letters. To attract more attention, find historical society members who will dress in reproduction period costumes of either local or famous historical characters. Retirees are good candidates for this task because they are available during business hours. If these outfits are not owned by the historical society or its members, perhaps they can be borrowed or rented. Members should form a team with a partner or work together in small groups on delivery days.

Divide the business community into districts and assign historical characters to specific areas. At this point, fan out and cover the business community at similar times. This will be coordinated over a number of days based on volunteers available and the weather. Plan raindates accordingly.

Ben Franklin or Captain Even Whitney will have a more stimulating effect hand delivering a letter than the regular postman. Once the character enters the business, make a brief presentation and leave immediately. Even though employees may enjoy a brief distraction, the normal course of the workday should not be disrupted. Employers will not want their regular work schedules interrupted for too long.

This strategy's success can be measured by the response to it. Were the characters and letters received with enthusiasm? Choosing a notable date in local history for the delivery may increase receptivity and may promote the cause. Characters must appear, make deliveries, and leave. The last thing the society needs is complaints from local workplaces that regular business was hindered by this project.

Besides generating money, the appearance of historical figures may generate volunteers or members from the establishments they visit. As costumed characters make their deliveries, they will be highly visible in the community. Passers-by may stop them to ask what they are doing, or the characters can initiate such conversations themselves. This presents an excellent opportunity to extol the virtues of the historical society. Another measurement will be contributions received and maybe some new volunteers or members added along the way. If historical figures hand deliver the letters, their visibility on delivery day may spark additional community interest which provides another side benefit.

This strategy connects the historical society to the business community and presents an opportunity to raise funds.

STRATEGY 4.3 To plan special events and raise money through admission prices or sponsor donations.

Plan a walk-a-thon to raise money through sponsor donations. While making the historical society visible in the community, this strategy can raise money through school and community involvement. The target audiences will be local townspeople, school groups, and community service organizations. Select a theme and start to plan this at least six months in advance to allow for deadlines and details. The cost will be absorbed by the historical society, corporate sponsors, or private contributions.

The divide and conquer approach should be used for an event of this nature. Three agents will execute this strategy. One will take care of the advertising, the printing, and the distribution of sponsor forms and maps. Another will coordinate the trip route with local officials, provide safety and first aid stations, and plan rest stops with refreshments and lavatory facilities. This includes drivers going through the route looking for walkers who may need assistance. The third agent will approach schools, businesses, and community service organizations for support of this event. Each agent should form a committee then divide the tasks among group members.

Get as much free publicity as possible. Use cable television, radio, posters, and flyers. Place sponsor form displays in local schools, banks, libraries, and businesses. As participants sign in for the walk-a-thon, they should receive a tee shirt that has been designed and printed just for this event. Walkers can wear them during and after the event.

Both the map and the sponsor form should be a convenient size for walkers to carry on the route. The map should be clearly marked and easy to follow. Use arrows

and give landmarks. The sponsor form should be simple and ask for a flat donation fee instead of a per mile rate. Tell walkers to sponsor themselves for a fairly generous amount of money. This encourages other sponsors to match or better the first donations they see.

The society should give certificates of appreciation as receipts for everyone as well as a thank you note. When walkers finish the course and sign out, these certificates plus a return money envelope should be handed out. Of course, all designs for tee shirts, maps, and sponsor forms should be approved by the historical society before they are printed.

The agent planning the trip route has the most cumbersome task of all. In fact, more than one agent may be needed for this aspect of the walk-a-thon. The actual path for the walk-a-thon must be carefully selected, hazard free, coordinated with city/town officials, and follow local ordinances. It must be marked with signs to keep pedestrian traffic moving on the right track and going in the proper direction. Also check with local police departments for help with crowd control and emergencies.

Plan a safe day by setting specific times to start and complete the course. Make it convenient for walkers and provide creature comforts along the way. A school building is a good place for a starting and ending point. It usually provides a larger parking lot, a cafeteria for kick-off refreshments, and lavatory facilities. Making participants happy encourages them to repeat this activity in the future.

The trip route should be handicapped accessible for strollers, wagons, and wheelchairs. Provide first aid stations and rest stops with refreshments. In case walkers become injured or tired and need a ride, designated vehicles equipped with walkie-talkies or cellular phones should patrol the route throughout the day. Try to tie in some form of entertainment to make the event more festive. A small party for participants should be

given at the end so they can rest, socialize, and share walk-a-thon tall tales at the end of the event.

Contact schools and local businesses to support your event on walk-a-thon day. Aside from walkers with completed sponsor forms, you will need many volunteers. Involve community members to sign participants in and out, to serve refreshments, and to monitor the route for problems. Include teachers, merchants, doctors, retirees, and other townspeople. Remember - clean up committees will also be needed. Try to tie in as many volunteers from all parts of the community as possible.

Approach schools to have faculty members and students form teams maybe vying against each other to see who will earn the most money or have the most participants. The teachers can connect local history lessons to the event and set up grade level challenges or school competitions. Ask local businesses to form corporate teams. Advertise this event as a community project or family activity. Have neighborhood or street challenges, and see what developments or streets can get the most volunteers out and the most money in. Award prizes at the end. If people cannot participate, encourage them to sponsor someone or make a donation to the society.

If managed properly, this strategy can be quite successful; but it requires a lot of hard work and planning. It can raise the profile of the historical society and raise money. The organization is automatically connected to the community and its schools. Visibility is gained through advertising the event, displaying sponsor forms, and having participants wear tee shirts the day of the event. Shirts identify the society throughout the year. Plan a different shirt design and color for each year.

A panel of agents consisting of committee members and community volunteers should form and meet as soon as possible to analyze the walk-a-thon. Were there enough participants and volunteers? Did it raise enough money? Did the society defray operating expenses by seeking corporate sponsors for tee shirts, maps, forms, and refreshments? Was it a safe, enjoyable day for all involved?

The decision to repeat this event will be based on the final financial and organizational results of the day and how can it can be streamlined for the future. If the concept catches the public eye and fosters a spirit of cooperation within the community, future planning will become easier because more people will jump on the bandwagon of a successful activity. Even if the event-day volunteers do not join the society, they can be considered a valuable asset to your organization. If they can be depended upon one day a year for a major project, this provides a very positive boost for the historical society.

The enthusiasm generated and the money earned must counterbalance the labor-intensive organization and presentation processes. While raising funds, this strategy can successfully connect the society to the community, businesses, and schools for a common goal.

STRATEGY 4.4 To sponsor an adoption program by giving citizens opportunities to contribute money to specific pieces of local history.

Sponsor an adoption program for a restoration or preservation project. This strategy is appropriate because it raises money for repairs on historical properties by dividing them up into affordable sections. The target audiences will be community members, school districts, and business associates. Depending on the aggressiveness of the campaign, this project may take six months to a year. The cost will be absorbed by the historical society.

Adoption programs can be successful. The Washington Township Historical Society used this method to replace a staircase in Ye Olde Stone House, Sewell, New Jersey.

Not having any money again we decided to sell a step for \$100.00 to anyone who was interested. Plates with names of people who purchased the step would be displayed and we sold three flights.²⁵

Since preservations and restorations must meet very strict requirements and materials are expensive, this concept could possibly finance a roof replacement project.

More than one agent will execute this strategy. Agent selection should match tasks to members' areas of expertise. Because this project is so huge, use the divide and conquer approach. Form committees to oversee working with various publics, contacting perservationists and restoration experts, fundraising, accounting, advertising, and recordkeeping. Depending on the number of volunteers, some committees may be assigned more than one task; then subdivide these committees into smaller groups.

The first step should develop a campaign theme. In the case of a roof restoration, "Give A Shingle" might work. This also supplies an automatic acronym - G.A.S for the project. Decide what type of recognition program will be used to honor those who have purchased shingles. It should have a sense of permanence. Will it be a publicity displayed engraved plaque? Will the participants receive a certificate? The reward should be positive and long-standing.

The shingles have to be affordably priced. To figure out the price per shingle, divide the number of shingles needed into the total restoration cost; then augment the figure a bit to cover price increases on materials and labor. Remember the society will also have to pay for the recognition program. Feel free to oversell on the shingles. After all, no one will actually be climbing up on the roof to count them; and everyone purchasing shingles will be acknowledged. The historical society can then apply the extra money to other restoration or preservation projects because something is always in need of maintenance or repair.

Advertising must appeal to a sense of community pride. This town/city is so fortunate to have this precious historical gift that it should be maintained properly. Reach into all community areas and ask local public leaders to endorse your project. This includes schools and community service organizations. Make presentations to these groups, and ask them to support this task.

Get the word out. Use local cable channels and radio stations to introduce the plan and give progress updates throughout the campaign. Write letters to private citizens. Send out purchase application forms or display them along with pictures in public places. When shingle orders arrive, give buttons, bumper stickers, or tee shirts that say, "I give a

SHINGLE about Hunter-Lawrence House 1765.” Ask local businesses to underwrite the recognition items or buy shingles. Encourage neighborhoods to have collection drives or block parties and buy sections of the roof.

Get the school system involved. Cafeteria lunch periods can compete by collecting change. At the end of the week, the group with the most money gets free ice cream. Have a school set a dollar amount to be collected in pennies. As a reward, have the principal plus a student-elected group of teachers go up on the school roof with a karaoke machine and sing “Up On The Roof.” This should motivate students to part with their pennies! Also - make sure the school has flat roof!

Success of this strategy can be measured by the new roof on the historical site. Did this fundraiser provide enough money to complete the necessary preservation or restoration? Did the community respond by wanting to own a piece of the roof? If the project fell short of its goal, analyze what happened and try to figure out why it happened. Even if the monetary goal was not met, the society gained recognition in the community and made people aware of the situation. The rest of the money may trickle in at a later date.

Assume this will be a success. The historical society raised money through community involvement and established community pride in its heritage. Form a panel to evaluate all procedures. Streamline and make corrections because this project may be used again in the future. The people who did the bulk of the planning should be on this committee. If everything falls into place, this strategy meets the goal of fundraising and connecting the society to the community and schools.

STRATEGY 4.5 To raise money by selling a variety of commemorative historical society items.

Raise money by selling commemorative gift items. This strategy is appropriate because it raises money and puts the historical society's name in public view. The target audiences will be adults and youths who buy and use these items plus anyone who sees them. The time span for this strategy will be ongoing throughout the year dependent upon manufacturing deadlines. The initial cost of the items will be paid by the historical society.

Since the agent executing this strategy must select, order, and inventory all gift items, retail experience may be helpful. Sales sense in predicting what will sell and projecting what will be needed can only make this task easier and more profitable. This person will also decide what items appropriately represent the organization. Although a small group of members may make suggestions for gifts, the agent has the final word. Get the historical society to authorize the sales items before they are ordered.

The society can stock gift shops at historical sites with everyday items and hold one special sales event per year. WinCraft Incorporated in Winona, Minnesota offers a wide variety of personalized items such as pens, pencils, key chains, mugs, and bumper stickers at reasonable rates. The society can select logos, mascots, and colors it deems appropriate for the historical society. For the special event of the year, contact CLEVINGER BROTHERS GLASS WORKS in Clayton, New Jersey to order commemorative flasks, bottles, or pitchers. A variety of shapes, sizes, and colors available for the society's selection are made the old-fashioned way. These can be marketed as collector's items by issuing a new flask, bottle, or pitcher annually and encouraging the

community to collect an entire set. These glass pieces often increase in value over the years.

This strategy's success can be measured by the profits produced on gift items. The agent must analyze sales records to determine which items will be reordered or deleted. Conduct an informal customer survey by asking people what they will buy or would like to buy. Offer inexpensive, useful gifts that sell quickly. Do not keep items in stock for sentimental reasons - this is a fundraiser. The glass collection piece will be a major project each year, but repeat customers adding to their collections each year make the task worthwhile. This strategy can attain its goal by raising money from items sold and by making the historical society's name visible on those items.

STRATEGY 4.6 To publish a calendar containing significant local historical dates by charging the public to include their important personal family history dates.

Publish a community birthday calendar that includes local historical events and important dates. This strategy is appropriate because the final product will make the historical society visible and connect private citizens and their families to local history. The timeline will be contingent upon the number of volunteers selling advertisement spaces, canvassing families for celebration dates, and delivering calendars to customers. The calendar company's publishing deadlines must also be considered. Allow three to six months for this strategy. The cost will be absorbed by the historical society and the businesses buying advertising boxes.

Several agents will execute this strategy. One will form a small committee to sell advertising space, and two others will set up a committee for the calendar itself. The initial effort will require a great deal of time and meticulous attention to detail. Once the files of birthdates and anniversaries are established, subsequent calendars will be easier to produce; they can be updated annually. Agents must deal with the public effectively and must meet deadlines. A high degree of organizational skill is critical for this task.

Design the calendar by selecting a picture of a local historical site for the centerpiece. The months of the year and all other advertising blocks will be arranged around this photograph which will be changed annually. People buying birthday or anniversary dates will be represented on the calendar days accordingly. The biggest obstacle might be getting the word out in the community that this opportunity is available. Notify the public by using cable television promotions, direct mail flyers, or local

newspaper advertisements. Remember to also denote important historical dates and birthdays on the calendar.

Contact the Gordan Bernard Company, Inc., at 5601 Ridge Avenue, Cincinnati, Ohio 45213 or call 1-800-531-1484 and have information sent to the historical society. They hold the copyright for the calendars and also design and publish them.

This strategy's success can be monitored by the number of calendars sold, the advertising spaces purchased, and the number of celebration dates submitted. Was community response sufficient for a successful calendar? After the massive initial organizational efforts, this activity will hopefully find a large enough audience to warrant a repeat calendar. Since this activity lends a festive flair to itself, maybe a special "Meet Your Calendar Mates" party or open house can be held. This may encourage more people to sign up for future calendars. If it is hung in prominent places in the community, the calendar can promote itself. When people see it, they may become curious and perhaps buy into it for the following year. By connecting the historical society and the public, this strategy will raise money and create an interest in local history which may result in new members or volunteers.

STRATEGY 4.7 To create a source of income by establishing a program of memorial gifts and bequests.

Generate funds by asking for memorial gifts and bequests. This strategy is appropriate because it raises money by reaching into the community. The target audience is the general public including school groups. This will be an ongoing project throughout the year that continues perpetually. The cost will be absorbed by the historical society. More than one agent can execute this strategy. One may be in charge of memorial gifts and the other in charge of bequests. Whatever way the workload is distributed, agents need to be tactful because the historical society is entering into a very sensitive area. Legal background or estate planning experience would be helpful.

Memorial gifts can serve a dual purpose. They can preserve the memory of loved ones and create funds for the historical society. Dealing with the decedent's family and friends require great sensitivity. This task must be carried out with a very formal attitude that shows respect and dignity. Donations can commemorate a special day or event such as a birthday, a graduation, or an anniversary.

Due to the nature of the gift, a great deal of patience will be needed to initiate this strategy. It must be promoted in a manner that attracts attention without raising eyebrows. A special brochure delineating the program and how to get involved should be developed. Also present the concept that this gift should become an annual occurrence.

Use a variety of methods to approach the public. Send letters and brochures or make phone calls. Place an advertisement on the obituary page. Give presentations to community service organizations or school groups. Unfortunately due to accidents or illnesses, many young people today experience the death of a classmate or a friend. A

memorial gift may enable students to channel their grief in a positive direction. Although this can be a depressing topic, stress the great value and importance of this program.

While asking to be remembered in a person's will may seem bold or callous, it can create a source of donations that may have otherwise been overlooked

Bequests come to those organizations, usually, which have a program for encouraging such gifts. The program begins with a volunteer chairperson and committee, supported by a staff member. It is wise to have at least one lawyer on the committee, or a banker, or an accountant. Begin solicitation the committee itself another the board of trustees. Set yourself an annual goal of bequests. After committee members have made their wills, they should begin cultivating two or three prospects personally.²⁶

Neil Pendleton also states printed materials should come out annually and include projects enhanced by bequests, goals of the organization, recognition of bequests, and the pitfalls of not having a will. A bequest program must be administered properly to gain credibility within the community.

Due to a need for more funding from other sources, efforts to promote bequests will increase.

Deferred giving is an area in which the public relations person's ability to communicate the museum's purpose, to maintain a congenial atmosphere, and to facilitate two-way communication is very important.²⁷

Keep careful records of bequests given and always acknowledge the benefactors. Use society's present publications or design a brochure that develops the concept of a deferred giving plan. Get a lawyer who specializes in estate planning and wills to endorse your program. The approaches used to generate interest in memorial gifts may also be applied to bequests.

This strategy's success can be measured by memorial gifts and bequests given in response to this program. Community members may feel it is comforting to preserve the memory of loved ones by making positive contributions to active organizations. Do not let the idea of asking for money through memorial gifts and wills deter the society. The worst case scenario is being refused.

If this strategy does not catch on immediately, do not be discouraged. The public may take its time becoming acclimated to this concept. In an effort to increase the number of gifts, form a panel to analyze what has been done and what needs to be done. Survey participants to determine what motivated them to give, and ask them to speak on behalf of the society. The organization is striving to be named in wills without offending anyone. If designed and presented properly, this concept can generate new sources of income and connect the historical society to the community.

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CHAPTER FIVE

SUGGESTIONS FOR FURTHER RESEARCH

Historical societies play an important role in preserving the past. At the same time, they are usually dependent upon volunteers for management plus maintenance of historical sites and development of fundraising activities.

To carry out work effectively, you will need the help of all available publicity. The public needs to know what you are doing in order to appreciate your work and to join with you in accomplishing it.¹

The need to foster a spirit of cooperation between historical societies, community members, and school systems will always exist. Improving communication and stimulating an interest in local history promotes a symbiotic relationship between the public and the historical society.

The need for volunteer members and financial resources will always be critical issues for any nonprofit organization. This communication plan initiates a bond between historical societies, communities, and schools. When connecting with the public, historical societies must remain distinct in their focus and function.

There are as many money-raising projects as there are people to imagine them. The real issue is how the project represents your organization. The public needs to support you, but it also needs to separate you in its mind from the church or charity in which it also is interested. Whenever you can, you should attach something historical to your fundraising.²

Historical societies must raise their profiles within their communities to gain visibility and recognition. At the same time, they must retain their own identities.

Any historical society should feel free to further develop the concepts presented in this communication plan or add new ones to it. The expansion of these strategies should be well planned and advantageous to all parties involved. Keep in mind a communication system between historical societies, communities, and schools serves more than one purpose. Besides raising visibility and money, it should also develop a mutually beneficial bond and an appropriate comfort level between all groups.

Historical societies should actively seek new volunteers and members by specifically developing a program for senior citizens. This should include retirees as guest speakers and museum personnel. Plan field trips to local historical points of interest as either one day or overnight excursions for them. Contact senior citizens' organizations in your local community and make arrangements. Send present members on these trips as tour guides and chaperones.

Audio visual aids enhance presentations. Develop a slide-tape show. The organization should hire an expert so the final production will have the professional quality that commands the respect of its viewers. Slide-tape shows can be updated regularly and will be easy for members to transport. Duplicate copies so school groups or other organizations can sign them out in case volunteers or members are unavailable to make presentations. Since slide-tape shows are durable, they are a good investment of time, effort, and money.

Historical societies can work with schools to further develop curricula. Select a particular historical period of time and extend into subject areas other than social studies or history. For instance, home arts classes can study cooking methods and meal planning. Then they can research and write a cookbook or serve a dinner for faculty and historical

society members. English classes can study communication methods or famous authors of the times. Science and health classes can research health problems, diseases, and medical treatment techniques available. Business classes can compare marketing and banking procedures, career opportunities, and economic development from the past to the present. Use all lessons to determine the quality of life in the past and project it into the future.

Create additional fundraising activities. Develop a trading cards program similar to the one used by police departments today. A photograph of a historical site goes on one side of the card and vital statistics on the other. Design an album specifically to hold these cards so they can be viewed from both sides. Sell greeting cards. Select a particular holiday, and design the cards with a historical picture on the front, a greeting on the inside, and an informational caption on the back. Change the front design annually, and market these cards as a collection to be kept year after year. Make sure the quality of the card is suitable for framing.

Historical societies hold the legacy of generations and connect the past to the present. Their significant information about local communities should be used for enjoyment and education.

Enjoy what you do, for local history is fun. And local history is also lasting - it is one of the few forms of knowledge that is sure to have local impact, that will be kept and referred to in the future and will be around long after any of us. Look at the local history materials you use today: some are good sources, others weak; some well prepared, other poorly presented. But they have been preserved, and they represent a real contribution to what a community thinks about itself. To be a local historian is to make a contribution that endures. What more can any of us ask?³

The important role historical societies play in preserving the past cannot be taken for granted, and their possibilities for entertainment and education cannot be overlooked. Putting historical societies in the mainstream of the community should become a top priority. This communication plan develops a structured communication system committed to that goal.

NOTES CHAPTER FIVE

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APPENDIX A

Open House Tours

Woodstown by Candlelight - 1991 Program

Woodstown by Candlelight - 1994 Program

Woodstown House Tour Sample Tickets.

proudly presents

Woodstown by Candlelight



WOODSTOWN by CANDLELIGHT 1991

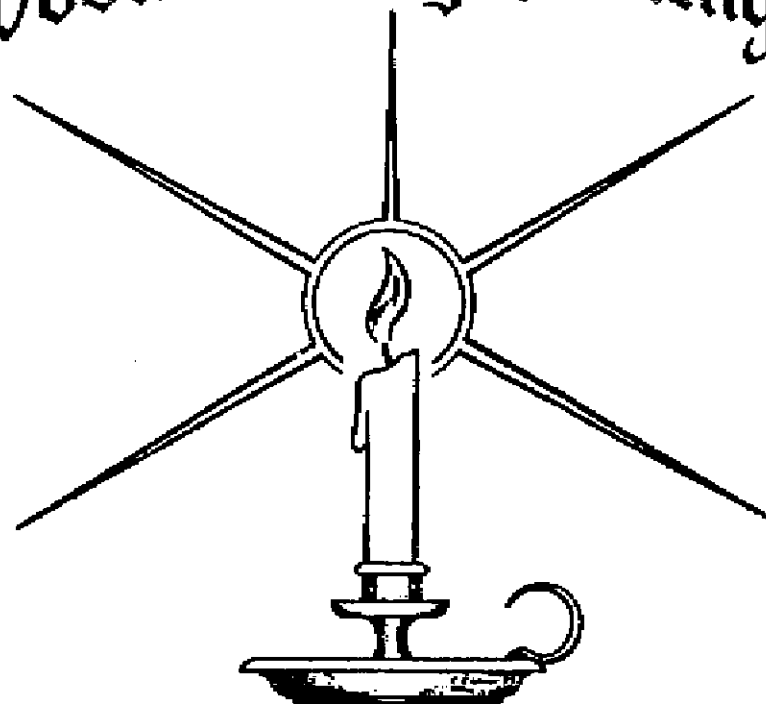
We wish to thank all those who have given so generously of their time to plan our annual tour: committee chairpersons, officers and members of the Historical Society, and local businesses whose financial support provided us with programs, placemats, postcards, posters and tickets.

In addition, our thanks to over 200 volunteers: hosts and hostesses, cookie bakers, sign painters, map makers, ticket sellers, decorators, craftspersons, jitney drivers, musicians, businessmen, policemen, etc., etc.

Your enthusiastic support of our past tours has enabled us to purchase a permanent home for the Historical Society. Your continued support will assist in its restoration.

A special thank you to all our homeowners who so generously opened their homes for our annual "Woodstown by Candlelight".

Ann Tainall & Trudi Hathaway
Co-chairwomen



December 6, 1991

4 P.M. to 10 P.M.

Crafts - Supper - Businesses

6 P.M. to 10 P.M.

Homes - Churches - Banks

HEAR YE - HEAR YE

We suggest that our visitors bring flashlights for easier walking.

Tickets and information may be obtained at the booths at the Baptist Church (#14), the Fire Hall (#21), the Borough Hall (#5), the Friends Meeting House (#32) and the Mobile Station (#1). These places are also marked on the map with an "O".

This year's souvenir Christmas Candle Ornament was handcrafted especially for the 1991 Tour By Janet Costello of the "Cackled Cuckoo". The ornaments are for sale in the Borough Hall (#5), the Reliance Fire Hall (#21), the Fellowship Hall of the Baptist Church (#14) and the Fellowship Hall of the Friends Meeting (#32).

A night supper will be available at the Fire Hall on Broad Street. See notice in program (#21).

Special Music Programs in our town this evening:

7:00 P.M. at Woodstown High School (#20)

7:30 P.M. at Presbyterian Church (#25)

8:00 P.M. at Friends Meeting (#32)

A group of students, parents and supporters of Bethany Christian School, a ministry of Bethany Assembly of God, will be strolling and caroling throughout the town. Also, during the evening, instrumental musicians and other carolers will provide music throughout the town. Our thanks to the Daisies, Brownies, Juniors and Cadets from the Ashwood Association of the Holly Shores Girl Scout Council for their caroling and the brass ensemble of Larry Marrassini and his friends.

Recorded Christmas music in the center of Woodstown is provided courtesy of Dave's Electronics from Pennsville.

Hot wassail and homemade cookies will be served in the Fellowship Hall of the First Baptist Church (#14) on South Main Street to ticket holders.

Circulating through the town during the evening will be our town criers, Ron Lehw and his son, Christian, and a special guest appearance of Santa Claus!

Lost and Found is located at the Borough Hall (#16). **Rest rooms** are marked on the map with a "R". **Parking areas** are marked on the map with a "P" and **Public phones** are marked with a "T".

Jitneys will circulate through the town on the route indicated by the dotted line on your tour map. Stops will be made near each of the homes and public buildings.



Sponsored by
The Pilgrimage-Woodstown Historical Society
Woodstown, New Jersey

Happy Holidays!

Thank you for your patronage.

Items of interest.

Welcome to: "Woodstown by Candlelight"

We hope that you will enjoy your tour of the homes and buildings open for your visit with us.

THANK YOU for not smoking in the houses.

Free jitneys are available to transport you throughout the town.

1. **Information, Tickets, and Rest Rooms,**
North Main Street and East Avenue.
courtesy of the Woodstown Mobil Station.
2. **Woodstown National Bank & Trust Company,**
South Main Street & East Avenue.

This bank was built in 1925.

On display this evening in the library will be the works of the the "Fenwick Sketchers". This small private group of amateur and professional artists meet weekly, for study and sketching and to draw inspiration from each other.

3. **Franklin Savings Bank,**
South Main Street and West Avenue

Originally known as the Second Union Loan and Building Association, it later became Woodstown Savings in 1961 and, in 1971, merged with Franklin Savings of Salem. The present building was purchased and renovated in 1971.

This evening, Franklin Savings Bank will be turned into an art gallery, displaying the work of a local Woodstown artist. Carolyn G. Mortimer is a native watercolor artist of rural South Jersey. A graduate of the University of Delaware, she is an art instructor at A. P. Schalick High School, where she received the Governor's "Teacher Recognition" Award last spring.



39. Woodstown Video Today, 22-B North Main Street

This business will be serving coffee and cookies during the evening.

40. Salem County Camera, 20-A North Main Street

On display will be an antique train collection.

**41. Crouch and Robinson Accountants,
20 North Main Street**

This office will feature a giant poinsettia tree in the window.

42. J and P Decorators, 14 North Main Street

This business will feature Frosty the Snowman and Friends in person.

43. The Early Years, 25 North Main Street

A window display will feature the "Night Before Christmas".

44. The Nixon Agency, 6 South Main Street

A collection of porcelain dolls will be featured as a window display.

45. Patten Travel, 16 South Main Street

Windows will be decorated for the Christmas Season.

46. Hart Shoes & Sporting Goods, 20 South Main Street

On display will be an antique shoe shine stand and antique shoes from 1850 to 1942.

47. Second Time Around, 22 South Main Street

This business will be serving hot chocolate and cookies during the evening.

**Information and Ticket Booth is located on these grounds.

6. Mr. & Mrs. Joseph Kimber, 48 West Avenue

An early Victorian home, c. 1849, this small home was built for an average income family, by John Thompson. The present owners have recently restored most of this home which includes pumpkin pine floors, original beaded doors and woodwork, and is decorated in 19th century fashion.

On display this evening is a model train layout with antique and new trains, and a collection of handthrown pottery.

7. Mr. & Mrs. Frank Turlin, 40 West Avenue

This charming Victorian home was built in 1848 by Elam Hitchner. Now known as "The Pink House", it features a delightful collection of eclectic furnishing and lighting fixtures amid a romantic pastel setting. Our gracious owners invite you this year to tour the second floor of their home, featuring the recently-renovated master bedroom and nursery, all decorated in the Victorian tradition.

8. Country Charm, 22 West Avenue

Custom made crafts for all seasons and all occasions. Hot chocolate and cookies will be served.

This small store was built in 1883 by William B. Foster and served as an office for his monument business.

**9. Mrs. George Rogers and Elizabeth Rogers,
14 West Avenue**

The first floors of this Woodstown landmark, built before 1876, was originally a Horse Carriage Factory. Later it was a Gas station, a Beauty Parlor, and Grain & Feed Store. In 1949 It became the offices of Rogers Realty Company, currently owned by Elizabeth Rogers.

The third floor was once used as a Wagon Repair and Paint Shop. The wooden wheel from the elevator is still located on the fourth floor.

32. Friends Meeting House, North Main Street

This meeting house was completed in 1795. A need for more space required major renovations in 1849 and the newer section is clearly visible on the exterior brick walls. Eight original shutters with their hand-made hinges and catches are still in place. The double doors and hardware are also original.

At 8:00 P.M. this evening, a concert by the Men's Chorus of the Morning Star Baptist Church will be presented, featuring songs of the Holiday Season.

Beginning at 4:00 P.M. artisans from the South Jersey area will have their crafts on display and for sale. These craftspeople will be available for information about their respective art. Among those exhibiting are:

- *Margo Koehler - "Briar Rose Studio" pen and ink of historic Woodstown Buildings
- *Alphonsus Moolinschot - Blacksmith
- *Dr. Sam Moyer - Broom making
- *Judy Wasselman - Victorian accents
- *Sharon Bobbitt - Homemade chocolates
- *Dave and Pat Lamborne - "Savoir Faire Ceramics"
- *Bill and Helen Keating - "Country Things"
- *Flossie Jones - "Manor House Antiques and Gift Shop"
- *Richard Quirk - caning and rushing
- *Ralph and Maria Siegel - "WHOLY DATS"
- *Robert Dorrell - "Old Alloway Merchandise"
- *Agnes Marie Keil - "Tidings of Joy" - handcrafted German ornaments.

Additional craft displays will be found at the Reliance Fire Hall (#21) and the Woodstown Borough Hall (#5).

**The 1991 Christmas Candle ornaments are on sale here.

**Information and Ticket Booth is located on these grounds.

**33. Pilesgrove-Woodstown Historical Society,
42 North Main Street**

music which will be played throughout the evening.

14. First Baptist Church, South Main Street

This church was built in 1895. A modest beginning with 14 members, the First Baptist Church has grown to a membership of over 400 persons who minister to the community, the nation and throughout the world. The sanctuary is decorated for the Advent season and organ music will be played.

*Cookies and wassell will be served in the Fellowship Hall to all ticket holders.

On display this evening will be antique dolls and doll furniture from the collection of Mildred Umlaut.

Audrey Lintner on the hammered dulcimer and friends on "old timey" instruments will entertain you with music during the evening.

**Information and ticket booth is located on these grounds.

**The 1991 Christmas Candle ornament will be on sale here.

15. Salem County Video, 29 South Main Street

This business will be showing Christmas Videos during the evening.

16. Flowers by Ford, 23 South Main Street

There will be demonstrations of Victorian wreath making by Diane.

17. National 5 & 10, 19 South Main Street

While supplies last, ticket holders will receive a free candy cane.

**18. Office of Joseph E. Colson Agency, Inc.,
50 East Avenue**

This office building has been recently renovated and enlarged. On display this evening are antique fire marks and early household fire-fighting equipment from the collection of James Gilles.

gift packages of homemade cookies, handmade angel ornaments and small gift items just in time for holiday gift buying.

Enjoy a cup of spiced cider or hot chocolate compliments of St. Luke's.

**25. Woodstown Presbyterian Church,
Auburn Road at Grange Court**

This colonial sanctuary features a "Chrismon Tree". These Chrismon ornaments are hand-made by the Women's Association of the church. The newly-expanded facilities of the church will be open this evening, including the church library and the new Fellowship Hall.

At 7:30 P.M. Robert Wallace, organist and guest instrumentalist, will provide a program of Christmas music.

26. Larry Clark and Cynthia Smeraski, 25 Auburn Street

Built in 1862 the Abigail Barber house was originally situated next to the town blacksmith's shop on Main Street. There have been many changes in the intervening years; a small cement side porch was added at one point, the building was converted into a duplex apartment, original clapboards were covered with asbestos siding and the cedar shake roof covered with asphalt shingles. The present owners purchased the house in 1987 and began and are continuing extensive renovations including extensive landscaping. During the course of the year over 152 varieties of plants can be seen blooming. Interior renovations are still in progress. A master bedroom, running the length of the house, has been created from two smaller bedrooms in the upstairs and features built-in wall to wall oak closets and a windowseat in the dressing area. All woodwork in the bedroom and kitchen was crafted by the owners and is done in red oak. Decorating the walls throughout the house is art work painted and etched by owner, Larry Clark.

27. Mr. & Mrs. Jay Nixon, 250 North Main Street

Your hosts, Jay and Wendy Nixon, will give you a guided tour through their unique home with its mix of Tudor, Norman and Spanish architecture. Of special interest are the Indian arrowhead hearth, hand made wrought iron accessories, a collection of Arabian horse art

In addition, the Ladies Auxiliary of the Fire Company will serve a light supper of homemade soup, sandwiches, dessert and beverage between 4 P.M. and 7 P.M.

Additional artisan displays will be found at the Borough Hall (#18) and the Friends Meeting (#32).

**Tickets and 1991 Christmas candle ornaments will be available at this location beginning at 4:00 P.M.

22. St. Joseph's Roman Catholic Church, Broad Street

This church, built in 1872 on the Mullica Hill Road, was moved to its present site in 1894. The church features decorations of the Advent Season.

23. Mr. & Mrs. Mark Valente, 20 Bowen Avenue

This Victorian home was built in the late 1800's. Note the lovely chestnut stairway in the entrance hall. The original parlor has a gas-fired soapstone fireplace. The dining room has built-in cabinets and a stenciled border. The newly-remodeled country kitchen and fireplace is of special interest this year.

24. St. Luke's Episcopal Church, East Grant Street

Built in 1954 St. Luke's is a quaint church located in the heart of Woodstown. An antique nativity set featuring a hand constructed manger will be on display.

The display area will feature two collections from parishioners of the church; a vast collection of nativity sets from around the world and a collection of angels. Although the nativity sets all depict the same meaning they are all very different. Angels - large, small, paper, glass, etc. will add to the feel of the season.

A private display of Christmas Coca Cola items will be shared by owner/collector Robert Fleckenstein of Woodstown. These items date back as far as the 1930's.

A bazaar table organized by the Episcopal Church Women offers

19. Patricia Ann's, Ltd., 33 East Avenue

This business will be serving lee gourmet coffee during the evening.

20. Woodstown High School, East Avenue

Built in 1915, this structure originally housed grades 1-12. Since that time, there have been several additions-a new Middle School in 1950, science classrooms, cafeteria and band room in 1960, and a new gymnasium and major renovations throughout the school in 1983.

At 7:00 P.M. the Woodstown Middle and High School students will combine their talents to present a holiday concert during the Woodstown by Candlelight celebration. This informal concert will be a preview to the annual Holiday Concert that will be held later in December.

**21. Reliance Fire Company,
25 Broad St.-Entrance at rear of building**

Beginning at 4:00 P.M. artisans from the South Jersey area will have their crafts on display and for sale. These artisans will be available for information about their respective art. Among those exhibiting are:

- *E. Raye LeValley - Jewelry and corn husk angels
- *Millie Robinson - Pillows and quilts
- *Ray Walzer - "ETC Shop" general store
- *Margaret Eisler - Crocheted and tatted ornaments
- *Diane Shestakoff - Decorative wood - "S and F Crafts"
- *Teresa Fogg-Scherenschnette - "S and F Crafts"
- *Phyllis Baber - "Dove Decorations and Gifts"
- *Diane Salvatore - "Designs by Diane" - Dried flowers
- *Bruce and Laura Hahn - Baskets
- *Carol MacFarland - Christmas ornaments
- *Mary and David Lofts - "Past Glory Miniatures"
- *Kayo Chard - Pottery
- *Janet Knoetner Costello - "The Cackled Cuckoo"
- *Virginia Reynolds - Wood and lace
- *Ginny Rieck - Tole painting and creative wood crafts
- *Ann Marie Simon - Hand crafted baby items
- *Laurie Chapman - Quilts and quilted accessories

objects and imported native costume saddlery and the entertainment complex with its sauna, swimming pool and fountain.

20. Mr. & Mrs. George Tatnall, 209 North Main Street

This Mid-Victorian Italianate house was built about 1865. The plans for the house were obtained from a house pattern book published in 1861 by Architect John Riddell, entitled Architectural Designs for Model Country Residences. It is identified in the book as "Victorian Cottage #11" and was only slightly adapted by its Woodstown builder. Selecting a house plan from a pattern book was a common practice during this era.

29. Mr. & Mrs. Donald Dietrich, 206 North Main Street

This gracious brick home was custom-built in 1928 for E. C. Waddington. It features a large entrance hallway with impressive open stairway and lovely leaded-glass window. Among the antiques on display are an 1808 Grandfather clock, an 1893 Friendship quilt and a collection of antique porcelain cups commemorating events of the British Royalty. Also featured are quilts made by the Junior Women's Club of Woodstown. Several club members will be present to demonstrate their unique quilting method.

30. Mr. & Mrs. David Anderson, 131 North Main Street

According to Natalie Ware Johnson, compiler of the Edward W. Humphreys' photographs for the book, O The Great Days, this house was built in 1910 and was the home of William Z. Flitcraft. The fireplace in the parlor has twelve unusual sepia ceramic tiles depicting the twelve months of the year. There is a late empire Scottish game table in the entry-way. The entry-way and the dining room contain unique parquet flooring. There is original chestnut woodwork throughout.

31. Mr. & Mrs. John Waters, 122 North Main Street

Known as the Elwood Davis house, this was built in 1906. With its large, open hall, stained-glass windows and wrap-around porch, it is one of the finest examples of "turn-of-the-century" architecture.

On the second floor is the home of Bee Rogers, a world traveler. The living room is furnished with many pieces she collected in the Orient. There is a large collection of souvenirs from her travels around the world. Also on display are a Lenox Nativity Scene, a collection of Lenox birds, a table set with the Lenox Holiday Collection, her collection of silver tea and coffee services, old crystal pieces plus her Roseville Collection.

10. Pat's Hair Styling, 6 West Avenue

The window of this barber shop will display antique mugs and barber shaving accessories.

**11. Mr. and Mrs. Harrison Myers (owners),
Helene Tolson and Bruce Dletz (tenants),
110 South Main Street**

Known locally as "The Wood House". We are fortunate in Woodstown to have such a fine home, almost entirely original. The first written reference mentioning Woodstown by name was an ad in a 1766 Philadelphia newspaper by Jaconias Wood for Equine stud service. The address in the ad was "Wood's Town", Salem County.

The original part of this home was built in 1757 by Jaconias Wood. The front part was rebuilt on a grand scale in 1792 after fire had severely damaged the original house. Each room has a fireplace and the fine stairway is adorned with decorative cornices. A Victorian porch was a later addition. On display is a Hollingshead clock #10, made in Woodstown by George Hollingshead in 1805 and an outstanding tilt-top table with one piece of wood for the top.

12. Studio of Linda Hutchison, 136 South Main Street

"The Sly Cat Studio" located at the rear of this charming 1870 Victorian home will be open this evening and features original pottery handcrafted by owner Linda Hutchison.

13. Asbury Methodist Church, South Main Street

This church dates from 1893 and will be decorated for the Christmas season. Visitors are invited to come in and enjoy the seasonal

The Samuel Dickeson House, built in 1749 is one of the oldest houses in Woodstown and was purchased 6 years ago by the Historical Society. Featured this evening is a collection of school memorabilia. The Christmas tree will be decorated by Clint and Elva Piaffer as the "Arizona Christmas Tree" with native American can decorations.

**34. Civil War Regiment Encampment,
lawn adjacent to Historical Society**

This evening the 12th New Jersey Company K has reactivated a Civil War regiment that was called to the nation's defense in 1862. Salem, Cumberland and Gloucester counties all sent men to form a 1000-man force.

Today the men and women who make up this group are portraying the life of that time authentically. Camp life, battle recreations, and living history demonstrations are all part of this special interest group's activities.

35. Joel & Genevieve Millsap, 47 North Main Street

This Queen Anne Victorian was built in 1887 by William and Ida Coles. The pine flooring, chestnut woodwork and stained glass windows are typical features of many area houses built around this time. Notice the unusual metal sculpture on the finial of the stairway. Its origin is uncertain, but it is thought that such figures were intended to bring good luck to the household.

36. Main Street Gourmet, 43 North Main Street

There will be a demonstration this evening of fudge and truffle making.

37. White Lace and Promises, Bowen Avenue

There will be a display of antique wedding gowns and antique sewing machines. Hot chocolate will be served during the evening.

38. J. Gill Lippincott Agency, 26 North Main Street

The window will feature a decorated Victorian tree.

Her exhibits include juried gallery and invitational shows throughout the Delaware Valley. The artist's ability to handle watercolors realistically and descriptively is most obvious in her commissioned work of area landscapes and architecture.

**4. First Fidelity Bank,
North Main Street at West Avenue**

The bank's officers invite you to tour their newly-restored section of this historic bank. Originally completed in 1891 by James Johnstone Builders, this Romanesque Revival building was designed by Albert Dilks of Philadelphia, the same architect who later designed the Woodstown High School. Built at a total cost of \$17,000, this was considered to be the largest building in Woodstown at that time. Modernization of the building in 1947 concealed many features which were revealed and restored during the recent restoration.

5. Woodstown Borough Hall, West Avenue

Beginning at 4:00 P.M. artisans from the South Jersey area will have their crafts on display and for sale. These artisans will be available for information about their respective art. Among those exhibiting are:

- *Woodstown Women's Club -
Christmas Ornaments and Fire Starters
- *Ginger Dare - Victorian and country wooden crafts
- *Susan Garrison - Country wooden items and country ceramics
- *Carol Grusemeyer - Country dolls
- *Sharon Graham - Handcrafted Mr. & Mrs. Santa Claus
- *Jacque Watson - Country dolls, ornaments and hand painting
- *Donna Johnson, Ingrid Johnson and Linda Loew -
Santas on leather and Victorian Arrangements
- *Edle and Wayne Van Valkenburg - Spinning weavers
- *F. J. Rechsteiner - Handcrafted tinware
- *Mary Shriver - Country and Victorian pine cone wreaths
- *Barbara Bickford - Handcrafted Native American Jewelry

Additional artisan displays will be found at the Reliance Fire Hall (#21) and Friends Meeting (#32).

**The 1991 Christmas Candle ornaments are on sale here.

48. Taylor Florists, 24 South Main Street

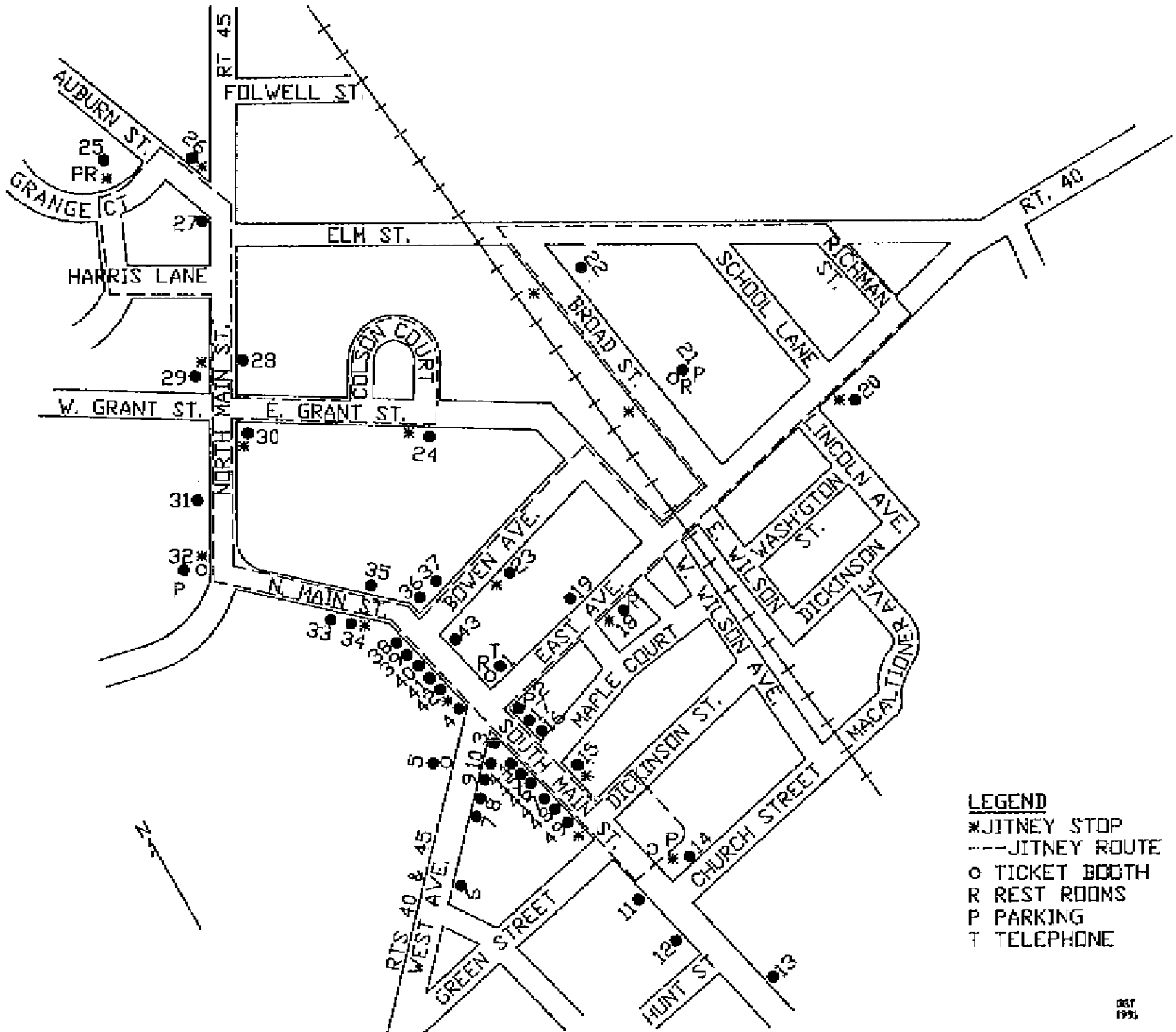
There will be a potpourri making demonstration and the potpourri recipes will be available.

49. Candles, South Main Street and Park Gardens

These giant candles, ranging from 10 to 16 feet in height and fired by propane, provide a spectacular sight during the holiday season. We are grateful to the Businessmen's Association for assisting in this project.

50. Woodstown Opera House, West Avenue

A special display will be featured in the window.



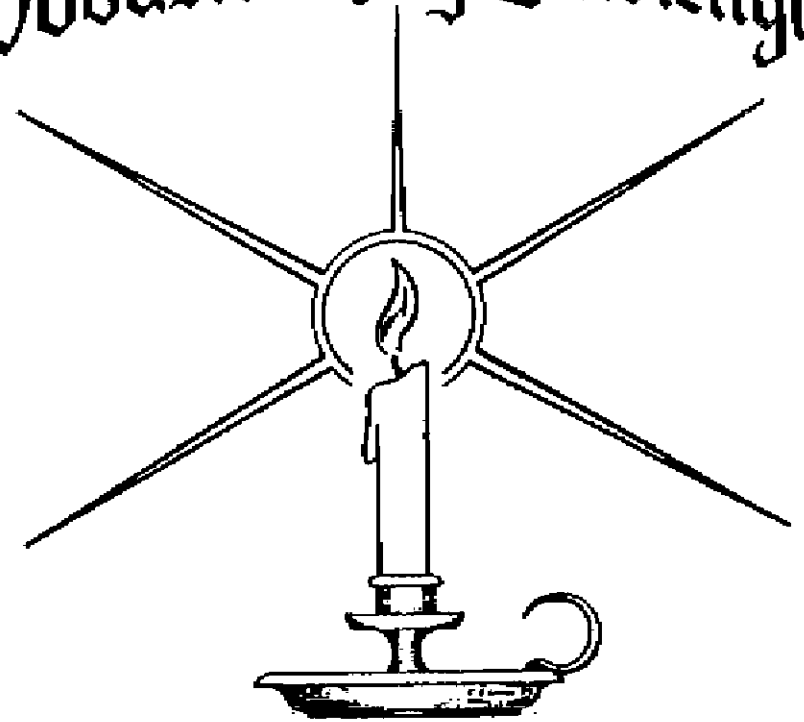
LEGEND
 *JITNEY STOP
 ---JITNEY ROUTE
 o TICKET BOOTH
 R REST ROOMS
 P PARKING
 T TELEPHONE

The Pilesgrove - Woodstown Historical Society

proudly presents

The 18th Annual

Woodstown by Candlelight



December 2, 1994

4:00 P.M. to 10:00 P.M.

Crafts - Supper - Businesses

6:00 P.M. to 10:00 P.M.

Homes - Churches - Banks



Woodstown by Candlelight 1994

We wish to thank all those who have given so generously of their time to plan our annual tour: committee chairpersons, officers and members of the Historical Society, and local businesses whose financial support provided us with programs, placemats, postcards, posters and tickets.

In addition, our thanks to over 200 volunteers: hosts and hostesses, cookie bakers, sign painters, map makers, ticket sellers, decorators, craftspersons, mini-bus drivers, musicians, businessmen, policemen, etc., etc.

Your enthusiastic support of our past tours has enabled us to purchase a permanent home for the Historical Society. Your continued support will assist in its restoration.

A special thank you to all our homeowners who so generously opened their homes for our annual "Woodstown by Candlelight".

Ann Tatnall & Trudi Hathaway
Co-chairwomen

We suggest that our visitors bring flashlights for easier walking.

Tickets and information may be obtained at the Baptist Church (#6), the Fire Hall (#3), the Borough Hall (#4), Woodside Funeral Home (#5), the Friends Meeting House (#8), and the Mobil Station (#1). These places are also marked on the map with an "O".

This year's souvenir Christmas Candle Ornament was handcrafted of porcelain especially for the 1994 Tour. The ornaments are for sale in the Borough Hall (#4), the Reliance Fire Hall (#3), the Fellowship Hall of the Baptist Church (#6) and the craft location at Woodside Funeral Home (#5).

A light supper will be available at the Fire Hall on Broad Street. See notice in program (#3).

Special Music Programs in our town this evening: (see details in the program)

- 6:00 to 10:00 p.m. at Methodist Church (#7)
- 6:00 to 10:00 p.m. at Baptist Church (#6)
- 7:00 p.m. at Friends Meeting (#8)
- 7:30 p.m. at Presbyterian Church (#9)
- 8:00 p.m. at Woodstown High School (#13)
- 8:00 p.m. at Friends Meeting (#8)
- 8:30 p.m. at Baptist Church (#6)
- 9:00 p.m. at First Fidelity (#32)

During the evening, instrumental musicians and other carolers will provide music throughout the town. Our thanks to the Daisies, Brownies, Juniors and Cadets from the Ashwood Association of the Holly Shores Girl Scout Council for their caroling; to members of the Salem Oak Singers; to Richman's Ice Cream Company and Restaurant; and to the Libby Prison Minstrels.

Hot wassail and homemade cookies will be served in the Fellowship Hall of the First Baptist Church (#6) on South Main Street to ticket holders. Circulating through the town during the evening will be our town criers, Ron Lehew and his son, Christian!

Lost and Found is located at the Borough Hall (#4). Rest rooms are marked on the map with an "R". Parking areas are marked on the map with a "P" and Public phones are marked with a "T".

Yellow mini-buses will circulate through the town on the route indicated by the dotted line on your tour map. Stops will be made near each of the homes and public buildings.

All crafts are located at the Borough Hall (#4) and Woodside Funeral Home (#5). A tour ticket is required for admission.

All proceeds from the Woodstown by Candlelight Tour are used for the renovation and restoration projects of the Woodstown-Pilesgrove Historical Society. (see #21).

Woodstown - Pilesgrove Businesses

- | | |
|---|--|
| 1. A & L Sports Cards and Comics | 30. Patricia Ann's |
| 2. Busy Hands | 31. Patten Travel, Inc. |
| 3. C & H TV/Appliances | 32. Picture That |
| 4. Century 21 - Fenwick Colony | 33. Richardson's Fuel Oil |
| 5. Chard Furniture | 34. Ron's Saw House |
| 6. Colson Agency | 35. Salem County Camera, Inc. |
| 7. Cowtown Cowboy Outfitters | 36. Salem County Video |
| 8. Cuckoo's Nest | 37. Second Time Around |
| 9. First Fidelity Bank | 38. Skip's Wayside Furniture |
| 10. First Frontier Tack and Accessories | 39. South Jersey Farmer's Exchange |
| 11. Flowers by Ford | 40. Spinosi |
| 12. Franklin Savings Bank, SL | 41. Strings -n- Things |
| 13. Hart Shoes and Sporting Goods | 42. Taylor Florists |
| 14. J and P Decorators | 43. Wagon Wheel Restaurant |
| 15. Jean Bailey's Linens | 44. Warner Accounting Firm |
| 16. Jones Florists | 45. Wayne Johnson Plumbing |
| 17. The Knit Knock | 46. Woodstown Chiropractic |
| 18. La Rosa's Greenhouses | 47. Woodstown Dance and Fitness |
| 19. La Vita Restaurant | 48. Woodstown Electronics
\ Radio Shack |
| 20. Lawrence Pharmacy | 49. Woodstown Diner |
| 21. Lenahan Insurance Agency | 50. Woodstown Ice and Coal Co. |
| 22. Lippincott Insurance Agency | 51. Woodstown National Bank |
| 23. Main Street Gourmet | 52. Woodstown Video Today |
| 24. Manor House Antiques | 53. Yankee Floral Shoppe |
| 25. McDonalds | 54. Zane's Western Apparel |
| 26. Mr. D's Tavern | 55. Sharptown Country Shoppe |
| 27. National 5 & 10 | 56. Richman's Ice Cream Co. and Restaurant |
| 28. O'Hare Carpentry | 57. The Printworks |
| 29. Pat's Barber Shop | |

Many of these businesses will be open during the Candlelight Tour. They encourage you to stop by.

Welcome to: *Woodstown By Candlelight*

We hope that you will enjoy your tour of the homes and buildings open for your visit with us.

THANK YOU for not smoking in the houses.

Free mini-buses are available to transport you throughout the town.

1. Information, Tickets and Rest Rooms
North Main Street and East Avenue
courtesy of the Woodstown Mobil Station

2. Candles
South Main Street and Park Gardens

Candles, a symbol of hospitality throughout the years, have also become a symbol of our town. These giant candles, ranging from 10 to 16 feet in height and fired by propane, provide a spectacular sight during the holiday season. These candles were recently donated to the Historical Society by Hitchner Lumber Company.

3. Reliance Fire Company
25 Broad St., Entrance at rear of building

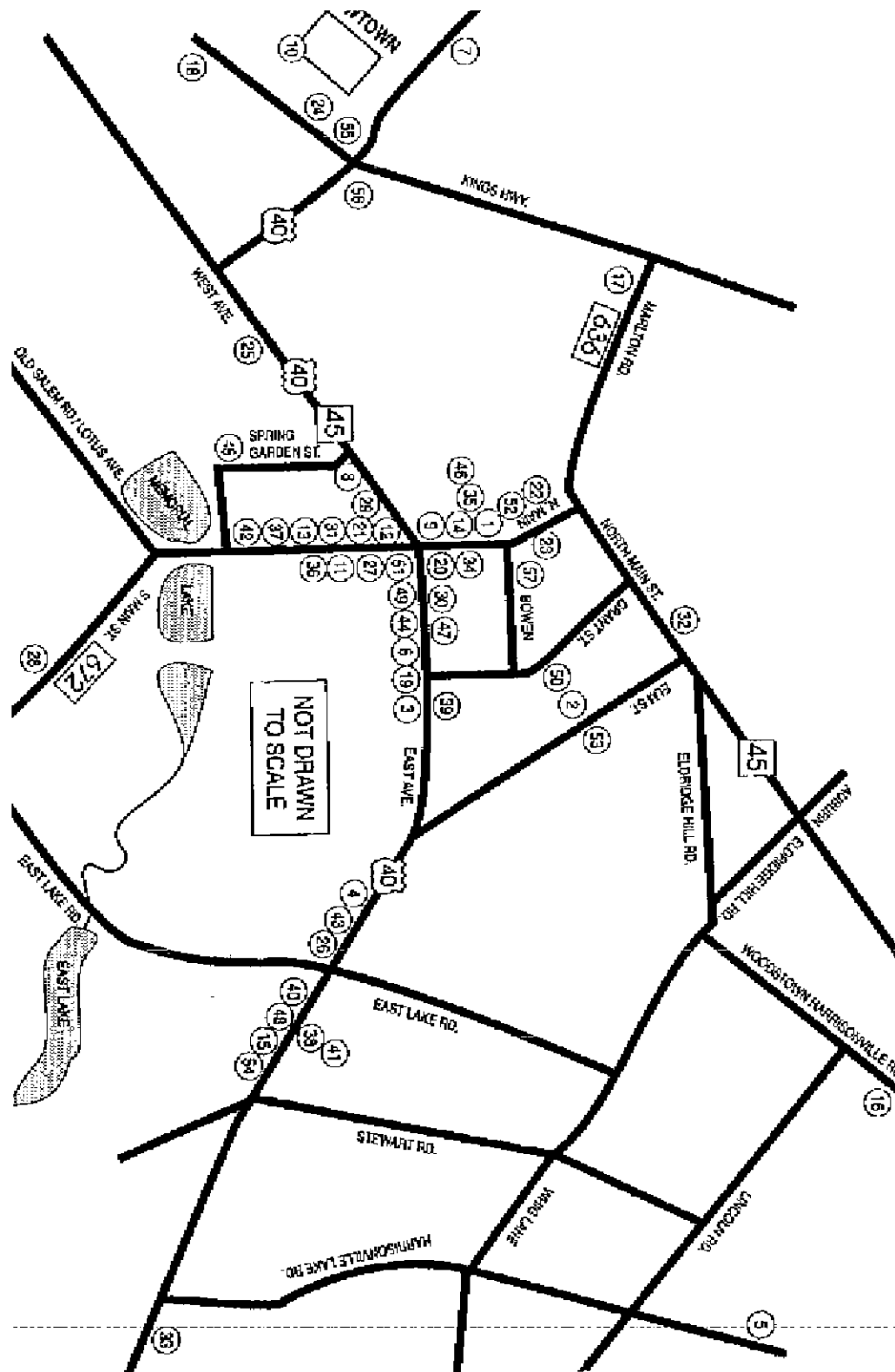
The Woodstown Women's Club will serve a light supper of homemade soup, sandwiches, dessert and beverage between 4 p.m. and 7 p.m. All proceeds will be donated to the Woodstown-Pilesgrove Library book fund.

Tickets and 1994 Christmas candle ornaments will be available at this location beginning at 4:00 p.m.

4. Woodstown Borough Hall, West Avenue

This building was built in 1928 and replaced the original Borough Hall, built on the same site in 1895. Beginning at 4:00 p.m., artisans from the South Jersey area will have their crafts on display and for sale. These artisans will be available for information about their respective art. Among those exhibiting are:

- Girl Scout Troop #361 - Baked goods
- Robert Dorrell - "Old Alloway Merchandise"
- Edie Van Valkenburg - Country Weavers with Sheep
- Jean Rechsteiner - handmade Jewelry
- Helen & Bill Keating - "Heartfelt Designs"
- Rick Holmstrom - Rivers Roost Shaker Furniture



- Mary Shriver - Pine Cone Decorations
- Jim Bancroft - Architectural Ornamentation
- Dave Lamborne - Potpourri of Barnyard Animals & Christmas Characters
- Chris Sayer - Personalized Stationery & Other Items
- Shirley Childers - Baby Blankets Crocheted
- Megan Flanigan - Folk & Primitive Art
- Edith Flickinger - Dolls
- Richard Bobbitt - Woodsy Critters
- Ann Marie Simon - Handcrafted Baby Clothes
- E. Raye LeValley - Jewelry & Corn Husk Angels
- Nancy Tinchal - Jordan Chocolate Designs
- Shirlee Hitchner - American Folk Art
- Sandi Hitchner - Birdhouses & Christmas Whimsies

Tickets and 1994 Christmas candle ornaments will be available at this location beginning at 4:00 p.m.

Additional artisan displays will also be found at the Woodside Funeral Home (#5).

5. Woodside Funeral Home, 303 North Main Street

This home was built in the late 1800's and has been a single family home, a school and an apartment building before becoming an active Funeral Home. The Funeral Home occupies the first floor and the owners, Donald and Barbara Woodside, reside on the 2nd and 3rd floors. On the first floor this evening, artisans from the South Jersey area will have their crafts on display and for sale beginning at 4:00 p.m. These artisans will be available for information about their respective art. Among those exhibiting are:

- Woodstown Presbyterian Youth Group - Refreshments
- Stacy Gominger - handmade paper items
- Ginny Rieck - Creative Woodcraft & Tole Painting
- Kay Chard - Pottery
- Millie Robinson - Pillows & Quilts
- Cindy Colsch & Ruthann Jauss - Personalized Children's Books
- Kay Fields - Wooden Angels
- Ginger Murray - Victorian & Wooden crafts
- Katherine Gibbs - Green Gable Weavers
- Harry Gibbs - Stained Glass
- Susan Garrison - Country Wooden Items

Horse and carriage rides will be available during the evening for a nominal charge from the parking lot adjacent to the home.

Tickets and 1994 Christmas candle ornaments will be available at this



SHARPTOWN COUNTRY SHOPPE

*We're very proud to announce
the opening of our beautiful shop.*

Featuring:

- Primitive painted furniture
- Stencils
- Pottery
- Yankee Candles
- Upholstered furniture
- And Much More!

Open
Tuesday through Saturday, 10 a.m. to 5 p.m.
Sunday, 11 a.m. to 4 p.m.
Closed Monday

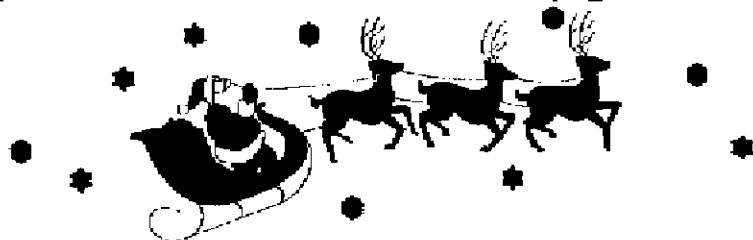
Located at corner of
Route 40 & Kings Highway
VISA/MC/Discover

Mention this ad
and receive \$1.00 Off
a Yankee Kitchen Candle



"Woodstown by Candlelight"

Enjoy your tour by candlelight ...
 then warm up with us by enjoying a
 complimentary coffee
 or hot chocolate with any purchase.



Please use the coupon below.

Free 8 oz. Coffee or Hot Chocolate
 with any purchase

Please present coupon
 before ordering. Not
 good with any other
 offer. Limit one coupon
 per customer per visit.



OR



McDonald's
 Woodstown
 Rt. 40 & West Ave.



Cash value 1/20 of 1 cent. Coupon good for December 2 only

location beginning at 4:00 p.m.

6. First Baptist Church, South Main Street

This church was built in 1815. A modest beginning with 14 members, the First Baptist Church has grown to a membership of over 400 persons who minister to the community, the nation and throughout the world. The sanctuary is decorated for the Advent season and special music will be played during the evening.

- 6:00 - 7:00 p.m. Seasonal Organ Music,
performed by Mrs. Sarah Smith
- 7:00 - 8:00 p.m. Vocal Soloists - Ms. Blythe MacDonald
and Mr. Bill Clark
- 8:00 - 9:00 p.m. Seasonal Music performed by the Salem County
Brass Society, directed by Mr. Charles Musser
- 9:00 - 10:00 p.m. Carol Singing led by Adult Choir,
First Baptist Church of Woodstown

Visitors are encouraged to come and go as they wish.

Cookies and wassail will be served in the Fellowship Hall this evening to all ticket holders. Beginning at 8:30 p.m., the Libby Prison Minstrels will entertain with music of the late 1860's.

On display this evening will be a display of reproduction country furniture from the Sharptown Country Shoppe.

The 1994 Christmas candle ornaments will be on sale.
 Information and Ticket booth is located on these grounds.

7. Asbury Methodist Church, South Main Street

This church dates from 1893 and will be decorated for the Christmas season. Visitors are invited to come in and enjoy the holiday music played throughout the evening. Also on display will be a collection of nativity sets.

8. Friends Meeting House, North Main Street

This meeting house was completed in 1785. A need for more space required major renovations in 1849 and the newer section is clearly visible on the exterior brick walls. Eight original shutters with their handmade hinges and catches are still in place. The double doors and hardware are also original.

At 7:00 p.m., the Libby Prison Minstrels will present a half-hour program of Civil War period music featuring Richard Mendoza, dulcimer; Brian Ross, mandolin; David Budmen, guitar; and Bruce Cavender, bass.

At 8:00 p.m. this evening, a concert by the Men's Chorus of the Morning

Star Baptist Church will be presented, featuring songs of the Holiday Season.

Information and Ticket Booth is located on these grounds.

9. Woodstown Presbyterian Church
Auburn Road at Grange Court

This colonial sanctuary features a "Chrismon Tree". These Chrismon ornaments are handmade by the Women's Association of the Church.

At 7:30 p.m. Robert Wallace, organist and Chris Sottnick, classical guitarist will provide a program of Christmas music.

10. St. Joseph's Roman Catholic Church
Broad Street

This church, built in 1872 on Mullica Hill Road, was moved to its present site in 1894. The church features decorations of the Advent Season.

11. St. Luke's Episcopal Church, East Grant Street

St. Luke's Episcopal Church was begun in 1949 by a small group of Episcopalians living in Woodstown. Some still live in town and remain members of the church. A large Nativity set will be on display in the church. The creche was made by Howard Putman, a member of the church at that time and the figures were given by his wife, Virginia, and Shirley Ownes, also members of the church. A further display of Nativity sets and Angels will be in a side room. Hot Chocolate and cookies will be offered to any visitors. Please enter by the church entrance.

12. Woodstown-Pilesgrove Library, School Lane

One of the oldest libraries in New Jersey is located in Woodstown. When this library was organized in 1810, there were 250 people living in town. The library moved to a new building at its present location in 1954. An addition completed in 1989 increased the library's size by 68 percent. On display will be a Christmas tree decorated with hand-embroidered ornaments. These lovely ornaments have been stitched by members of the local chapter of the Embroiderer's Guild of America, Lamplighters chapter. Also on display in the glass cases will be other items stitched by these women: pictures, samplers, pillows, etc. Members of the Guild will be present to greet you.

13. Woodstown High School, East Avenue

Built in 1915, this structure originally housed grades 1-12. Since that time, there have been several additions - a new Middle School in 1950; science classrooms, cafeteria and band room in 1960; and a new

Richman's

❖❖❖ **Family Restaurant** ❖❖❖

Route 40, Woodstown
769-0356



Candlelight Specials:

Roast Pork with Sauerkraut
& Whipped Potatoes
\$5.95

Buy 1 Special and Get the 2nd Half Price



Visit Our Christmas Shop

Damask Candy
Fresh Poinsettias
Clyde's Fresh Baked Pies and Cakes



Richman's Gift Certificates

Free Commemorative Mug with any
Gift Certificate purchase over \$20.00

35. Pat's Barber Shop, 6 West Avenue

The Shop has been recently renovated and now features antique fixtures, circa 1910, some of which belonged to previous Woodstown barbers and were secured from a collection of Emerson Union.

36. The Cuckoo's Nest, 32 West Avenue

This full service hair salon is decorated for the season by Creamy Acres Greenhouses of Harrisonville. Tree and door decorations of thistle and thorn are by Eileen Nelson.

Special teas will be served during the evening.

37. Salem County Camera, 20-A North Main Street

On display will be an antique train collection.

38. Woodstown Video Today, 22-B North Main Street

This business will be serving coffee and cookies during the evening.

39. Main Street Gourmet, 43 North Main Street

Stop in for a tour of the professional gourmet's kitchen.

40. Patricia Ann's Ltd., Gourmet Delights

37 East Avenue

This business will be serving free gourmet coffee during the evening.

41. Woodstown Dance and Fitness Center

37 East Avenue

Dance, gymnastic and aerobic classes will be in session all evening. We hope you will stop by, watch our workout and visit with Santa.

42. Busy Hands Pre-School and Childcare Center

50 Elm Street

The children and staff have decorated their Christmas tree and classroom with home-made decorations, including a gingerbread village. The classroom is divided in half. One half is depicting an old-fashioned one-room school house; and the other, a current modern facility. Home-made refreshments will be served. Come see Christmas through the eyes of a child!

43. Yankee Floral Shoppe, 33 Elm Street

The preservation and uses of wildflowers will be demonstrated.

gymnasium and major renovations throughout the school in 1983.

The fabulous 100 member Woodstown High School Concert Choir, under the direction of Mrs. Mary Ann Wyckoff, will be giving two holiday performances. The first will be on the front steps of the high school at 8:00 p.m. and the second will be on the steps of the First Fidelity Bank at 9:00 p.m. Please come and enjoy the festivities.

14. Woodstown Masonic Lodge, Auburn Street

The building was originally built for the Woodstown Grange about 1935. The Woodstown Temple Association purchased the building in 1969 to house the Woodstown Masonic Lodge. This still is its primary use. On display will be different pieces of Masonic history including photographs of Past Masters of the Lodge. Some of the names are deep rooted in the history of Woodstown and Salem County. There is also the original warrant of the 1800's and a lithograph of George Washington at a Lodge meeting over two hundred years ago.

15. Mr. and Mrs. George Rosenberger

126 Washington Street

This beautifully decorated early 20th century Dutch Colonial is worth a short walk to the eastern side of town. Located on a quiet residential street, this spacious home offers pleasant landscaping and beautiful 18th and 19th century pieces, including a pre-revolutionary walnut secretary.

16. Mr. James Hutchison, 136 South Main Street

Built in 1870, this early Victorian home also housed the original owner's chair-caning business in the front room. Note the fine woodwork and especially the wooden cabinets in the living room, which once functioned as the kitchen. At the rear of the house is the recently opened Pisces Gallery, owned and operated by Mr. Hutchison and Joni Cruickshank. This Salem County art gallery is featuring their annual Christmas show including a wide variety of pottery, jewelry, wood-working, photography, prints and paintings by artists throughout the tri-state area. Other art pieces, as well as several works-in-progress, will be featured throughout the first floor of Mr. Hutchinson's Victorian home.

17. Timothy Baker and Thomas Hardy

120 South Main Street

This home was built in 1895 by Isaac Ridgeway. Consisting of three stories and 14 rooms, the house was converted into a duplex during the 1940's. Recent owners have returned the home to a single family dwelling with the new owners furthering the work by reconstructing the wrap

around patch and the removal of several interior walls. Inside you will note that almost all the furnishings are family antiques handed down through three and four generations. Of interest is the desk in the living room, once a church organ. The steps in the entry hall have just been restored to their original location.

18. Mr. and Mrs. Frank Turin, 40 West Avenue

This charming Victorian home was built in 1848 by Elam Hitchner, a local wheelwright and veteran stage driver. Now known as "The Pink House", it features a delightful collection of eclectic furnishings and lighting fixtures amid a romantic pastel setting. On display this evening will be an heirloom wedding gown from 1912, antique perfume bottles and beaded handbags, as well as an extensive Lionel tinplate train collection from the early 1900's. Our gracious owners invite you again this year to tour the second floor of their home and to experience Christmas in the grand Victorian tradition.

19. Mr. and Mrs. Robert Williams, 15 West Avenue

This home was built in 1885. In recent years it has been locally known as "Woody's House" as Mr. and Mrs. Woodrow Bailey operated their Taxi Cab business from this residence for many years. The new owner, a builder and cabinetmaker, has undertaken extensive renovations in the back kitchen which still has the original built-in pine cupboard.

During restoration in the past year, the Williams discovered a 1940 date indicating that some remodeling was done at that time. Of particular interest in the dining room is a built-in chestnut china closet. The chestnut stairway and woodwork with oak and pine flooring throughout make this home a wood-lover's dream!

20. Civil War Regiment Encampment

lawn adjacent to 42 North Main Street

This evening the 12th New Jersey Company K has reactivated a Civil War regiment that was called to the nation's defense in 1862. Salem, Cumberland and Gloucester counties all sent men to form a 1,000 man force. Today the men and women who make up this group are portraying the life of that time authentically. Camp life, battle recreations, and living history demonstrations are all a part of this.

21. Pilesgrove-Woodstown Historical Society

42 North Main Street

The Samuel Dickeson House, built in 1749, was purchased several years ago by the Historical Society for a museum. On display this evening is a

Dorrell and Ed and Nancy Fogg.

31. Franklin Savings Bank

South Main Street and West Avenue

Originally known as the Second Union Loan and Building Association, it later became Woodstown Savings in 1961 and, in 1971, merged with Franklin Savings of Salem. The present building was purchased and renovated in 1971.

This evening, Franklin and Savings Bank will be turned into an art gallery. Local artist Carolyn Mortimer, a native watercolor artist of South Jersey, who has exhibited throughout the Delaware Valley, will accompany a display of some of her Salem County subjects, some of which will be available for sale.

32. First Fidelity Bank

North Main Street at West Avenue

The First National Bank, now known as First Fidelity Bank, was originally designed by Philadelphia architect Albert W. Dilks in 1891. The construction originally cost \$17,000.00 and was built by James Johnstone.

During restoration in the 1980's, various areas of the interior finishes installed during a 1947 modernization project were removed. The original fireplace opening was discovered behind a plaster wall and the original vault door was uncovered by workmen behind another plaster wall.

Masons rebuilt the fireplace arch and a paint conservator cleaned and retouched the paint on the vault door. The glass in the interior partitions display a cut design based on the motif from this door. When the exterior modern metal sign was removed from above the corner entrance, the original gold-accented carved letters reading "First National Bank" were discovered to be intact beneath.

At 9:00 p.m. the Woodstown High School choir will perform on the steps.

33. Taylor's Florists and Gifts, 24 South Main Street

Featured will be a demonstration of bow making.

34. Second Time Around, 22 South Main Street

This business will be serving free hot chocolate and cookies during the evening.

the book as "Victorian Cottage No. 11". The present owners of the house have found these plans invaluable in the restoration of the building. The house was converted into a duplex for many years which involved many interior alterations. The extensive interior restoration is nearly complete and, except where modern conveniences must be considered, has been returned to its original appearance. Of particular interest is the restoration of the original central hall and stairway which is opened to the 3rd floor once again.

**26. "The Charles Pancoast House, circa 1880"
205 North Main Street**

This Victorian Second Empire style house is currently undergoing major renovation, reconstruction and restoration. Several contractors involved in this work will be present to describe their rolls in this project and answer your questions.

27. Mr. and Mrs. Wayde Proud, 29 Bowen Avenue

Built in 1890, the present owners removed the asphalt siding and restored the original clapboard which had been preserved underneath. On the inside, note the large entrance hall with open stairway, double pocket doors and lovely hardwood floors. A country kitchen addition with skylight and French doors opens onto a back porch which is enclosed for the winter. Also on display will be a collection of antique clocks.

28. Mr. Michael Marino, 28 Bowen Avenue

This Victorian home was built in 1870. It features beautiful pine floors and chestnut woodwork, which the present owner is currently stripping. Also of interest is a set of Franciscan dinnerware and a 70 piece collection of Roseville pottery.

29. Mr. and Mrs. Robert Huber, 16 Bowen Avenue

This Victorian home was built in the late 1800's. The exterior features a wrap-around porch with beaded board ceiling. Of interest in the interior are the wood trim throughout the home; the oak doors that close the entrances to the parlor; and the cherry furniture built by Walt Huber, Bob's father.

**30. Woodstown National Bank & Trust Company
South Main Street & East Avenue**

This bank was built in 1925. On display this evening will be a collection of antique children's chairs from the collections of Ron and Barbara

Christmas tree decorated by the Elmer Garden Club; a display of antique banks and toys from the collection of Frank and Dot Stubbins, Jr; and antique Christmas ornaments from the collection of Frank and Marie Stubbins, III.

Behind the museum is a one-room school house, circa 1840, whose restoration is almost complete. George Ott, who played a major role in this restoration, will be conducting tours of the building's interior several times during the evening.

**22. Mr. and Mrs. Charles Harrison
134 North Main Street**

Built in 1850 and known as the Mary Ann and Esther Davis home, this house was updated to the Carpenter Gothic style of architecture in the 1870's. Many of its features include wide plank floors, interior wooden shutters and a decorative ceiling which are all original. The house contains many lovely antiques. On display will be a creche handmade in Maine of all natural materials. Geoff Keller will be playing Christmas music on the piano in the front parlor, accompanied by singing duo Paul Kranz and David Keller, guitars.

23. Diana and Woody Gross, 216 North Main Street

Dating from 1907, this home is typical of the period. One attractive feature is the large stained-glass window in the stairwell, leading to the second floor, which will be open this evening.

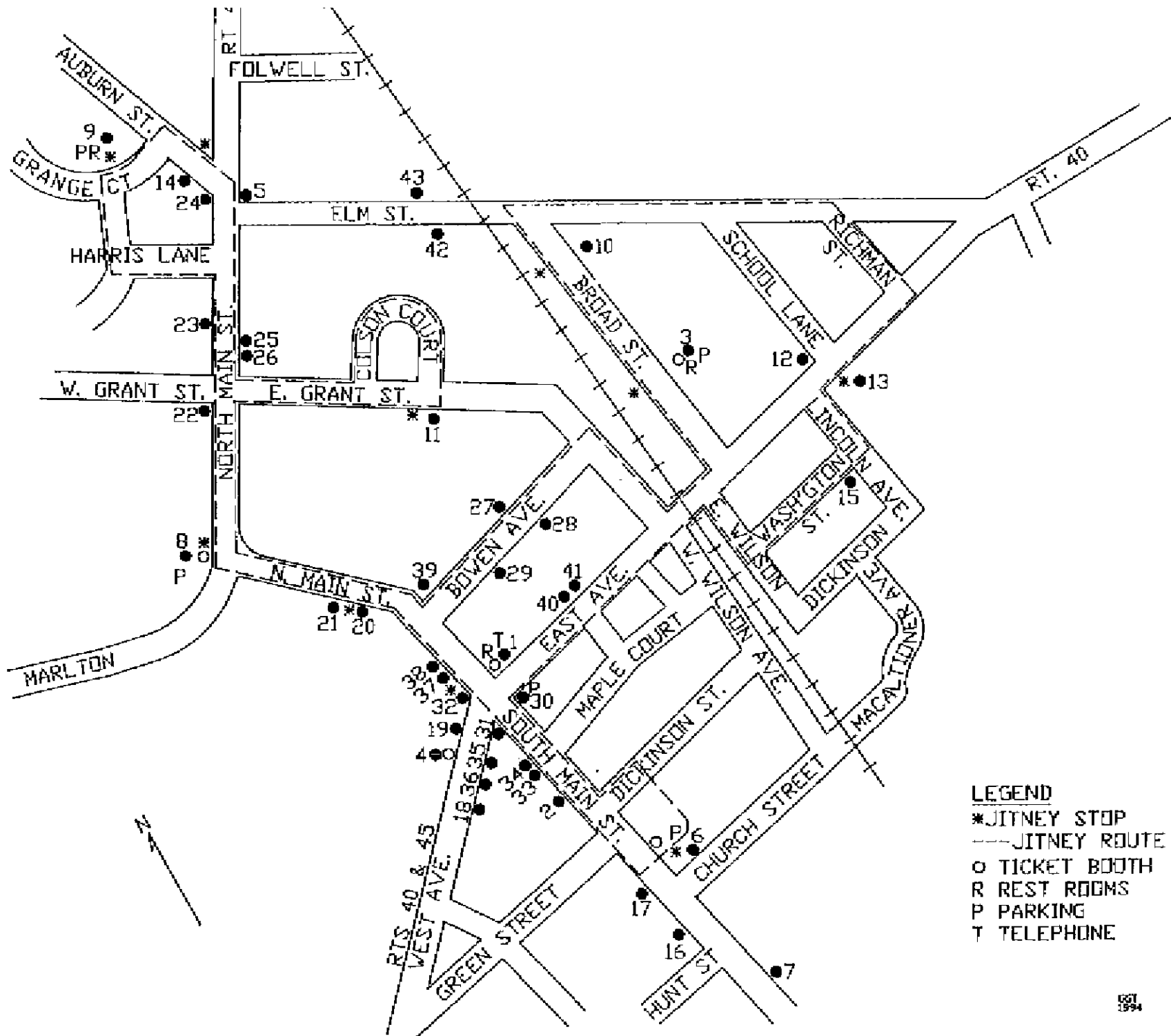
Fluted columns and cherry, chestnut and oak woodwork are featured along with a number of antiques. During a portion of the evening, Paul Kranz and David Keller will be providing a selection of Christmas music.

24. Mr. and Mrs. Jay Nixon, 250 North Main Street

Your hosts, Jay and Wendy Nixon, will give you a guided tour through their unique home with its mix of Tudor, Norman and Spanish architecture. Of special interest are the Indian arrowhead hearth; handmade wrought iron accents; a collection of Arabian horse art objects and imported native costume saddlery; and the entertainment complex with its sauna, swimming pool and fountain.


**25. Mr. and Mrs. George Tatnall
209 North Main Street**

This Mid-Victorian Italianate house was built in 1869 by Mary and James Lawson. The original builder used plans from a book of house patterns published in 1861 by architect John Riddell and entitled, Architectural Designs for Model Country Residences. The house is identified in




- LEGEND**
- *JITNEY STOP
 - JITNEY ROUTE
 - TICKET BOOTH
 - R REST ROOMS
 - P PARKING
 - T TELEPHONE

Refreshments at First Baptist Church

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 The 18th Annual

Woodstown by Candlelight
 4 P.M. to 10 P.M., Dec. 2, 1994
 Woodstown, New Jersey
 Benefits the Pilesgrove-Woodstown
 Historical Society
 ADULTS - \$8.00
 ADVANCE TICKETS - \$7.00
 Compliments - Franklin Savings and Loan Association
 16 17 18 19 20 21 22 23
 24 25 26 27 28 29 30 31 32 33 34 35 36
 37 38 39 40 41 42 43

Refreshments at First Baptist Church

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 The 18th Annual

Woodstown by Candlelight
 4 P.M. to 10 P.M., Dec. 2, 1994
 Woodstown, New Jersey
 Benefits the Pilesgrove-Woodstown
 Historical Society
 STUDENTS TO GRADE 12
 \$4.00
 Compliments - Franklin Savings and Loan Association
 16 17 18 19 20 21 22 23
 24 25 26 27 28 29 30 31 32 33 34 35 36
 37 38 39 40 41 42 43

APPENDIX B

Heritage Education

The Historic Preservation Planning Bulletin

Guide to Resources for New Jersey Studies

Teaching with Historic Places - Knife River - Lessons Plans

Teaching with Historic Places - Where Did History Happen?

Lesson Plans

Teaching with Historic Places - List of Available Lesson Plans

Educ 500 Teaching with Historic Places - George Washington University

Public History -

Middle Tennessee State University Murfreesboro, Tennessee

The Center for Historic Preservation -

Middle Tennessee State University, Murfreesboro, Tennessee

THE HISTORIC PRESERVATION PLANNING BULLETIN

New Jersey Department of Environmental Protection and Energy ■ Division of Parks & Forestry ■ Historic Preservation Office ■ January - March 1994

TEACHING WITH HISTORIC PLACES

By Terry Karschner

The National Park Service and the National Trust for Historic Preservation have collaborated in an exciting initiative to assist elementary and secondary schoolteachers enrich existing curriculums of history and social studies. Rather than create new curriculums, the "Heritage Education" projects help teachers excite their students about subjects already taught by using primary source materials from the National Register of Historic Places.

At the heart of "Teaching with Historic Places" are a series of lesson plans, which serve both as models and as building blocks for additional educational projects. The format and the first seven lesson plans were developed by Fay Mercalf, former Executive Director of the National Commission on Social Studies in the Schools. The historic resources selected for the first lessons illustrate the geographic, thematic, and cultural diversity of National Register properties. The lesson plans include specific property information as well as activities and exercises which focus on the knowledge and skills that students may acquire from studying these historic properties. The topics range from an Indian Village in North Dakota to cultivating rice growing in South Carolina. A future lesson plan will focus on the industrial revolution using the Edison National Historic Site in West Orange, New Jersey.

Social Education, the journal of the National Council for the Social Studies, carried the earliest lessons as a series, the first having appeared in the September 1992 issue. The National Trust will publish them as a set in 1994. The lesson plans are also being introduced in workshops designed to guide teachers in using them in the classrooms or in creating their own.

Finally, a curriculum framework is being prepared for training teachers and their community partners on using historic properties in current curriculums.

"Teaching with Historic Places" lesson plans, kits, and technical assistance materials provide easy-to follow guide

(cont'd on page 2)

NEW JERSEY & NATIONAL REGISTERS

By Sue Pringle

The New Jersey and National Registers of Historic Places include properties deemed worthy of preservation for their architectural, historical, archaeological, engineering or cultural value. Listing in the Registers provides official recognition of New Jersey's cultural resources and offers a measure of protection from public undertakings. Registration does not place restrictions on private property owner rights.

The following properties were listed on the New Jersey Register of Historic Places between April 1, 1993 and October 1, 1993:

William L. Black House, Hammonton Atlantic County

William Lincoln Black was a prominent member of the Hammonton community during the late 19th century. In

(cont'd on page 2)

INSIDE...

- "Teaching with Historic Places"
- New Jersey & National Registers
- Publications
- Conferences & Workshops
- Information & Publications Order Form

NEW JERSEY
STATE HISTORIC
PRESERVATION
PROGRAM



T EACHING WITH HISTORIC PLACES (cont'd from page 1)

lines for developing lessons about places in the community. Teachers should welcome the development of the program and preservationists throughout New Jersey will applaud the opportunity to introduce historic preservation into the schools.

For more information, write "Teaching with Historic Places," National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington DC 20036-2117, (202) 673-4000. ■

P UBLICATIONS

The Historic Preservation Office has received copies of several new publications which historic preservationists may find useful.

■ National Trust for Historic Preservation Information booklets:

- Coping with Contamination: A Primer for Preservationists
by Carol Andress, Charles Bartsch and Deborah Cooney
- 1993 Directory of Private Nonprofit Statewide Preservation Organizations
- Preservation Revolving Funds
by Lyn Moriarty
- Preservation of Historic Burial Grounds
by Lynette Strangstad
- Quest for Funds Revisited: A Fund-Raising Starter Kit
by Joe Breiteneicher and Bob Hohler
- Share Your Success: Promotional Fund-Raising Ideas
by Leilah Powell
- Personnel Issues for Preservation Nonprofit Organizations
by Karen Peil
- Curtain Up: New Life for Historic Theaters
by Grey Hautaluoma and Mary Margaret Schoenfeld
- Rural Conservation
by Shelley Mastran
- Design Conservation and Community Needs:
The Mayor's Perspective

- Saving Place: A Guide and Report Card for Protecting Community Character
by Philip Herr

- High Stakes Decision Making: Understanding the Choices Your Community Can Make
by Barbara A. Cole and Philip Herr

- Organizing Volunteers for Preservation Projects
by Judith Winter Bell and Stephen Brownell Harris

For further information or to purchase, contact Byrd Wood, National Trust for Historic Preservation, (202) 673-4189. ■

N EW JERSEY & NATIONAL REGISTERS (cont'd from page 1)

In addition to operating the family store, Black served as bank vice president, member of the Hammondon Board of Education and three terms as Democratic freeholder. The sophisticated Stick style residence he constructed c. 1884 reflected his local standing. Current owners of the property have recently undertaken restoration with hopes of returning the William Black House to its c. 1884 appearance. (National Register listed).

Evans-Cooper House, Evesham Burlington County

The Evans-Cooper House (also known as the David Evans House) was constructed in 7 stages between c. 1800 and c. 1920. The Federal style Quaker farmhouse was repeatedly enlarged during the 19th century and Second Empire characteristics applied. It reflects the evolution of local vernacular 18th-19th century farmsteads in Evesham Township. (Pending National Register listing).

Thomas and Mary Evers House, Evesham Burlington County

Generally considered to be an endangered property type, patterned brick houses have been slowly disappearing throughout central and southern New Jersey. The Thomas and Mary Evers House is a fairly well-preserved 2 1/2 story Georgian vernacular dwelling of this type. Although the patterned bricks are now painted over, a dented gable shows the oldest section of the house to be of 1785 construction and bears the initials T.M. & E. Two western bays were added c. 1790 and a wood-



(cont'd from page 2)

sided addition c. 1900. The house and the grounds (which had been converted to a golf course in 1959) were purchased by Evesham Township in 1974 using Green Acres funding. (Pending National Register listing).



Thomas & Mary Eves House, Evesham, Burlington County

**John Inskeep Homestead, Evesham
Burlington County**

In 1758, John Inskeep (the third) opened a general store at the intersection of 2 major highways. The town of Marlton subsequently grew up around Inskeep's store and the neighboring inn. The house that Inskeep built today reflects three periods of architectural development; the Georgian style 2 story wing (1770-71), the Federal style eastern portion and center hall (c.1800), and a Gothic Revival western portion (c. 1860). Ownership of the house remained with the Inskeep family and its descendants for over 200 years. The Evesham Historical Society purchased the property in 1988. (Pending National Register listing).



John Inskeep Homestead, Evesham, Burlington County

**Charles Stokes House, Willingboro
Burlington County**

Constructed in 1815, the Charles Stokes House is a locally rare and significant example of Federal architecture in a town that is largely post-World War II development.

The property gains added significance from its association with Charles Stokes. As a surveyor, Stokes laid out all or portions of such Delaware River towns as Delanco, Edgewater, Beverly, and Willingboro and also surveyed for the Camden and Amboy Railroad. He subsequently became a principal land conveyancer. Stokes also held political office at all levels including township committeeman, county freeholder and state legislator. (National Register listed).

**Volney G. Bennett Lumber Company, Camden
Camden County**

Historically, Camden has functioned as the primary lumber processing center for much of the Delaware Valley. Of the numerous lumberyards existing in the 19-20th centuries, only the brick stable (1904) and the sale's office (1924; extensively altered 1962) of the Volney G. Bennett Lumber Company are extant today. Together with the lumberyard itself these properties represent the last vestiges of the history of the lumber industry in Camden. The stable is also one of only 2 extant horse stables associated with Camden's pre-automobile industrial era. Bennett Lumber was once the largest retail lumber company in New Jersey and the first to employ automotive transportation. (National Register listed).

**Henry Ludlam House, Dennis Township
Cape May County**

Henry Ludlam was a descendent of one of the original 35 settlers of Cape May County and a highly prosperous landowner and businessman in his own right. The original portion of Ludlam's House represents an increasingly rare property type in South Jersey - the small vernacular dwelling illustrating 18th century building practices and preferences. The Federal style addition built in the late 18th - early 19th centuries is a locally sophisticated example of both changing popular tastes in architecture and Ludlam's own social standing and increasingly prosperous personal fortunes. The house is currently operated as a bed and breakfast inn. (National Register listed).

(cont'd on page 4)

(cont'd from page 2)

**Hanover Village Historic District, East Hanover
Morris County**

The 46 principal buildings and dozen or so secondary buildings of the East Hanover Historic District were constructed in a variety of architectural styles between 1755 and 1935. Primarily residential in nature, a significant number have undergone some degree of alteration. The focal point of the district, both historic and modern, is the Presbyterian Church, an excellent example of ecclesiastical architecture. Also noteworthy for their architecture and historic associations are the homes of Jacob Green ("Father of the New Jersey Constitution") and Ellis Cook (Revolutionary War hero, NJ Assemblyman, Morris County judge). (National Register listed).

**Mountainville Historic District, Tewksbury
Morris County**

The rural vernacular architecture of Mountainville, and its considerable collection of agriculture-related outbuildings, give testimony to the town's historic role as service center for the outlying agricultural community. Industry once flourished in Mountainville in the form of mills utilizing the water power of Rockaway Creek, a distillery, and a carriage factory, but these had all disappeared by the early 20th century. The majority of the district's 46 surviving principal buildings are residential and were constructed during Mountainville's heyday, 1840-1873. Bypassed by the modern transportation advances of the mid-late 19th century, Mountainville's growth peaked by 1875, and the town remains little changed since that time. (Pending National Register listing)



Henry Latham House, Dennis Township, Cape May County

**Falkenburg Farmstead, Ocean Township
Ocean County**

This architecturally significant and well-preserved farmhouse was constructed c. 1730-1786 and underwent alteration during the mid-19th century. The rural coastal setting and visual context of the property have remained much the same since the 18th century. Study of the Falkenburg Farmstead may, therefore, provide important information on early Barnegat Bay area farmsteads. (National Register listed).

**Six Mile Run Historic District, Franklin Township
Somerset County**

More than 6,000 acres and over 4 miles long, Six Mile Run is an imposing historic district. It includes the small settlements of Blackwell's Mills (an 18th century milling center on the Millstone River) and Pleasant Plains (a tiny 19th century crossroads hamlet) as well as a significant number of scattered farmsteads and related outbuildings.

The district clearly reflects early settlement patterns and is nominated in part for its 18th century road network and system of land division. The properties also reflect the importance of the primarily 18th-19th century farmsteads - usually simple vernacular buildings, a large number of which were clearly related to or influenced by early Dutch settlers. Five Dutch barns, an increasingly rare property type, are also included in the district. (Pending National Register listing)



Entrance, Six Mile Run Historic District, Franklin Township, Somerset County

**Meadowburn Farm, Vernon Township
Sussex County**

From 1881-1920, Meadowburn Farm served as the summer home of noted gardening authority Helena Rutha Ford Ely. One of America's foremost amateur authorities on "hardy" gardening, Mrs. Ely advocated natural looking gardens using strong,

(cont'd on page 7)

To request literature from the Historic Preservation Office, place a check in the space provided next to each publication. After your selections are made fold the form along the dotted lines, staple or tape the flap closed. Please make sure that your name and address appear in the space provided. Postage is required. All publications are free unless otherwise noted, but quantities are limited.

- Historic Preservation Office Brochure
- Main Street New Jersey Program Brochure
- The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings
- National Park Service Regulations:
 - Archeology and Historic Preservation: The Secretary of the Interior's Standards and Guidelines, September 29, 1983
 - Historic Preservation Certifications: Final Rule, 36 CFR 67, March 12, 1984
- Preservation Tax Incentives for Historic Buildings
- U.S. Dept. of the Interior "PRESERVATION BRIEFS":

<input type="checkbox"/> 1. Cleaning	<input type="checkbox"/> 2. Repointing	<input type="checkbox"/> 3. Energy
<input type="checkbox"/> 4. Roofing	<input type="checkbox"/> 5. Adobe (not available)	<input type="checkbox"/> 6. Abrasive Cleaning
<input type="checkbox"/> 7. Terra Cotta	<input type="checkbox"/> 8. Siding	<input type="checkbox"/> 9. Window Repairs
<input type="checkbox"/> 10. Exterior Paint	<input type="checkbox"/> 11. Storefronts	<input type="checkbox"/> 12. Carrara Glass
<input type="checkbox"/> 13. Metal Windows	<input type="checkbox"/> 14. Additions	<input type="checkbox"/> 15. Historic Concrete
<input type="checkbox"/> 16. Substitute Materials	<input type="checkbox"/> 17. Architectural Character	<input type="checkbox"/> 18. Rehabilitating Interior
<input type="checkbox"/> 1. Wooden Shingle Roofs	<input type="checkbox"/> 20. Barns	<input type="checkbox"/> 21. Plaster Repair
<input type="checkbox"/> 22. Historic Stucco Repair	<input type="checkbox"/> 23. Historic Ornamental Plaster	<input type="checkbox"/> 24. Heating, Etc.
<input type="checkbox"/> 25. Historic Signs	<input type="checkbox"/> 26. Historic Log Buildings	<input type="checkbox"/> 27. Architectural Cast Iron
<input type="checkbox"/> 28. Painting Historic Interiors	<input type="checkbox"/> 29. Historic Slate Roofs	<input type="checkbox"/> 30. Clay Tile Roofs
- Historic Preservation Office "FYI PUBLICATIONS":

<input type="checkbox"/> Masonry Cleaning and Repointing	<input type="checkbox"/> Masonry Repairs
<input type="checkbox"/> Repairing Wood Windows	<input type="checkbox"/> Retrofitting Historic Windows
<input type="checkbox"/> Insulation	<input type="checkbox"/> Interiors
<input type="checkbox"/> Storefronts	<input type="checkbox"/> New Construction & Related Demolition
- The NJ and National Registers of Historic Places, fact sheet
- New Jersey and National Registers of Historic Places Listing:
 - Through December 31, 1988 1989 Supplement 1990-92 Supplement (Fall 93)
- Guidelines for Completing National Register of Historic Places Forms Bulletin #16A
- How to Apply The National Register Criteria for Evaluation Bulletin #15
- Certified Local Governments in the National Historic Preservation Program
- Guidelines for Local Surveys: A Basis for Preservation Planning Bulletin #24 Limited to professional municipal or county requests

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NEW JERSEY STATE HISTORIC PRESERVATION PROGRAM
 THROUGH THE NEW JERSEY PUBLIC WORKS AUTHORITY
 THROUGH THE NEW JERSEY PUBLIC WORKS AUTHORITY

■ **Annotated Bibliography of Cultural Resources Reports Submitted to the New Jersey State Historic Preservation Officer:**

___ Volume I (through December 31, 1979)
___ Volume III (February 1981 - March 1982)
___ Volume V (April 1983 - April 1985)

___ Volume II (January 1980 - February 1981)
___ Volume IV (April 1982 - March 1983)

■ ___ **Historic Preservation Planning in New Jersey: Selected Papers on the Identification, Evaluation and Protection of Cultural Resources**

■ ___ **New Jersey's Archeological Resources from the Paleo-Indian Period to the Present: A Review of Research Problems and Survey Priorities**

■ ___ **How to Research the History of a House**

■ **Local Preservation:**

___ "Historic Preservation" and "Historic Properties"
___ What Are The National Register Criteria?
___ What Is The National Historic Preservation Act?
___ Q and A About Historic Properties Survey
___ What is "Section 106 Review?"
___ When Preservation Commissions Go To Court
___ Subdivision Regulation and Historic Preservation

___ Choosing an Archeological Consultant
___ Is There Archeology In Your Community?
___ What Are The Historic Preservation Tax Incentives?
___ Q and A About the "SHPO"
___ Local Preservation: A Selected Bibliography
___ Zoning and Historic Preservation

■ ___ **Historic Preservation Law: A New Hybrid Statute with New Legal Problems**

■ ___ **A Five-Minute Look at Section 106**

Name _____

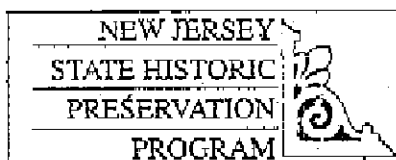
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CONFERENCES & WORKSHOPS

Reclaiming Womens History Through Historic Preservation
June 17-19, 1994

Bryn Mawr College, Bryn Mawr, Pa.

The First National Conference on Reclaiming Women's History Through Historic Preservation will examine the interrelationship among women's history, the environment and the cultural landscape.

The goal of this week long program is to help Americans understand the lives of all women tangibly-through historic sites celebrating the contributions of women from all walks of life. The conference will examine issues pertaining to the identification, acquisition and interpretation of these historic sites, structures and landscapes.

Keynote Speakers:

- Gerda Lerner, University of Wisconsin Professor Emerita. An historian, writer, and author of eight books on women's history.
- Dolores Hayden, Professor of Architecture, Urbanism and American Studies at Yale University. A major scholar in the field of women and architecture, and the author of the forthcoming book "The Power of Place: Claiming Urban Landscapes People's History."

Panels:

Sixteen interdisciplinary panel including: Strategies for Saving Sites; Herstory; The Role of the National Park Service in Reclaiming Women's History; Finding the Story of the Woman in the House; Working Women; and Women Creating Landscapes. For registration information, Contact Gayle Samuels, Director Reclaiming Women's History Through Historic Preservation. WOMENS WAY P.O. Box 53454 Philadelphia, Pa. 19105-3454 (215) 527-4470. ■



NEW JERSEY & NATIONAL REGISTERS

(cont'd from page 4)

long-lasting, local varieties of plants and trees. Her books provided clear, concise advice for the amateur gardener of average means and reflected her personal experiences with the extensive gardens at Meadowburn Farm. Mrs. Ely was a

founder of the Garden Club of America and played an important role in the movement toward amateur gardening in the U.S. In 1990, MacMillan Publishing Company reported "A Woman's Handy Garden" by Helena Rutherford Ely, testimony to her lasting role in American horticulture. (National Register listed). ■



GRANT AWARDS

Marking a milestone in the implementation of the State Development and Redevelopment Plan, the Historic Preservation Office announces the award of two innovative, 1993 Historic Preservation Fund Certified Local Government grants, totalling \$28,435, to the Town of Newton and Township of West Milford.

The grants will fund revisions to the historic preservation plan elements of both municipal Master Plans in accordance with the Municipal Land Use Law, Section C 40:55D- 28b (10) and consistent with the State Plan. New Jersey's Certified Local Governments derive their authority to identify, evaluate, designate and regulate historic resources from the Municipal Land Use Law (MLUEL), the enabling legislation for historic preservation zoning.

The Historic Preservation Office believes that the two municipalities are in a unique position to develop innovative planning tools for linking the protection and utilization of historic resources with the accommodation and promotion of community development in accordance with the goals, objectives and strategies of the State Plan.

It is anticipated that the projects will serve as models to other communities seeking to integrate local historic preservation and State Plan implementation. The Historic Preservation Office will be seeking applications for Historic Preservation Fund grants from interested Certified Local Governments in December 1993.

If you have any questions concerning the grant program or how to become a Certified Local Government, please contact Charles Scott at (609) 292-2023. ■

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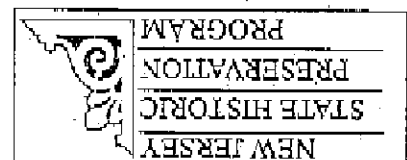
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This bulletin has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior, and administered by the Historic Preservation Office, Department of Environmental Protection and Energy. The contents and opinions do not necessarily reflect the views or policies of the U.S. Department of the Interior.

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NEW JERSEY STUDIES ACADEMIC ALLIANCE

Guide to Resources for New Jersey Studies



MAXINE N. LURIE
Seton Hall University

RICHARD WALDRON
New Jersey Historical Commission

Revised, March 1995

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Introduction

This is a beginner's guide to New Jersey studies—the study of the humanities disciplines as they apply to New Jersey. They include the state's history (art history, legal history, cultural, economic, and social history, history in all of its forms), archaeology, geography, music, literature, and the study of all of New Jersey's varied cultures. We produced it in conjunction with the New Jersey Studies Academic Alliance's 1993–94 programs about New Jersey studies. The guide has two goals: to help teachers at all instructional levels to teach about New Jersey more often and in more depth, and to interest the people in charge of programs for the general public at libraries, museums, and historical organizations to plan their programs about New Jersey topics.

This guide has a simple organization. Part one is a basic New Jersey studies bibliography. Its divisions follow generally the sessions of the March 1994 NJSAA/New Jersey Council for the Social Studies conference about New Jersey studies (March 16, Rutgers University, New Brunswick). They are not the only divisions possible. Each section provides the user with a few suggestions of things to read. There are many more excellent books about these subjects than we have had the space to include here. Part two describes statewide humanities organizations and the services they provide—books, speakers, grants, and so forth.

We plan to revise this guide more or less continuously and we will welcome both criticism and (even more) suggestions for additions for the next printing: Professor Maxine N. Lurie, Department of History, Seton Hall University, South Orange, NJ 07079; (201) 761-9000, x4463; Richard Waldron, New Jersey Historical Commission, CN 305, Trenton, NJ 08625-0305; (609) 292-6062.

Bibliography

1. NEW JERSEY HISTORY—GENERAL WORKS

Cunningham, John T. *New Jersey: America's Main Road* (Andover: Afton Press, 1976). A lively, popular narration of the state's history.

———. *This Is New Jersey: From High Point to Cape May*, 4th ed. (New Brunswick: Rutgers University Press, 1994). Overview of New Jersey history by regions: hill country, city belt, garden spot, and shore.

Fleming, Thomas. *New Jersey: A History* (New York: Norton, 1976). In just two hundred pages, a summary of the state's history.

Green, Howard L., ed. *Words That Make New Jersey History: A Primary Source Reader* (New Brunswick: Rutgers University Press, 1995). Ninety documents from all eras and most topics in New Jersey's history. Each document is carefully introduced. Accompanied by a teacher's guide to assist its use in the classroom.

Lurie, Maxine N., ed. *A New Jersey Anthology* (Newark: New Jersey Historical Society, 1994). Seventeen essays by the state's finest historians about a variety of topics in New Jersey history. The editor has provided a summary of the state's history as an overview, introductions to each section, and suggestions for further reading.

Mappen, Marc. *Jerseyana: The Underside of New Jersey History* (New Brunswick: Rutgers University Press, 1992). A collection of brief essays on interesting individuals and events in the state's history. These pieces were originally published in the *New York Times* Sunday New Jersey section (new ones continue to appear once a month).

McCormick, Richard P. "A Historical Overview," in Alan Rosenthal and John Blydenburgh, eds., *Politics in New Jersey* (New Brunswick: Eagleton Institute, Rutgers University, 1975). This brief analytical review of New Jersey politics over time is a good place to start. It covers changes from the 1790s to the 1970s.

2. GEOGRAPHY

Stansfield, Charles A., Jr. *New Jersey: A Geography* (Boulder, Colorado: Westview Press, 1983). A textbook survey of the state's physical and social geography.

Wacker, Peter O. *Land and People: A Cultural Geography of Preindustrial New Jersey: Origins and Settlement Patterns* (New Brunswick: Rutgers University Press, 1975). Cultural geography of New Jersey before 1810: the changes humans made in the land and the variety of its people and their practices—buildings, agriculture, settlement patterns, religion, etc.

3. LOCAL RESOURCES—GUIDES TO THE STATE

- Hudgins, Barbara. *New Jersey Day Trips: A Guide to Outings in New Jersey, New York, Pennsylvania, and Delaware* (Green Village: Woodmont Press, 1993). Suggests places to visit, including historical museums and sites, restored and reconstructed villages, farms, mills, and homes. Includes location, hours of operation, admission costs, and a chapter titled "Where Washington Slept, Ate and Fought."
- Mole, Michaela M., ed. *Away We Go: A Guidebook of Family Trips to Places of Interest in New Jersey, Nearby Pennsylvania, and New York* (New Brunswick: Rutgers University Press, 1976). Lists of places of interest arranged geographically.
- Scheller, William C. *New Jersey Off the Beaten Path: A Guide to Unique Places* (Chester, Connecticut: Globe Pequot Press, 1988). Brief guide to unusual places; arranged regionally.
- Westergard, Barbara. *New Jersey: A Guide to the State* (New Brunswick: Rutgers University Press, 1987). Alphabetically arranged survey of cities, towns, and villages in the state. Each description includes local history and notes museums and historic sites. The last section is a descriptive tour of the New Jersey Turnpike. Illustrated with drawings.
- Zatz, Arline. *New Jersey's Special Places: Scenic, Historic and Cultural Treasures of the Garden State* (Woodstock, Vermont: Countryman Press, 1990). Sections of interest on historic villages, museums, and parks.

4. ARCHITECTURE

- Bassett, William B. *Historic American Buildings Survey of New Jersey: Catalogue of the Measured Drawings, Photographs and Written Documents in the Survey* (Newark: New Jersey Historical Society, 1977). Information (including many illustrations) from surveys made 1933–59. Not all of the surveyed buildings still stand.
- Cuter, Robert P. and Foster, Janet W. *Building by the Book: Pattern Book Architecture in New Jersey* (New Brunswick: Rutgers University Press, 1992). A richly illustrated history of New Jersey houses built from pattern book plans from the eighteenth century to the early twentieth century. Illustrations are from pattern books and of actual New Jersey houses.
- Gowans, Alan. *Architecture in New Jersey: A Record of American Civilization* (Princeton: Van Nostrand, 1964). Illustrated survey of New Jersey architecture from colonial times into the twentieth century. Gowans sees New Jersey architecture as representative of styles elsewhere rather than distinctive. The discussion includes homes, churches, and other public buildings.
- Schwartz, Helen. *The New Jersey House* (New Brunswick: Rutgers University Press, 1983). A pictorial history of New Jersey houses.

5. SPORTS HISTORY

- DiClerico, James H. and Pavelec, Barry J. *The Jersey Game: The History of Modern Baseball*

from Its Birth to the Big Leagues in the Garden State (New Brunswick: Rutgers University Press, 1991). The authors claim that American baseball began in Hoboken in 1845. They recount tales of amateur and minor league baseball and note major league players who were born in the state.

Elliott, Len. *One Hundred Years of Princeton Football, 1869–1969* (Princeton: Princeton University, 1969). Chronological history with appendix containing yearly team scores.

Mayer, Ronald A. *The 1937 Newark Bears: A Baseball Legend* (1980; reprinted, New Brunswick: Rutgers University Press, 1994). History of the early years of a New Jersey minor league baseball team.

Overmyer, James E. *Effa Manley and the Newark Eagles* (Metuchen, N.J.: Scarecrow Press, 1993). The history of New Jersey's team in the Negro National League, 1935–48, which won the championship of black professional baseball in 1946.

Pitt, Larry. *Football at Rutgers: A History, 1869–1969* (New Brunswick: Rutgers University, 1972). Chronological account of football at Rutgers, including appendices with players' names and team statistics.

Weiss, Harry and Weiss, Grace. *Early Sports and Pastimes in New Jersey* (Trenton: Past Times Press, 1960). The history of entertainment in New Jersey (not just sports), from the colonial period to about 1860.

6. EARLY EUROPEAN SETTLEMENT

Pomfret, John. *Colonial New Jersey: A History* (New York: Charles Scribner's Sons, 1973). Summary of colonial New Jersey history (more concise than others of his books listed below).

———. *The Province of West New Jersey, 1609–1702* (Princeton: Princeton University Press, 1956). A detailed study of the early history of West New Jersey.

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———. *The New Jersey Proprietors and Their Lands, 1664–1776* (Princeton: Van Nostrand, 1964). Discussion of the New Jersey proprietors, their land claims, distribution of lands, and efforts to collect rents.

McCormick, Richard P. *New Jersey From Colony to State, 1609–1789*, rev. ed. (Newark: New Jersey Historical Society, 1981). Concise history of New Jersey from the first European settlement to the American Revolution. The very best place to start.

Craven, Wesley Frank. *New Jersey and the English Colonization of North America* (Princeton: Van Nostrand, 1965). A history of New Jersey in the early colonial period, 1664–1700.

7. FISHING AND FISHERMEN

Waldron, Richard. *Maritime New Jersey: An Economic History of the Coast* (Trenton: New

Jersey State Museum and New Jersey Historical Commission, 1983). Brief discussion of the New Jersey shore from an economic perspective that includes material on commercial and sport fishing.

Dorwart, Jeffrey. *Cape May County, New Jersey: The Making of an American Resort Community* (New Brunswick: Rutgers University Press, 1992). A recent history of Cape May County that includes the importance of fishing in the region's development.

Cohen, David S. *The Folklore and Folklife of New Jersey* (New Brunswick: Rutgers University Press, 1983). Though it is about the entire spectrum of the state's folklife, it includes a section titled "The Traditional Boats," about working boats built and used in New Jersey. It describes craft ranging from rafts, to the Durham boats used to ferry George Washington's troops across the Delaware in 1776, to sailing and hunting boats.

MacKenzie, Clyde L., Jr. *The Fisheries of Raritan Bay* (New Brunswick: Rutgers University Press, 1992). History of commercial fishing in the bay. It includes information about boat types, fishing methods and tools, and the cultural life of the fishermen.

8. LEGAL AND POLITICAL HISTORY

Bush, Bernard, comp. *Laws of the Royal Colony of New Jersey*, 4 vols. (Trenton: New Jersey State Library, Archives and History Bureau, vols. 1–3, 1977–82; Division of Archives and Records Management, New Jersey Department of State, vol. 4, 1986). Volume one includes a long introduction that deals with the process of writing laws in the colonial period.

Lurie, Maxine N., ed. *Resource Guide: Bill of Rights Cases and Issues from New Jersey History* (New Brunswick: Rutgers Institute for Secondary Teachers of the Rutgers Center for Historical Analysis, 1992). Introduction on the history of Bill of Rights cases from New Jersey, five units for class use, and suggested readings. Designed by and for high school teachers.

Bebout, John. *The Making of the New Jersey Constitution* (Trenton: MacCrellish and Quigley, 1945). A history of New Jersey's second state constitution, which was written in 1844.

Erdman, Charles R., Jr. *The New Jersey Constitution of 1776* (Princeton: Princeton University Press, 1929). The origins of the state's first constitution, analysis of its provisions, and discussion of efforts to revise it.

Connors, Richard J. *The Process of Constitutional Revision in New Jersey, 1940–1947* (New York: National Municipal League, 1970). Historical review of earlier constitutions, description of the process of revision, and discussion of the 1947 convention and the resulting (present) constitution.

Boyd, Julian. *Fundamental Laws and Constitutions of New Jersey, 1664–1964* (Princeton: Van Nostrand, 1964). Documentary collection that includes the 1663 concessions of the proprietors, all of New Jersey's constitutions (1776, 1844, 1947), and other fundamental legal documents.

Seton Hall Law Review (1986), v. 16, a special issue on United States Supreme Court justices from New Jersey: William Paterson, Joseph Bradley, Mahlon Pitney, and William Brennan.

Presser, Stephen. "An Introduction to the Legal History of Colonial New Jersey," *Rutgers Camden Law Journal* (1976). An overview of New Jersey's legal history in the formative period. It emphasizes major themes and issues and touches on the role of law and lawyers.

McCormick, Richard P. and McCormick, Katheryne C. *Equality Deferred: Women Candidates for the New Jersey Assembly 1920–1993* (New Brunswick: Rutgers Center for the American Woman and Politics, 1994). This study shows a decline in the percentage of women in New Jersey's lower house from 15 percent in 1926 to just one woman (out of sixty Assembly members) in 1965. Even with an increase to 17 percent in 1993, New Jersey was still 41st among the states. Charts and graphs are accompanied by a well reasoned analysis of the reasons for change.

9. AFRICAN-AMERICAN LIFE AND CULTURE

Bilby, Joseph G. *Forgotten Warriors: New Jersey's African American Soldiers in the Civil War* (Hightstown: Longstreet House, 1993). After an introductory chapter about black New Jersey soldiers in the wars of the United States before 1861, the book's focus is the service of black New Jerseyans during the Civil War. It includes histories of all-black units with substantial numbers of New Jerseyans in their ranks.

Crew, Spencer. *Black Life in Secondary Cities: A Comparative Analysis of the Black Communities of Camden and Elizabeth, New Jersey, 1860–1920* (New York: Garland, 1993). A scholarly study that compares the black experience in Camden and Elizabeth and with larger cities. Subjects: settlement patterns, the development of segregation, limits of economic opportunity, and how black people dealt with discrimination.

Mitros, David, ed. *Slave Records of Morris County, New Jersey, 1756–1841* (Morristown: Morris County Heritage Commission, 1991). Introduction and several documents, all designed for classroom use.

Pingeon, Frances D. *Blacks in the Revolutionary Era* (Trenton: New Jersey Historical Commission, 1975). Pamphlet about African-Americans during the period of the American Revolution. This book is designed for high school use.

Price, Clement A. *Freedom Not Far Distant: A Documentary History of Afro-Americans in New Jersey* (Newark: New Jersey Historical Society, 1980). Comprehensive documentary collection of materials about African-Americans in New Jersey from the seventeenth century into the 1960s.

Still, James. *Early Recollections and Life of Dr. James Still, 1812–1855* (Philadelphia, 1877; reprinted, Medford: Medford Historical Society, 1971). The autobiography of a famed black physician.

Turkington, Cheryl C. *Setting Up Our Own City. The Black Community in Morristown: An Oral History Project*; Interviews by Helen Baker Conover (Morristown: Joint Free Public Library of Morristown and Morris Township Local History and Genealogy Department, 1992). A history of the black community of Morristown since the end of the 19th century, based largely on oral history interviews.

Washington, Jack. *In Search of a Community's Past: The Black Community in Trenton, New Jersey, 1860–1900* (Trenton: Africa World Press, 1990).

———. *The Quest for Equality: Trenton's Black Community, 1890–1965* (Trenton: Africa World Press, 1993). Based primarily on research in local newspapers, this book organizes chronologically a variety of materials on African Americans and their experiences in Trenton.

Wright, Giles R. *Afro-Americans in New Jersey: A Short History* (Trenton: New Jersey Historical Commission, 1988). Brief, well-balanced history of African-Americans in New Jersey that is appropriate for high school use.

Wright, Marion Thompson. *The Education of Negroes in New Jersey* (New York, 1941; reprinted, New York: Arno Press, 1971). The education of African-Americans in the state to 1900.

10. NATIVE AMERICANS

Kraft, Herbert C. *The Lenape: Archaeology, History, and Ethnography* (Newark: New Jersey Historical Society, 1986). Kraft describes the sources available for studying the Lenape and discusses their lifestyles, religion, history, and their eventual migration from the state.

Williams, Lorraine E. and Flinn, Karen A. *Trade Wampum: New Jersey to the Plains* (Trenton: New Jersey State Museum, 1990). A study of the production and use of wampum and its importance for trade.

11. MATERIAL CULTURE

Cohen, David S., et al, eds. *Pinelands Folklife* (New Brunswick: Rutgers University Press, 1987). Essays on aspects of life in New Jersey's distinctive Pinelands region.

———. *The Folklore and Folklife of New Jersey* (New Brunswick: Rutgers University Press, 1983). The oral and material folk culture of New Jersey in all of its variety: art, architecture, furniture, quilts, pottery, legends, and more.

———. *Folk Legacies Revisited* (New Brunswick: Rutgers University Press, 1995). Five stimulating essays about significant topics in New Jersey's folk culture, including "Emergent Native American Groups in New Jersey" and "Reflections on American Ethnicity."

Collecting New Jersey Antiques: A Comprehensive Collection of the Major Articles on Antiques in New Jersey (Union City: Books About New Jersey, 1978). Articles on metalware, furniture (including clocks), glassware, pottery, textiles, printing, tools, decoys, dolls. It is meant primarily for collectors but contains much of general interest.

Corlette, Suzanne. *The Fine and the Useful Arts in New Jersey, 1750–1800* (Trenton: New Jersey Historical Commission, 1976). This brief pamphlet is a good starting place to learn about the arts in early New Jersey— pottery, glassware, ironware, furniture, silver and pewter, architecture, painting. It also contains a useful bibliography.

- Gerds, William H., Jr. *Painting and Sculpture in New Jersey* (Princeton: Van Nostrand, 1964). General history of painting and sculpture in New Jersey from the colonial period to the 1960s.
- White, Margaret. *The Decorative Arts of Early New Jersey* (Princeton: Van Nostrand, 1964). Illustrated survey of such crafts as glass making, pottery, weaving, silver making, clock making, and furniture.
- Herold, Patricia. *New Jersey Arts* (New Brunswick: Rutgers University Press, 1990). Guide to contemporary arts in New Jersey that emphasizes the performing arts. It lists museums, dance and theater groups, concert centers, and festival locations.

12. THE NEW JERSEY SHORE

- Funnell, Charles. *By the Beautiful Sea: The Rise and High Times of That Great American Resort, Atlantic City* (New Brunswick: Rutgers University Press, 1975). A wonderful social history of Atlantic City that has much to say about life and recreation in late nineteenth-century New Jersey.
- Dorwart, Jeffrey. *Cape May County, New Jersey: The Making of an American Resort Community* (New Brunswick: Rutgers University Press, 1992). Recent history of New Jersey's oldest shore community.
- Methot, Jane. *Up and Down the Beach* (Navesink: Whip Publishers, 1988). Popular sketches about a wide variety of shore-related events and places, including pirates, storms, and lighthouses.
- Paulsson, Martin. *The Social Anxieties of Progressive Reform: Atlantic City 1854–1920* (New York: New York University Press, 1994). Emphasizes the history of Atlantic City during the Progressive period when there was conflict over whether the city provided healthy recreation or promoted sinful flouting of the standards of the time. As reformers tried to bring the city “under control,” they clashed with working-class immigrants and black employee-residents. The book illustrates the complexities of the Progressive movement.

13. LITERATURE

- Lewis, Joel, ed. *Bluestones and Salt Hay: An Anthology of Contemporary New Jersey Poets* (New Brunswick: Rutgers University Press, 1990). Includes the work of thirty-four contemporary New Jersey poets who write about the state. A brief introduction discusses poetry as an art form and the history of New Jersey poetry.
- Bauer, W. John, ed. *William Carlos Williams, Stephen Crane, Philip Freneau: Papers and Poems Celebrating New Jersey's Literary Heritage* (Trenton: New Jersey Historical Commission, 1989). Poems and scholarly papers from a series of conferences held in 1979, 1980, and 1982. They examine the lives and work of the three authors of the book's title.
- Holland, Lawrence, et al. *The Literary Heritage of New Jersey* (Princeton: Van Nostrand, 1964). Essays on Philip Freneau, Henry van Dyke, Richard Watson Gilder, and William Carlos Williams.

Whittemore, Reed. *William Carlos Williams: Poet From Jersey* (Boston: Houghton-Mifflin, 1975). A biography of New Jersey's physician-poet.

Williams, William Carlos. *Paterson* (New York: New Direction Press, 1963). The epic poem that uses the city of Paterson and its people as main characters.

14. ETHNIC STUDIES

Cohen, David Steven. *The Dutch-American Farm* (New York: New York University Press, 1992). A study of the Dutch-American farm as a cultural artifact and a part of a regional subculture in the United States. The author focuses on the origins of the settlers, their New World settlement patterns, farmhouse architecture, and Dutch cultural adaptation to life in New Jersey and New York.

Green, Howard L., gen. ed. *New Jersey Ethnic Life Series* (Trenton: New Jersey Historical Commission, 1986-). Ten topical booklets on such subjects as reasons for migrating, the journey to the United States, settlement, community, religion, family, education, defining ethnicity, the special ethnic experience of women, and oral histories of immigrants. Designed for classroom use.

Landsman, Ned C. *Scotland and Its First American Colony, 1683-1765* (Princeton: Princeton University Press, 1985). This book begins in Scotland and ends in New Jersey, dealing with the background of early migration to East New Jersey.

Starr, Dennis J. *The Italians of New Jersey* (Newark: New Jersey Historical Society, 1985). A history of Italian immigration to New Jersey that discusses family, church, politics, and cultural life in general. Statistics document the size of this largest immigrant group to the state, and the book includes an extensive bibliography.

Vecoli, Rudolph. *The People of New Jersey* (Princeton: Van Nostrand, 1965). A history of immigration to the state.

Cohen, David S., ed. *America, The Dream of My Life: Selections from the Federal Writers' Project's New Jersey Ethnic Survey* (New Brunswick: Rutgers University Press, 1990). Selections from interviews with immigrants made during 1939-41, they reveal the negative as well as the positive aspects of moving to a new land. (Note: In 1992 WBG0-FM, Newark, and the New Jersey Historical Commission produced a three-part radio series based on this book. The cassettes are available from the Historical Commission for a nominal charge.)

Cunningham, Barbara, ed. *The New Jersey Ethnic Experience* (Union City: William H. Wise, 1977). Thirty-one scholarly essays about various ethnic groups.

15. MUSIC

Kaufman, Charles H. *Music in New Jersey, 1655-1860* (Rutherford: Fairleigh Dickinson University Press, 1981). A comprehensive history of its subject to the time of the Civil War.

———. *The Music of Eighteenth-Century New Jersey* (Trenton: New Jersey Historical Com-

mission, 1975). Pamphlet about music in New Jersey around the time of the American Revolution.

Sonneck, Oscar G. *Francis Hopkinson and James Lyon* (1905; reprinted, New York: Da Capo Press, 1967). Deals with New Jersey's best-known eighteenth-century composers.

Myers, Gordon. *Yankee Doodle Fought Here* (Newfield, N.J.: DPR Publishers, 1975). A book and two records that via period music tell the story of New Jersey in the American Revolution.

16. WAR AND NEW JERSEY

Bill, Alfred Hoyt. *New Jersey and the Revolutionary War* (New Brunswick: Rutgers University Press, 1964). A brief military history of the American Revolution emphasizing battles that were fought in New Jersey.

Fast, Howard. *The Crossing* (1971; reprinted, Newark: New Jersey Historical Society, 1984). A popularized history of the crossing of the Delaware and the subsequent battle of Trenton in December 1776.

Leiby, Adrian C. *The Revolutionary War in the Hackensack Valley: The Jersey Dutch and the Neutral Ground, 1775–1783* (New Brunswick: Rutgers University Press, 1962, 1980). Detailed scholarly study of the conflict between Dutch-American patriots and Tories in the Hackensack Valley (covering parts of New Jersey and New York). It gives a clear sense of the ways in which the Revolutionary War in New Jersey was often a civil war.

Knapp, Charles. *New Jersey Politics During the Period of the Civil War and Reconstruction* (Geneva, N.Y.: W. F. Humphrey, 1924). An elderly political history of New Jersey in the era of the Civil War that needs to be used with caution.

Siegal, Alan. *For the Glory of the Union: Myth, Reality, and the Media in Civil War New Jersey* (Rutherford: Fairleigh Dickinson University Press, 1984). Narrowly focused study of Newark newspaper accounts of the Twenty-sixth New Jersey Volunteer Infantry during its service in 1863.

Sinclair, Donald A., and Schut, Grace W., comps. *A Bibliography: The American Revolution and New Jersey* (New Brunswick: Special Collections and University Archives, Rutgers University Libraries, 1995). This bibliography of 3,328 titles is organized into the following categories: general, political, economic, military, specific battles, soldiers, places. It includes information on the location of the works cited.

Gillette, William. *Jersey Blue: Civil War Politics in New Jersey, 1854–1865* (New Brunswick: Rutgers University Press, 1994). A political history of New Jersey before and during the Civil War, the book assesses the state's attitudes toward the war and the South. Gillette rejects the view that New Jersey was sympathetic to the South and secession (but agrees that there was hesitancy about emancipation). The book puts New Jersey's role in the Civil War into regional and national perspective.

Lender, Mark E. *The New Jersey Soldier* (Trenton: New Jersey Historical Commission, 1975). Pamphlet about the social origins of New Jersey's militia and Continental soldiers during the Revolutionary War.

———. *One State in Arms: A Short Military History of New Jersey* (Trenton: New Jersey Historical Commission, 1991). Overview of New Jersey's involvement in wars from the colonial period to the present. Designed for high school use.

Miers, Earl Schenck. *New Jersey and the Civil War: An Album of Contemporary Accounts* (Princeton: Van Nostrand, 1964). More a collection of quotations and other materials illustrating New Jersey's role in the war than a history.

Organizations and Their Services

17. FILMS AND OTHER MEDIA

Humanities Media Center of New Jersey. The Center is funded and administered by the New Jersey Council for the Humanities as part of the Council's effort to promote the appreciation and understanding of the humanities. It offers a lending library and public humanities media programs. Its resources include films, videotapes, and other media dealing with history, literature, ethics, religion and philosophy, jurisprudence, linguistics, environmental issues, and the history and criticism of the arts. Catalogue. c/o New Jersey Council for the Humanities, 28 W. State St., 6th Floor, Trenton 08608; (609) 695-4838.

New Jersey Network. The state's public broadcasting system has been making films about topics in the state's history and about other aspects of New Jersey culture for more than twenty years. Current projects include two in collaboration with the New Jersey Historical Commission. "Around and About New Jersey" is a series of fifteen-minute videocassettes that present topics in New Jersey history for use in elementary school classrooms. Programs completed present Thomas A. Edison's West Orange laboratory, Howell Living History Farm in Mercer County, and the Lenape village at Waterloo Village. The series won a Philadelphia-region Emmy for children's programming in 1992. "New Jersey Legacy" is a series of half-hour films for adult or high school audiences that will present a chronological history of the state. Both series are still in production; contact New Jersey Network for information about what is available (including films and videocassettes in other series): NJN Video, CN 777, Trenton 08625-0777; (609) 530-5180.

18. GRANT-GIVING ORGANIZATIONS

New Jersey Council for the Humanities. Established in 1972, the NJCH is the state affiliate of the National Endowment for the Humanities. The NJCH's mission is to help New Jerseyans understand and appreciate the humanities. It fulfills its mission principally by funding hundreds of humanities programs (conferences, lecture series, book discussions, symposiums, etc.) sponsored by libraries, museums, universities, historical societies, and other nonprofit cultural and community groups in the state. It also funds publication and editorial projects, radio programs, and awards television completion grants. Recently it has begun to assist oral history projects. It maintains the New Jersey Humanities Scholars Index, a computer-generated directory for academic, educational, cultural, and other public groups seeking humanities scholars to participate in the planning, development, and evaluation of public humanities programs. Printed guidelines. 28 W. State St., 6th Floor, Trenton 08608; (609) 695-4838.

New Jersey Historical Commission (Department of State). Awards grants of up to \$8,000 to assist projects about the history of New Jersey. Eligible projects include (but are not limited to) research, writing, and publication, exhibitions, films, and other media programs, lecture series and symposiums, the conservation and preservation of historical materials (costumes, furniture, paintings, manuscripts, but not buildings), projects for students, and oral history. Eligible applicants include individuals, schools and school districts, museums, libraries, historical societies, agencies of county and local government. Application deadline for grants of \$1,000 to \$8,000. For minigrants (less than \$1,000) apply at any time. Printed guidelines. Series of workshops to help prospective applicants to design their proposals. Grants and Prizes, NJ Historical Commission, CN 305, Trenton 08625-0305; (609) 292-6062.

New Jersey Caucus, Mid-Atlantic Regional Archives Conference. MARAC is an association of professional archivists, divided into state caucuses in the Mid-Atlantic region. It promotes improved preservation of and access to archival materials in institutions of all sorts, and works to educate the public and avocational archivists about archives preservation, management, and access. While it does not award grants, it sponsors a unique service for local organizations that wish to improve the management of their archival collections. The service is called Caucus Archival Projects Evaluation Service (CAPES). It is funded by a grant from the New Jersey Historical Commission to the New Jersey Caucus of MARAC. CAPES provides the services of a professional archivist (without charge to the applicant) to evaluate the management and preservation needs of the applicant institution's archives. Institutions have used the consultant's written evaluation as the basis of applications for funds to implement its recommendations. Since 1989, MARAC-New Jersey Caucus has awarded more than 130 CAPES consultantships to local historical organizations, schools, and libraries, religious and medical institutions, and a diverse range of other types of public and private organizations. The service is available only to institutions and organizations whose collections are open to the public. Guidelines and applications form: NJ Historical Commission, CN 305, Trenton 08625-0305; (609) 292-6062.

New Jersey State Library (Department of Education). The State Library sponsors several grant programs for college, university, school, public, and special libraries (including libraries in historical societies and museums) to improve access, share resources, preserve collections, and for other purposes. 185 W. State St., CN 520, Trenton 08625-0520; (609) 984-3293.

19. STATEWIDE CULTURAL/HISTORICAL ASSOCIATIONS

Association of New Jersey County Cultural and Historic Agencies. For nearly thirty years New Jersey's county heritage/cultural and heritage organizations have been providing local communities with programs in county history and the arts. Their services are diverse: programs for the schools, for retired persons, for the general public. They sponsor exhibitions, publish books (many have produced guides to historical and cultural organizations in their counties), slide programs, self-guided historic sites tours, conferences about county and local history, countywide arts competitions and festivals; a few even sponsor grants programs. Services vary from county to county. The addresses of the various county cultural and historic agencies are below. Contact the Association at its headquarters: Camden County Cultural and Heritage Commission, Hopkins House, 250 South Park Dr., Haddon Township 08108; (609) 858-0040.

- ◆ Atlantic County Cultural and Heritage Affairs Office, 40 Farragut Ave., Mays Landing 08330; (609) 625-2776

- ◆ Bergen County Division of Cultural and Historic Affairs, Administration Bldg., Court Plaza South, 21 Main St., Hackensack 08601-7000; (201) 646-2786
- ◆ Burlington County Cultural and Heritage Department, 49 Rancocas Rd., Mounty Holly 08060; (609) 265-5068
- ◆ Camden County Cultural and Heritage Commission, Hopkins House, 250 South Park Dr., Haddon Township 08108;(609) 858-0040
- ◆ Cape May County Department of Culture and Heritage, 4 Moore Rd., Crest Haven Complex, Cape May Court House 08210; (609) 465-1005
- ◆ Cumberland County Cultural and Heritage Commission, c/o 2 Holly Lane, Bridgeton 08302; (609) 455-1594
- ◆ Essex County Department of Parks, Recreation, Cultural and Historic Affairs, 160 Fairview Ave., Cedar Grove 07009; (201) 484-6733
- ◆ Gloucester County Cultural and Heritage Commission, c/o 406 Swedesboro Rd., Gibbstown 08027; (609) 423-0916
- ◆ Hudson County Division of Cultural and Heritage Affairs, Murdoch Hall, 114 Clifton Place, Jersey City 07304;(201) 915-1212
- ◆ Hunterdon County Cultural and Heritage Commission, County Administration Bldg., Flemington 08822; (908) 788-1256
- ◆ Mercer County Cultural and Heritage Commission, 640 S. Broad St., Trenton 08650; (609) 989-6899
- ◆ Middlesex County Cultural and Heritage Commission, 841 Georges Rd., North Brunswick 08902; (908) 745-4489
- ◆ Monmouth County Historical Commission, 27 E. Main St., Freehold 07728; (908) 431-7433
- ◆ Morris County Heritage Commission, County Court House, Morristown 07960; (201) 829-8117
- ◆ Ocean County Cultural and Heritage Commission, 101 Hooper Ave., Room 225, CN 2191, Toms River 08754-2191;(908) 929-4779
- ◆ Passaic County Cultural and Heritage Council, Passaic County College, College Blvd., Paterson 07509; (201) 684- 6555
- ◆ Salem County Cultural and Heritage Commission, Salem Court House, 92 Market St., Salem 08079; (609) 935-7510, x292
- ◆ Somerset County Cultural and Heritage Commission, Historic Court House, P.O. Box 3000, Somerville 08876; (908) 231-7110

- ◆ Sussex County Arts and Heritage Council, Inc., P.O. Box 275, Lafayette 07848; (201) 383-0027
- ◆ Union County Office of Cultural and Heritage Affairs, 633 Pearl St., Elizabeth 07202; (908) 558-2550
- ◆ Warren County Cultural and Heritage Commission, Cummins Bldg., Belvidere 07823; (908) 453-4381

League of Historical Societies of New Jersey. The League is an association of more than 200 county and local historical organizations representing more than 45,000 people. Its members range in size from very small historical societies to large county societies and museums. The League meets three times per year and publishes a newsletter for its members. It promotes the expansion of programs about New Jersey history to the widest possible audience, and its members provide a variety of services to try to achieve this goal: school programs, publications, local history newsletters, traveling slide programs, exhibitions about local history, etc. Information: P.O. Box 904, Upper Montclair 07043; (908) 463-8363.

New Jersey Association of Museums. NJAM has more than ninety institutional members, including art, history, and general museums that range in size from the Newark Museum, Liberty Science Center, and the New Jersey State Aquarium, to small local museums. It promotes the public support, knowledge of and interest in museums of the state. It facilitates the exchange of information among New Jersey's museums and increases knowledge of museum practices within the state. Directory of members and their services; newsletter; annual conference. c/o NJ State Museum, 205 W. State St., CN 530, Trenton 08625-0530; (609) 392-0722.

New Jersey Council for the Social Studies. Organization of social studies and history teachers which promotes better teaching among its members and wider use of historical resources with students. While not primarily an organization devoted to the teaching of New Jersey subjects within the social studies context, many of its members use New Jersey material in their classrooms. Conferences in the spring and the fall each year; newsletter. Sandra Haftel, president, 4 Cambridge Dr., Allendale 07401; (201) 327-2021.

New Jersey Studies Academic Alliance. Coalition of teachers at all instructional levels, librarians, museum and historical agency personnel. The Alliance's goal is to expand the teaching of New Jersey studies in schools and public institutions. c/o 6 Rye St., Piscataway 08854; (201) 761-9000, x4463 (Professor Maxine N. Lurie, Seton Hall University, cochairperson); (201) 292-6377 (Professor Harriet L. Sepinwall, College of Saint Elizabeth, cochairperson).

20. STATEWIDE CULTURAL/HISTORICAL ORGANIZATIONS

New Jersey Historical Commission (Department of State). The NJHC was established by legislation in 1967 to promote public knowledge of the history of New Jersey. Services include Afro-American History and Ethnic History programs; annual conference for officially appointed local historians; annual conference for the general public; cooperative programs with other organizations that produce the annual Marion Thompson Wright Lecture for Black History Month, and a biennial women's history conference; a monthly newsletter (September–June); books on varied topics in New Jersey history; a grant-in-aid program (see above, p. 10); radio and television projects in cooperation with New Jersey Network, radio station WBGO-FM (Newark), and the Rutgers University

Office of Television and Radio. The Commission also cooperates with the State Museum in sponsoring the Walter Edge Foran Institute at Morven, which offers a variety of programs for teachers, the personnel of historical organizations, and the general public. Publications catalogue; grants guidelines. CN 305, Trenton 08625-0305; (609) 292-6062.

New Jersey Historical Society. Founded in 1845, the society offers a wide variety of programs and services to members and the general public through its museum, library, publications, education department, and history shop. Its publications include books and pamphlets on many aspects of the state's history and culture, *New Jersey History*, the only scholarly journal devoted to the state's history, and *Jersey Journeys*, a monthly reader for primary school students. Its library collections consist of more than a million items—books, newspapers, manuscripts, maps, broadsides, pamphlets, rare books, and printed ephemera. Newsletter for members; publication catalogue. 230 Broadway, Newark 07104; (201) 483-3939.

New Jersey State Museum (Department of State). The museum offers a wide range of programs and services to children and adults, with special emphasis on programs for school groups. Collections and programs in the visual and decorative arts, archaeology, science, New Jersey history; exhibitions (including traveling ones), planetarium, conservation, research, publications. Also administers Morven, Richard Stockton's home in Princeton. With the New Jersey Historical Commission sponsors the Walter Edge Foran Institute at Morven, which offers a variety of programs about New Jersey material culture and history to teachers, historical organizations, and the public. Quarterly calendar of events. 205 W. State St., CN 530, Trenton 08625-0530; general information, M–F, 8–4, (609) 292-6308; 24-hour recorded information, (609) 292-6464.

21. MAJOR RESEARCH COLLECTIONS

There are many local and county collections of materials that will help you to learn more about New Jersey's history and culture. Nearly every historical society and public library has a collection of materials about local history and culture. The major New Jersey research collections are held by the following four agencies.

New Jersey Historical Society, 230 Broadway, Newark 07104; (201) 483-3939. Several years ago the society published a guide to its manuscript collections. See collection description above.

New Jersey Reference Division, Newark Public Library, 5 Washington St., P.O. Box 630, Newark 07101-0630; (201) 733-7776. In addition to major resources dealing with the history of Newark and Essex County, as well as New Jersey as a whole, the library owns the photograph morgue of the defunct Newark *Evening News*, by itself a collection of tens of thousands of photographs of New Jersey people and subjects. Manuscripts, maps, books, newspapers, pamphlets and printed ephemera, broadsides. The library also presents a regular schedule of exhibitions and other public events that display and interpret New Jersey's culture in all of its diversity.

New Jersey State Archives (Department of State), 185 W. State St., CN 307, Trenton 08625-0307; (609) 292-6260. The official repository of records of the state government, the Archives collections in colonial New Jersey history are especially strong. Collections include, in addition to laws and other official government records, genealogical collections, newspapers, manuscripts, books, and photographs. With Rutgers University Libraries, the Archives is completing a project to microfilm every newspaper ever published in the state and create a central research collection of the

microfilm that will be accessible to everyone. Published guide to family history materials in its collections.

Special Collections and University Archives, Rutgers University Libraries, Rutgers University, New Brunswick 08903; (908) 932-7006. Vast collections of material relating to Rutgers University, New Brunswick, Middlesex County, and the history and culture of the state as a whole: books, maps, newspapers, almanacs, pamphlets and ephemera, etc.

For information about manuscript collections in the state that deal with New Jersey history, consult Mary R. Murrin, comp., *New Jersey Historical Manuscripts: A Guide to Collections in the State* (Trenton: New Jersey Historical Commission, 1987).

22. HISTORIC PRESERVATION ORGANIZATIONS

Three agencies of the New Jersey Department of Environmental Protection and a nonprofit membership organization are important resources for historic preservation activities, including public education about the goals and philosophy of the historic preservation movement.

Historic Preservation Office (DEP). Manages state programs for preserving historic structures and places. Maintains the State Register of Historic Places and the New Jersey portion of the National Register of Historic Places. Its Historic Sites Review Board evaluates applications to place properties on the State and National Registers. Administers federal aid under the National Historic Preservation Act. Sponsors the Main Street Revitalization Program, carries out environmental review responsibilities, and engages in historic preservation planning. Assists the Division of Parks and Forestry to administer the state-owned historic properties but does not have direct responsibility for them. CN 404, Trenton 08625-0404; (609) 292-2023.

New Jersey Historic Trust (DEP). Loans and matching grants for historic preservation, including funds from 1992 bond issue; tax easement program. Printed guidelines for its grants program. CN 404, Trenton 08625-0404; (609) 984-0473.

New Jersey Historic Sites Council (DEP). Recommends acquisition, development, use, improvement, and treatment of historic sites, including review of encroachments; sponsors an annual historic preservation conference. Contact via Historic Preservation Office.

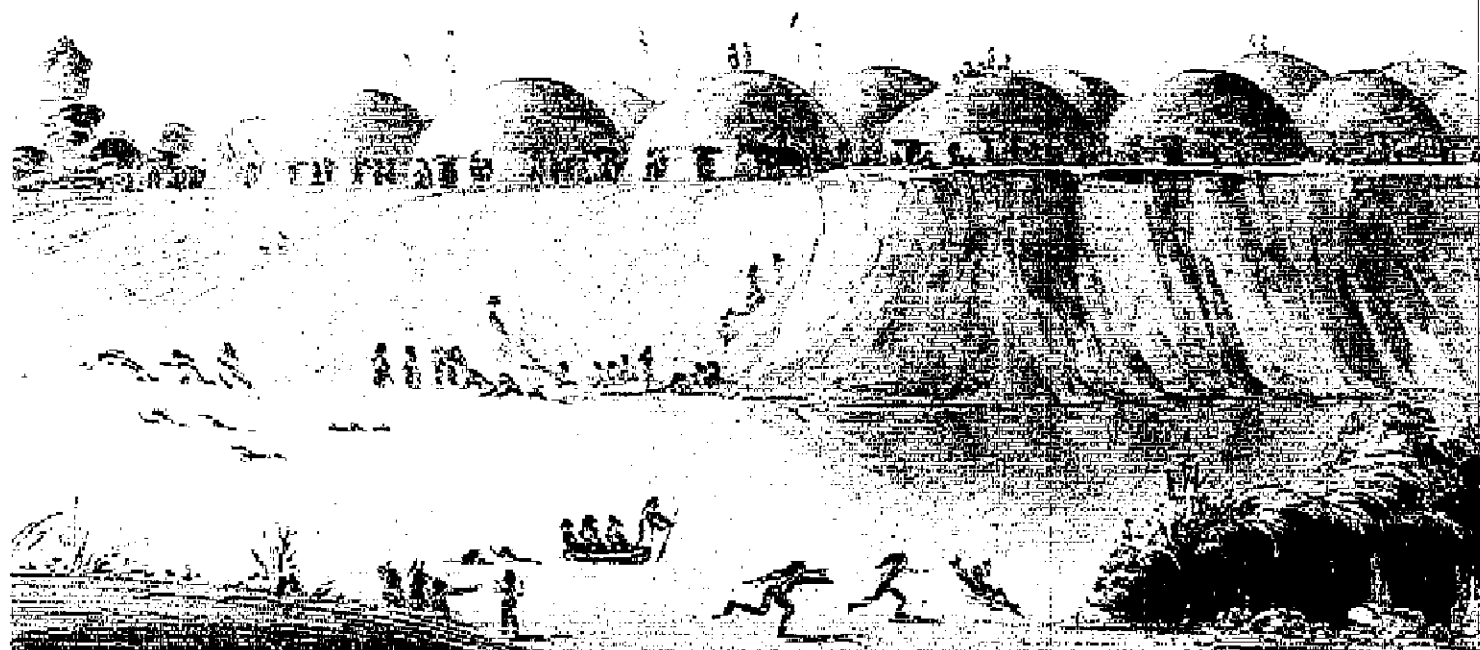
Preservation New Jersey, Inc. Membership organization for public advocacy, educational programs, and exchange of information relating to preservation of historic structures and sites. Newsletter. 149 Kearny Ave., Perth Amboy 08861-4700; (908) 442-1100.

TEACHING WITH HISTORIC PLACES:

A series of lesson plans produced by the National Park Service and the National Trust for Historic Preservation

Knife River: Early Village Life on the Plains

BY FAY METCALF



High on a bluff overlooking the Knife River in the Upper Missouri River Valley, soft winds ruffle the lush grasses that cover, but do not obscure, circle upon circle of raised earth with central depressions that mark all that remains of a once lively, noisy village. In the late 18th century, while European colonists were fighting a revolution with England in the eastern part of the continent, these villagers were conducting their centuries-old trade with remote tribal groups; fashioning weapons needed to hunt the big game that shared the rolling hills; tending their gardens of squash, pumpkin, beans, sunflowers, corn, and tobacco; and carrying on all the other occupations of daily life. From the ceremonial plaza—a spot of land that was once the center of village activities—one can look to the northward hills and see trails left from the travois used by hunters and traders.

Looking downward toward the slow-moving river, partly obscured by the cottonwood and willow trees that line the river banks, one can easily imagine groups felling trees to be hauled up the hill and prepared as support beams for new or reconstructed earthlodges. One can almost hear children splashing in the river's cool waters, swimming and playing about in the round bull boats that were used to cross the river.

It is possible to imagine such scenes, because we know what to look for. The writings and illustrations of Euro-American visitors to the villages during the late 18th and early 19th centuries provide a historical record of Plains Indians that is unparalleled in its

abundance of information, detail, and diversity of sources. Recent archeological studies have added rich information about the site that goes back at least 3500 years.

This lesson about Plains Indian life is based on National Register of Historic Places nomination files and other source materials about the Knife River Indian villages. Materials for students include (1) student handouts compiled from contemporary writings by Euro-Americans about the villages, (2) maps of the region with notes, and (3) early American paintings of the villages and the people living there. The lesson could be used in teaching units on pre-Columbian North America or the westward movement in 18th- and 19th-century American history. Students will learn to distinguish between primary and secondary sources of information and will strengthen their skills of observation, analysis, and interpretation related to history, geography, the social sciences, and the arts.

Objectives for the Students

- To describe the village life of the Hidatsa and Mandan groups during the peak of their culture in the early 19th century and to explain how the villagers both shaped their environment and adapted to it.

- To compare information about these seasonally nomadic Plains villagers with the more popularized film and textbook history of nomadic horse-culture Indians such as the Lakota and Cheyenne.
- To use archeological and historical data to understand the daily life of the villagers during particular time periods.
- To examine various sources of information relating to a particular historic site.
- To discover which American Indian groups once lived in the students' own region and to explore how these local groups were both alike and different from the Hidatsa and Mandan peoples.

Setting the Stage

The approximately 1,700-acre Knife River Indian Villages National Historic Site is the only unit of the National Park Service that was created primarily to commemorate the history and prehistory of the Plains Indians. The site is not so grand at first encounter as the Mesa Verde, Colorado, cliff dwellings or the “serpent” mounds of the Hopewell culture near what is now Cincinnati. But because it explains so much about early life on the Plains, the Knife River villages complex is of keen interest. The Indians to be studied in this lesson—the Hidatsa, Mandan, and Arikara—may have lived in the region from about 1300 to 1845.

From 1976 to 1983, archeologist Dr. Stanley Ahler of the University of North Dakota directed excavations at Knife River sites. By piecing together the story from the remains of earthlodges, 150,000 pottery shards, and 8,400 stone tools from some 50 sites, Dr. Ahler constructed what he believes to be an unbroken record of 500 years of human habitation. Even this period represents but a fraction of the time people have lived in the region. The site preserves the record of at least 3,500 years, representing a transition from the villagers' reliance on seasonal hunting and gathering of wild vegetable foods to their reliance on hunting supplemented by gardening. Both early and later peoples were traders—middlemen in a widespread exchange of goods.

Historians are equally interested in this site. Detailed written sources and hundreds of paintings and sketches made by Euro-American visitors describe the villages from 1738 through the mid-1840s when the Indian groups, decimated by small pox and other Euro-American diseases, abandoned the site.

Teaching Activities

Locating the Site

Provide the students with copies of the attached maps to complete the following exercises:

- Using Map Exhibit 1, locate the Knife River Indian Villages National Historic Site in North Dakota, and then examine the detail map showing the villages. Note that the Knife River is a tributary of the Missouri River, a water route early Euro-Americans hoped could lead them to the Pacific Ocean. The Missouri also provided a transportation system for both Indian and Euro-American trappers and traders. Use the map scale to compute the distance from each village to the others.
- Examine the plan of Big Hidatsa Village. What might this suggest about the relationship between and within the groups?

- Examine Map Exhibit 2, which shows trading relationships in both prehistoric and historic times. Note the prominent place the Knife River region held in both time periods. List the trade items, noting their potential uses. (Discuss the students' lists.)
- Read Notes to the Maps. (The notes will provide additional information and answer some of the students' questions.)
- Determine the trading partners of the Hidatsa and Mandan during historic times. Place a check mark beside the names of Indian nations you know. Check the index of an American history textbook to see how many of these groups are mentioned.
- On the map showing the trading relationships of the Mandan and Hidatsa Indians, dotted lines mark the boundaries of what would later be known as the Prairie and Great Plains states. Label these states.

Determining the Facts

Village Life on the Knife River

Student Handout 1 provides a short but comprehensive overview of the way the villagers lived from about 1740 to 1845, when fur traders, the Lewis and Clark expedition, and other Euro-Americans visited the site. Have the students read the handout and answer the following questions:

- What natural conditions of the Upper Missouri River Valley did the village Indians use to their advantage?
- These villagers had a governmental structure quite different from those we know today. What elements of their political system fostered a well-ordered society?
- The handout states that sex roles were clearly defined. What evidence is presented?
- The villagers were a preliterate society, meaning they did not have a written language. Since the villagers did not teach their children from textbooks, how did they educate them?
- How did the villagers make their living?
- The battle and the hunt are both described in one paragraph. Were these really so similar that, according to the rules of good writing, the two topics can be combined in this way? Explain.
- How did the spirits guide the villagers? How does the religion of the Knife River villagers compare with other religions you have studied?

Western Contact

Have the students read Student Handout 2 and answer the following questions:

- Why would being a center of trade lead to a high degree of “cultural sophistication and affluence”? If you do not know the meaning of these words in this context, try to puzzle them out by looking up each word in a dictionary. If the terms are still unclear, reread Student Handout 1 and consider the villagers' complex way of life.
- Why did the Hidatsa and Mandan receive many Euro-American visitors? How did the villagers treat their guests?
- List the visitors mentioned in the handout. What were their motives for traveling to the Knife River area?
- How did these visitors change the Hidatsa and Mandan way of life? What happened in later years to the tribes and their allies, the Arikara?

Visual Evidence

With the students, examine the photograph showing the aerial view of Big Hidatsa Village, explaining that what appear to be circular depressions represent the location of earthlodges. Have the students note the location of the Knife River and modern fields and farm buildings. Then ask them the following questions:

- Is there evidence that the circular depressions were once more extensive than what can be seen in this photograph?
- Why did American Indians of many centuries ago and Euro-American settlers of the late 19th century consider this a good site for farming? (In spite of the harsh climate, there is alluvial soil, available water from the river, and reasonably flat land for planting.)
- Can you imagine earthlodges resting on the rims of what are now depressions?

Now show the students the reproductions of the George Catlin paintings, *Hidatsa Village*, *Earth Covered Lodges, on the Knife River*, and *Bird's-Eye View of the Mandan Village*. Both provide a sense of the density of the people and lodges and show some everyday activities.

Earthlodges, which were 30 to 60 feet in diameter and 10 to 15 feet high, each housed an extended family of up to 20 people along with the family's most valuable horses. The size of an earthlodge is not too different from that of the average classroom. By using a middle figure—45 feet in diameter—the students can calculate the square footage contained in an average earthlodge. Have them measure the square footage of their classroom and compare this with the area of the earthlodge. Ask the students to list those items necessary to daily life that would need to fit into the earthlodge, and have them place the items inside. Then give the students copies of the diagram of an earthlodge interior, showing a typical arrangement. Students may be surprised by the space allotted to horses: the best hunting and war horses were stabled indoors for protection from the weather and theft.

Explain to the students that while the villagers spent a good deal of time outdoors in mild weather, the climate was harsh, with recorded winter temperatures often as low as forty-five degrees below zero. In winter the people often moved to temporary lodges built among the trees beside the Knife River, where they were protected from the winter winds and had easy access to firewood and water. Show the students the reproduction of the Karl Bodmer painting *Winter Village of the Minatartres* (Hidatsa), and have them compare it with the two Catlin paintings.

Putting It All Together

Three of the most striking cultural aspects of the Hidatsa and Mandan tribes were (1) their practice of living in large villages with houses set close together, (2) their skill as architects and builders, and (3) the richness of their culture, due in part to their role as middlemen in a widespread trading network and their control of an important product—Knife River flint—which was valued for the quality of tools and weapons it produced. Have the students draw generalizations about how the villagers lived in the 1830s when Catlin and Bodmer painted these scenes.

Creating a Matrix

Ask the students to reexamine the reproductions of the Catlin and Bodmer paintings. This time they should look closely, reading

the paintings as they would a book, from left to right and from top to bottom. Instruct the students to go over the paintings several times, each time attempting to pick up new details. They should break the paintings into smaller components, by grids, or by looking at the background first, then the foreground, next, groups of objects or people, individual items, portions of the human body, and so on. The students then work in pairs to complete the following exercises:

- Make lists of items such as the number of earthlodges, the number of people performing certain activities, the types of actions depicted, and the types of clothing, weapons, tools, and sports equipment shown. Classify the data in a matrix using as many categories as needed. The following sample is a useful guide for getting started:

	no. of earthlodges	no. of people	clothing	weapons	tools	sports equipment
Hidatsa						
Mandan						
Winter homes						

- After comparing matrices with classmates, the students should make additional generalizations about the paintings. One might observe, for example, that the villagers seem to enjoy and excel at sports based on the number of swimmers shown and their apparent enjoyment and by the depiction of villagers playing a game (a hoop-and-spear game known as chung-kee). Summarize the evidence in the paintings, and discuss the image of the Hidatsa and Mandan Indians as portrayed by Catlin and Bodmer.
- Draw further conclusions about how the villagers lived by going beyond the evidence of the paintings and including information from the handouts and Notes to the Maps. Write a brief paper on the life of the Knife River villagers during the 18th and 19th centuries, using all available information. (This exercise will show the students how written information [history] and evidence from the site itself [archaeology] both contribute to an understanding of a people and their environment.)

Researching Local Indians

Have the students compare what they have learned in this lesson with materials in an American history textbook that use sites such as prehistoric cliff dwellings or mound cultures to illustrate early life in the Americas. Ask them to outline differences and similarities. Next, instruct the students to research the Indians who lived in their region. Were they more like cliff dwellers than Hidatsa villagers? Were they engaged in early trade? How do their houses, clothing, and other items compare with those of the Knife River villagers? If possible, take the students to visit a local museum that displays prehistoric artifacts from their region. If this can be arranged, have the students construct a matrix of cultural items as they did for the Knife River Indians. Back in class, have the students compare the matrices and then draw conclusions about why the cultures might differ (the environment, available resources, proximity to oceans, and proximity to other tribes, for example).

Making Comparisons

Ask the students to examine an American history textbook account of the Plains Indians, noting similarities and differences

between the Knife River villagers and tribes such as the Sioux and the Cheyenne (all these groups are considered Plains Indians). The Hidatsa, Mandan, and Arikara obtained horses along with the other Plains groups in the mid-1700s. Why didn't the villagers adopt the typical American Indian horse culture? Most of the other groups had also been farmers at one time, but they gave up their farms to lead a more nomadic existence. What characteristics of the Knife River villagers might account for their continued occupation of the village sites? Divide the students into two groups, with one group representing the migratory Plains Indians and the other representing the villagers. Have each group list why theirs is the best way of life, and then ask a representative from each to present these arguments. Ask the class to vote on which group's presentation was the most effective in content and reasoning.

Vocabulary

EARTHLODGE

A circular earth-covered wooden house or public building, which usually has its entire interior area dug out to one foot below the ground surface. The outside edge of the excavated area has a ring of poles set into it, forming a wall. Four central roof support posts with rafters across them form a square. Poles are leaned against the rafter square from the top of the pole wall and across the rafter square, leaving only a central smoke hole. Brush is placed over the wooden frame on all sides, and the entire structure is covered with earth. The lodge is entered by a ladder through the central smoke hole or through a tunnel-like wooden entry passage built into the wall.

PALISADE

A fence of upright logs or poles set on end into the ground for enclosure or defense.

TRAWLS

A sled-like carrier made of two poles that are dragged on either side of a horse, dog, or person, with a hide or wooden platform between the poles on which a hide tent, household goods, food, or other things are carried.

Further Reading

Students might wish to do further reading about the archeological evidence from the villages and then make reports to the class. A

particularly useful work is Stanley A. Ahler, et. al., *People of the Willows* (Grand Forks: University of North Dakota Press, 1991). Some interesting topics for other reports include construction of earthlodges in *The Earthlodge*, a short and inexpensive pamphlet published by the Theodore Roosevelt Nature and History Association and available from the Superintendent, Knife River Indian Villages National Historic Site, RR #1, Box 168, Stanton, N.D. 58571; and the Okipa, a four-day ceremony reenacting the Mandan creation story, and at the same time a coming of age experience which is described in George Carlin's *Letters and Notes on the Manners, Customs, and Conditions of North American Indians*, vol. 1 (New York: Dover Publications, 1973). Useful sources for other topics include Thomas and Karen Ronnenfeldt, eds., *People of the First Man: Life Among the Plains Indians in Their Final Days of Glory* (New York: E. P. Dutton, 1976); *The Way to Independence, Memories of a Hidatsa Indian Family, 1840-1920* (Minnesota Historical Society), which brings the story of these people closer to the present; and Gilbert L. Wilson, *Wahenee: An Indian Girl's Story Told By Herself to Gilbert L. Wilson* (Bismark, N.D.: State Historical Society, 1981).

Visiting the Site

The Knife River Indian Villages National Historic Site is administered by the National Park Service. The area is located 60 miles north of Bismark, North Dakota, and can be reached via U.S. Highway 200A. For more information, contact the Superintendent, Knife River Indian Villages National Historic Site, P.O. Box 9, Stanton, North Dakota 58571.

NOTES

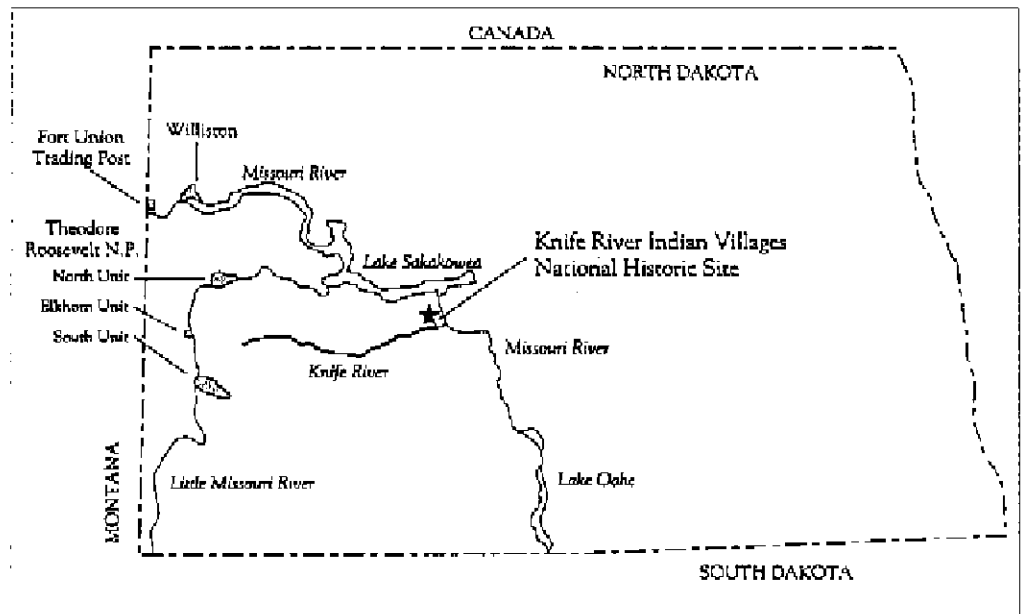
Elements of this lesson are drawn from Robert U. Akeret, *Photoanalysis* (New York: Peter H. Wyden, 1973) and Martin Sandler, *Teachers' Guide: In Search of America* (Lexington, Mass.: Ginn and Co., 1975).

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This is one in a series of lesson plans developed as a joint project of the National Park Service and the National Trust for Historic Preservation. The collected series—under the general editorship of Fay Metcalf, consultant for social studies education—is based on material in the National Register of Historic Places. The National Park Service maintains the National Register as a means of recognizing and helping to preserve properties that are significant in American history, architecture, archeology, engineering, or culture. Each nomination file contains a description of the property, an explanation of its importance in various historic themes, one or more photographs, one or more maps, and sometimes other documentation. The computerized National Register Information System (NRIS) contains information on every property in the register and can produce listings according to such data elements as location (city, county, state), historic function (theater, city hall, factory, school, etc.), and areas of significance (government, industry, ethnic heritage, community development, etc.). To obtain copies of nominations or information from NRIS, contact the National Register of Historic Places, Interagency Resources Division, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127, or phone (202) 343-9559. Copies of nominations also are available from the state historic preservation officer in each state. The National Trust and its 250,000 members support preservation organizations and programs in neighborhoods and communities throughout the United States where staff and volunteers are eager to work with the schools. For more information on the National Trust's educational programs, please write the National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036, or phone (202) 675-4040.

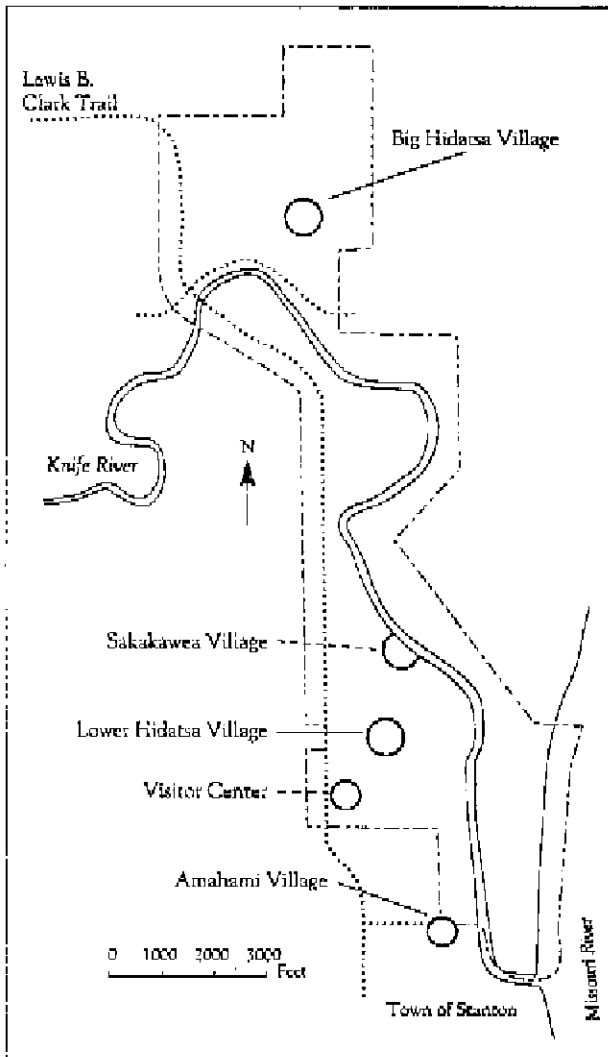
Please write and tell us how you have used *Teaching with Historic Places* in your classroom, and the National Trust will send you a six-month complementary membership.

Map Exhibit 1

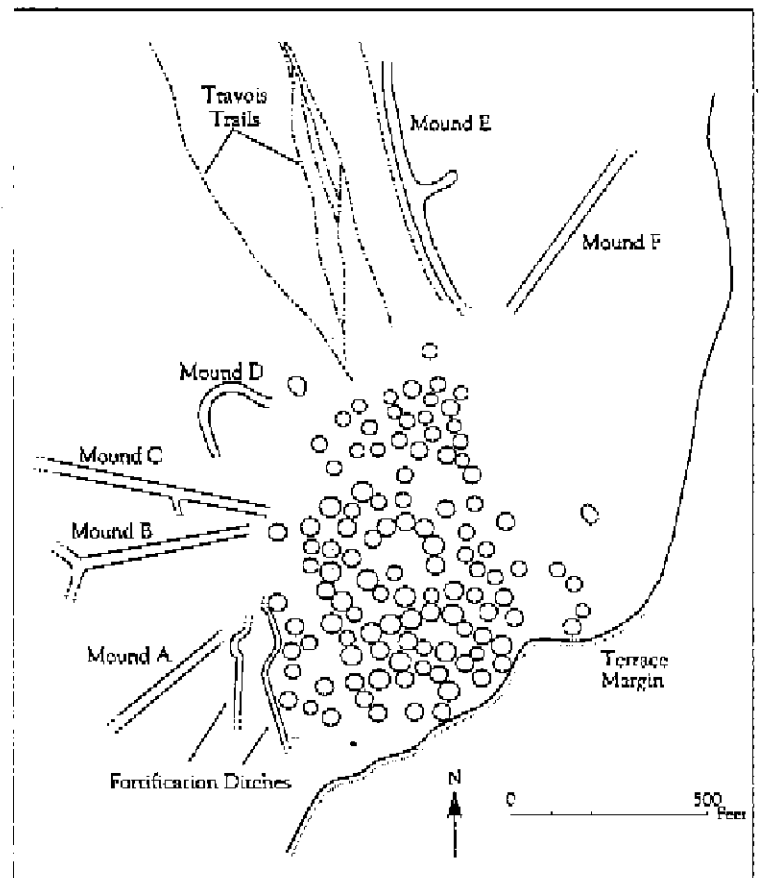


Regional map showing the Knife River Indian Villages National Historic Site

All maps were adapted from Stanley A. Ahler, Thomas D. Thiessen, and Michael K. Trimble. *People of the Willows: The Prehistory and Early History of the Hidatsa Indians* (Grand Forks: University of North Dakota Press, 1991).

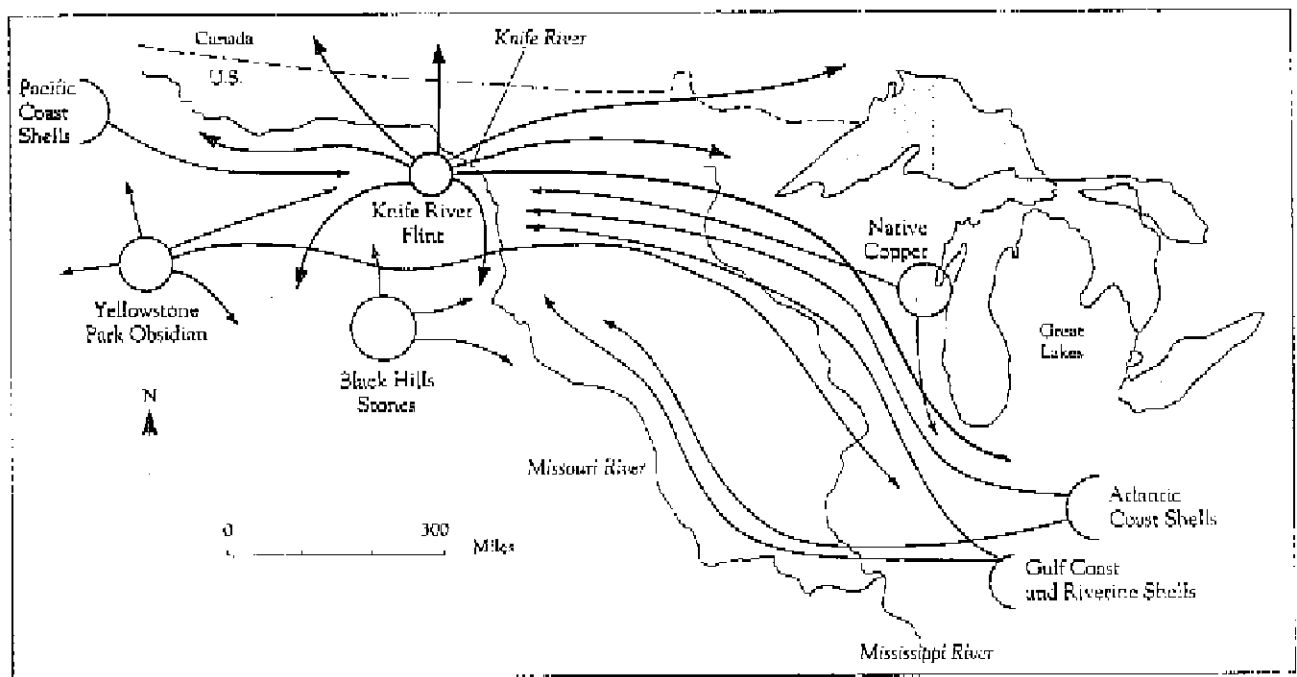


Detail of the Knife River Indian Villages National Historic Site

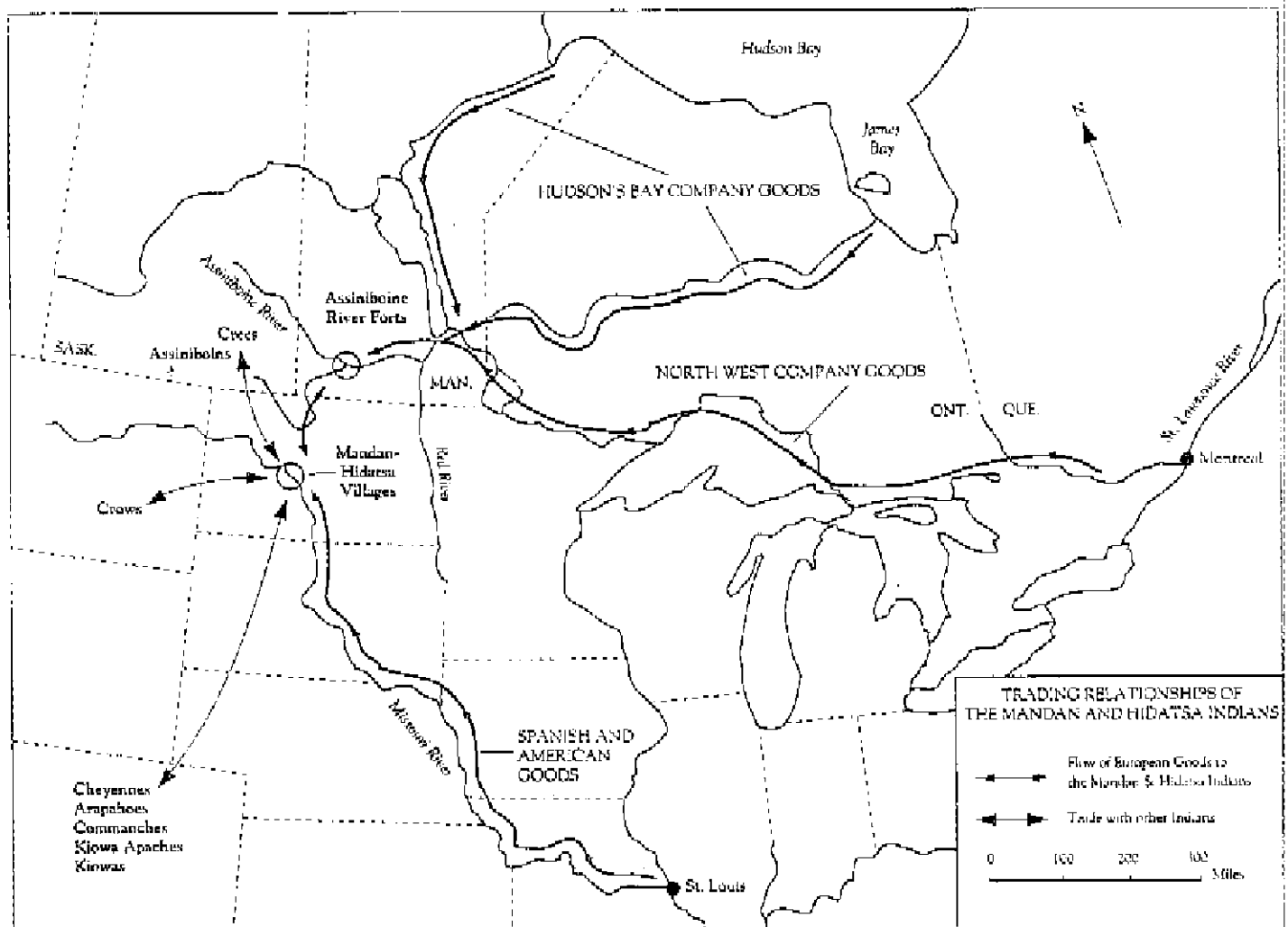


Big Hidatsa Village.

Map Exhibit 2



Movement of durable materials within the Northern Plains prehistoric trading system.



Trading relationships of the Mandan and Hidatsa Indians, c. 1500.

Notes to the Maps

In the 18th and early 19th centuries, what is now the Knife River Indian Villages National Historic Site Archeological District was a relatively urban settlement with three large villages: the smallest included 6 acres with 47 houses, the largest 16 acres with 113 houses, each house being from 45 to 50 feet in diameter. Well-traveled horse trails traversed the villages, which had cache pits for storage and were fortified against enemy attacks. Cemeteries were situated on elevated promontories near each village.

Knife River Settlements

The commodities traded in prehistoric times between Indian groups were mostly garden produce, hides, meat, and other perishable items of the hunt. While little evidence of these goods has survived, certain non-perishable artifacts traded into the villages from distant places provide a few clues.

Trade at Knife River

Some of the best evidence for prehistoric trade is found in the stone used to make everyday tools and implements. Knife River flint, which the villagers traded widely, is one such stone of particular importance: it is a dark brown, glassy material which was in great demand for producing durable, sharp-edged implements. Exotic materials, including shells and copper, moved through trade routes to Knife River villages in small quantities, usually in the form of pendants and beads used for personal adornment.

The earliest European visitors observed the villagers to be shrewd traders, exchanging corn, beans, squash, and other horticultural products with their nomadic neighbors for the dressed hides, feathers, lodge covers, and clothing articles of widely dispersed peoples such as the Assiniboin, Plains Cree, Crow, Cheyenne, Arapaho, Kiowa, Kiowa-Apache, and Comanche. Their experience within this trading network prepared the Hidatsa and Mandan to be discerning traders with the Europeans.

The earliest contacts were not with Europeans themselves, but with European products. These were obtained through a network of other Indians who were trading furs directly with the French and other Europeans at forts and contact points along the eastern border of the continent. Glass beads and iron fragments dating from 1600-1650, found at the Big Hidatsa and Lower Hidatsa villages, are evidence of this early trade at Knife River.

Direct contact with Europeans began in 1738 when Assiniboin "middlemen" led Frenchmen from Canada to the region. Soon British and Canadian traders began to filter into the region for the prized beaver pelts and for the skins of wolf, fox, and otter. The Knife River villages also became known as a trading post for high quality horses that would be exchanged for guns and ammunition. In this manner, the Hidatsa and Mandan obtained considerable affluence and power among the Northern Plains tribes.

These notes were compiled from Stanley A. Ahler, Thomas D. Thiessen, and Michael K. Trimble, *People of the Willows: The Prehistory and Early History of the Hidatsa Indians* (Grand Forks: University of North Dakota Press, 1991) and from an interagency memorandum sent by Ruthann Krudson, archeologist, Archeological Assistance Division, National Park Service, to Marilyn Harper, historian, National Register Branch, Interagency Resources Division, September 19, 1991.

Student Handout 1: Village Life in the Upper Missouri River Valley (c. 1740-1845)

The Mandan, Hidatsa, and Arikara tribes shared a culture superbly adapted to the conditions of the Upper Missouri River Valley. Their summer villages, located on natural terraces above the river, were ordered communities with as many as 120 earthlodges, each sheltering an extended family of 10 to 30 people from the region's extreme temperatures. These summer villages were strategically located for defense, often on a narrow bluff with water on two sides and a palisade on the third. In winter the inhabitants moved into smaller lodges along the bottomlands, where trees provided firewood and protection from the cold wind.

A Way Of Life

In this village society, men lived in the household of their wives, bringing only their clothes, horses, and weapons. Women built, owned, and maintained the lodges and owned the gardens, gardening tools, food, dogs, and horses. Related lodge families from numerous villages made up clans, whose members were expected to help and guide each other but who were forbidden to marry other clan members. Clans were competitive, especially in war, but it was the age-grade societies, transcending village and clan, that were looked to for personal prestige. Young men purchased membership in the lowest society at 12 or 13 years of age, progressing to higher and more expensive levels as they reached the proper age. Besides serving as warrior bands, each group was responsible for a social function: policing the village, scouting, or planning the hunt. Most important, the age-grade societies were a means of social control, setting standards of behavior and transmitting tribal lore and custom.

The roles of the sexes were strictly defined. Men spent their time seeking spiritual knowledge, hunting, and horse raiding—all difficult and dangerous but relatively infrequent undertakings. Women performed virtually all the routine work: gardening, preparing food, maintaining the lodges, and, until the tribes obtained horses, carrying burdens. The lives of these people were not totally devoted to subsistence, however. They made time for play. Honored storytellers passed on oral traditions and moral lessons, focusing on traditional tribal values of respect, humility, and strength. The open area in the center of each village was often given over to dancing and to ritual, which bonded the members of the tribe and reaffirmed their place in the world.

Agriculture was the economic foundation of the Knife River people, who harvested much of their food from rich flood-plain gardens. The land, which was controlled by women, passed through the female line, and the number of women who could work determined the size of each family's plot. They raised squash, pumpkin, beans, sunflowers, and, most important, tough, quick-maturing varieties of corn that thrived in the meager rainfall and short growing season of the Knife River area. Summer's first corn was celebrated in the Green Corn ceremony, a lively dance followed by a feast of corn. Berries, roots, and fish supplemented their diet, while upland hunting provided buffalo meat, hides, bones, and sinew.

The Village Economy

These proficient farmers traded their surplus produce to nomadic tribes for buffalo hides, deer skins, dried meat, and other items in short supply. At the junction of major trade routes, they became middlemen, dealing in goods within a vast trade network: obsidian from Wyoming, copper from the Great Lakes, shells from the Gulf of Mexico and the Pacific Northwest, and, after the 17th century, guns, horses, and metal objects. High quality flint quarried locally found its way to tribes spread over a large part of the continent through this trading system.

In this tribal culture, raiding and hunting were the chief occupations of the men. When conflict was imminent, a war chief assumed leadership of the village. Although horses and loot often came from the raids, the conflicts were more important as stages on which warriors could prove themselves. Hunting parties were planned in much the same fashion, with a respected hunter choosing participants and planning the event. Prowess in battle and hunt led to status in the village, both individually and for the hero's society and clan. Ambitious young men would risk leading a party, which was highly rewarding if successful but ruinous to their reputation if not. The primary weapon was the bow and arrow, used along with clubs, tomahawks, lances, shields, and knives. Even more prestigious than wounding or killing an enemy was "counting coup"—touching him in battle. But ambition did not spur every action: warriors often had to defend the village against raids by other tribes. When men prevailed in battle, the women would celebrate with dance and song.

The Battle and the Hunt

Spirits guided the events of the material world, and from an early age, tribal members (usually male) sought their help. Fasting in a sacred place, a boy hoped to be visited by a spirit—often in animal form—who would give him power and guide him through life. The nature of the vision reported to his elders determined a man's role within the tribe. If directed by his vision, he would make a great sacrifice to the spirits, spilling his blood in the Okipa ceremony. The Okipa was the most important of a number of ceremonies performed by Mandan clans and age-grade societies to ensure good crops, successful hunts, and victory in battle. Ceremonies could be conducted only by those with "medicine," which was a bundle of sacred objects associated with tribal mythology purchased from a fellow clan or society member. With bundle ownership came responsibility for knowledge of the songs, stories, prayers, and rituals necessary for spiritual communication. Certain bundle owners were looked upon as respected leaders of the tribe.

Spirit and Ritual

Student Handout 2: Western Contact

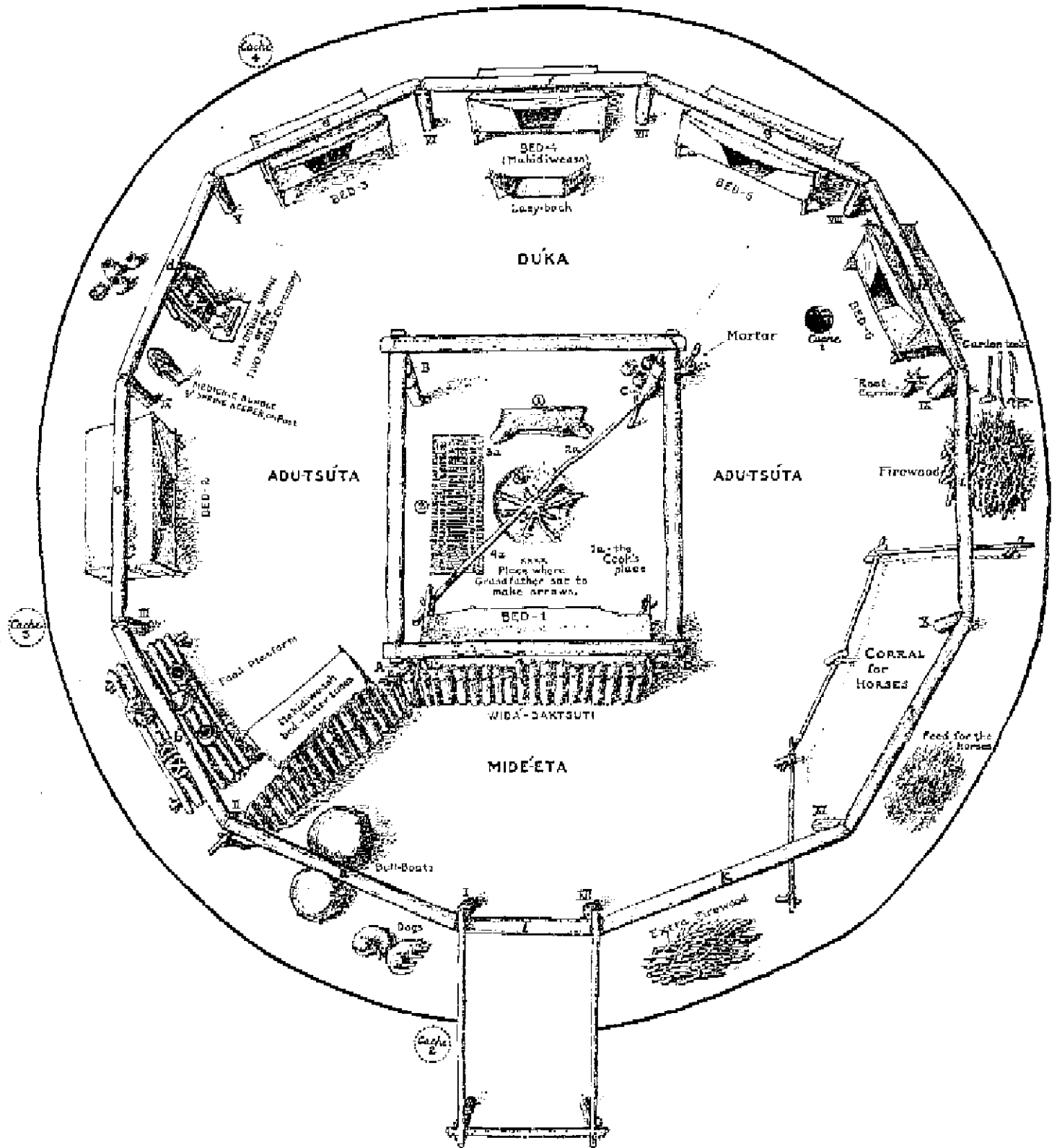
By the mid-18th century the villages of the Mandan, Hidatsa, and Arikara served as centers of trade, which attracted Indians and Euro-Americans alike and led to a degree of cultural sophistication and affluence that has been regarded by some anthropologists as a culture climax of native North Americans.

Because of their role as trade centers and their location on a tributary of the Missouri River, a major artery of western travel, the villages at Knife River received many Euro-American visitors—men drawn by the prospect of wealth in the fur trade, exploration and national expansion, and simple curiosity. For the most part, the Mandan and Hidatsa received these outsiders with openness and hospitality, providing a welcome respite to weary travelers and an important staging area for further travel and fur-trade operations in more remote regions. This frequent and sustained contact with a different culture ultimately transformed the traditional way of life for the Hidatsa and Mandan, while contributing to the economic development and westward expansion of America.

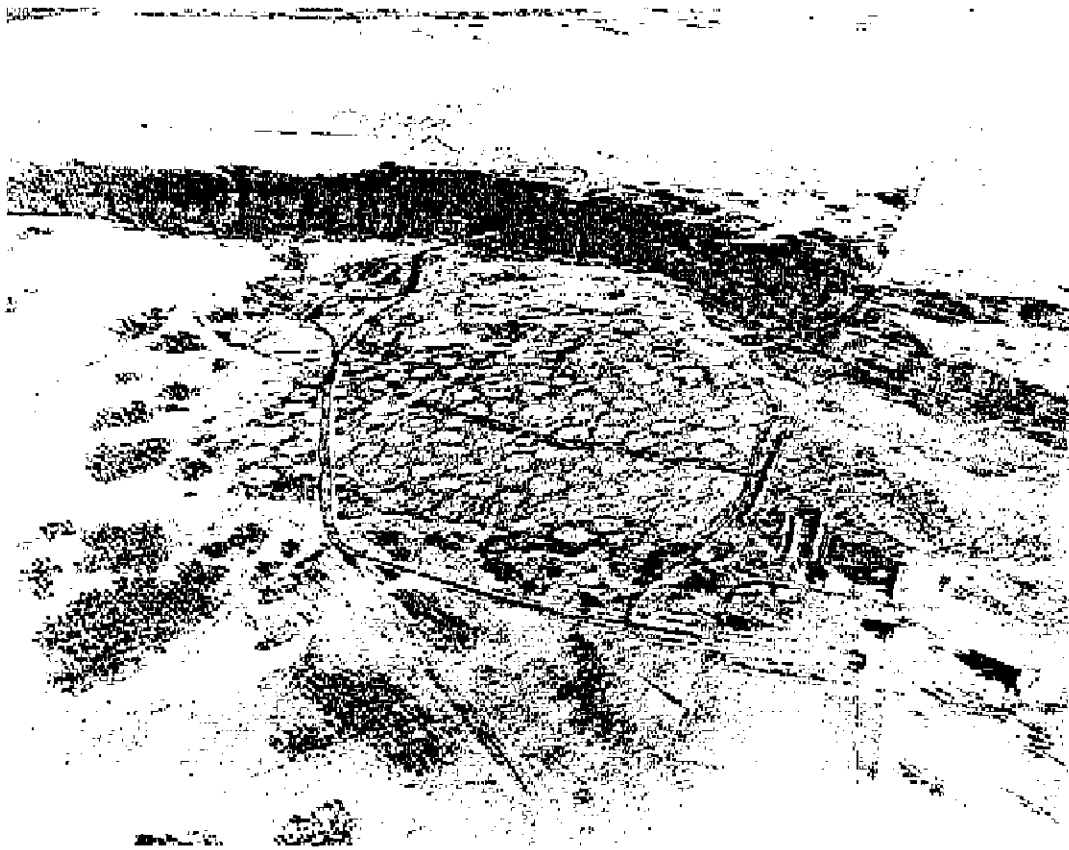
When trader Pierre de la Verendrye—a French-Canadian colonial officer responsible for opening up much of the western Great Lakes region—walked into a Mandan village in 1738, he found a native American society at the height of its prosperity. Verendrye's arrival marked the first recorded European visit to the Indians of the Upper Missouri River Valley and began a relentless process that transformed a culture within 100 years. At first the three tribes remained relatively isolated, although there were increasing contacts with French, Spanish, English, and American fur traders. Their culture was still healthy when explorer David Thompson reached the area in 1797, but the pace of change quickened after the Lewis and Clark expedition visited the tribes. The expedition spent the winter of 1805 a few miles south of the Knife River villages, where the men built a three-sided fort, which they named Fort Mandan. The men of the expedition frequently visited with the villagers. During this same winter, fur trapper Toussaint Charbonneau and his Shoshone wife, Sakakawea, were hired to guide the explorers westward. Other explorers, including Prince Maximilian of Weid-Neuwied, whose ethnological and natural history notes are still a primary reference on the Mandan and Hidatsa, and artists such as Karl Bodmer and George Catlin, drew sharp portraits of a society in transition. John James Audubon visited in 1843, but by then the culture had changed radically.

An influx of Euro-American fur traders set up new trade patterns that undermined the tribe's traditional position as middlemen in a long-established American Indian trade network. Villagers grew more dependent on European goods such as horses, weapons, cloth, and iron pots. Diseases carried by the Europeans and over-hunting of the bison further weakened the failing culture. There were several small pox epidemics between 1780 and 1856; the epidemic of 1837–1838 was especially tragic with a mortality rate of almost 60 percent. In 1845 most of the remaining Hidatsa and Mandan joined together to establish Like-a-Fishhook Village some 40 miles northwest of the Knife River villages. In 1862 the remaining Arikara joined them, and the tribes became known as the Three Affiliated Tribes. In 1865 they were forced to leave their village and move onto the Fort Berthold Indian Reservation, where they continue to live today.

Student handouts were compiled from the National Park Service visitors' guide for Knife River Indian Villages National Historic Site, 1989. Additional information in Student Handout 2 came from the National Register nomination form, "Knife River Indian Villages National Historic Site Archeological District" (Mercer County, North Dakota), Thomas D. Thiessen, archeologist, Midwest Archeological Center, National Park Service, 1987.



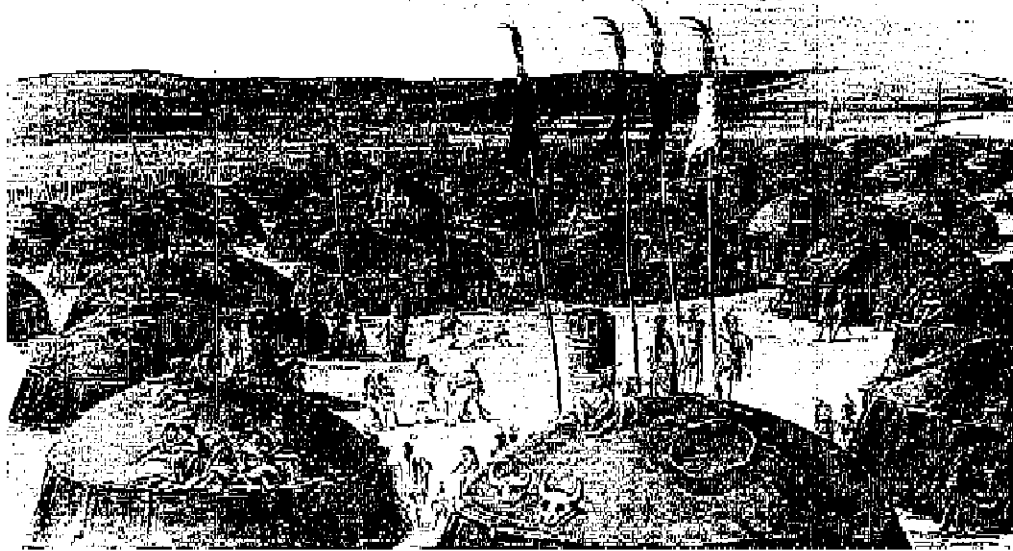
Aerial view of a 12-post earthlodge's layout. Earthlodges were constructed in the following order: Four interior supporting posts (B) were hammered into the ground and joined by four beams. Exterior supporting posts (I, II, III, and so on) were also placed into the ground and connected by stringers (a, b, c, and so on), followed by the installation of leaners and rafters (not visible here) to provide support for the walls. Finally, willows, grass, and earth provided covering for the walls. (American Museum of Natural History)



Aerial view of Big Hidatsa Village, Knife River Indian Villages National Historic Site, Stanton vicinity, North Dakota. (North Dakota State Highway Department, 1967)



Hidatsa Village, Earth Covered Lodges, or the Knife River. George Catlin. (National Museum of American Art, Smithsonian Institution, Gift of Mrs. Joseph Harrison, jr.)



Bird's-Eye View of the Mandan Village, George Catlin. (National Museum of American Art, Smithsonian Institution. Gift of Mrs. Joseph Harrison, Jr.)



Winter Village of the Minatarres [Hidatsa], Karl Bodmer. (Joslyn Art Museum, Omaha, Nebraska)

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VOLUME 16 • NO. 2

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Thematic Issue

National Register of
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Interagency Resources Division

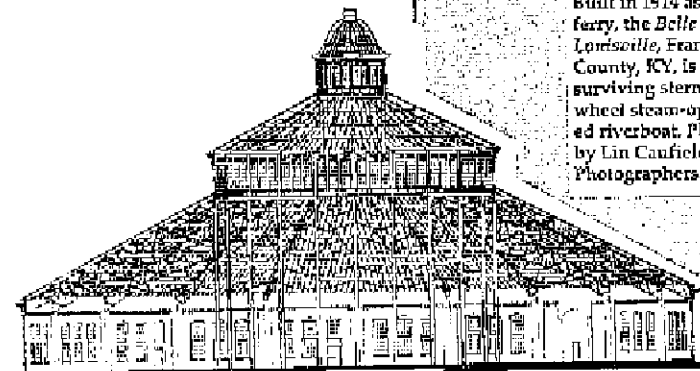
Teaching with Historic Places

Where Did History Happen?

Beth M. Boland

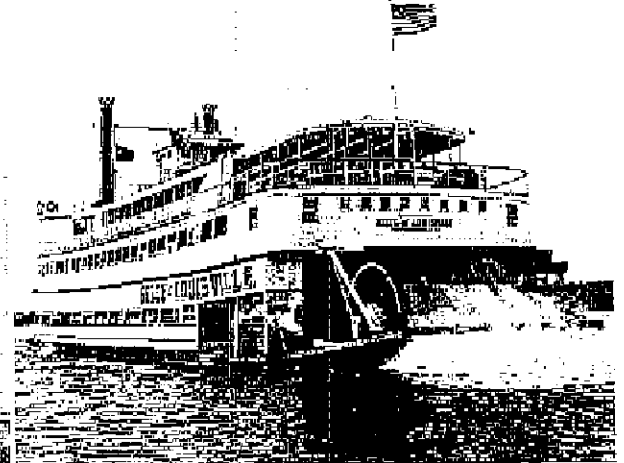
Jaded 16-year-olds, bored with the docent's recitation of furnishings, suddenly drop to their knees to touch "the original 17th century floor." A visitor to the U.S.S. *Arizona* stands tearfully silent while others throw leis into the water. Tourists stare in awe at the cliff dwellings of Mesa Verde. Historic places have the power to move us in profound ways—suddenly, sometimes unexpectedly, to imprint upon our minds and our hearts the reality of our past, and the longing to know more. It is this sense of excitement generating intellectual curiosity that Teaching with Historic Places, a cooperative program of the National Park Service and the National Trust for Historic Preservation, seeks to impart to teachers and students alike.

(History—continued on page 3)



Regular passenger service in the United States was inaugurated at the Baltimore and Ohio Mount Clare Station (Baltimore, MD) in 1830. This Circular Car Barn was constructed in 1834 to build and repair passenger cars. Delineated by Eric Delony, HAER.

Built in 1914 as a ferry, the *Belle of Louisville*, Frankfort County, KY, is a rare surviving stern-wheel steam-operated riverboat. Photo by Lin Canfield Photographers.



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Crested Butte, Gunnison County, CO, developed as a supply center for gold and silver miners, 1890-1910. Photo by Walter Smalling.

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VOLUME 16 - NO. 2

Published by the National Park Service to promote and maintain high standards for preserving and managing cultural resources.

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Send articles, news items, and correspondence to the Editor, CRM (400), U.S. Department of the Interior, National Park Service, Cultural Resources, P.O. Box 37127, Washington, DC 20013-7127; (202-543-3595)

Where Did History Happen?

(continued from page 1)

America recognizes thousands of historic places that are dramatic and enticing because of their associations with revered events and people, their beauty, or their mystery. And every community has these special places that document how those before us lived, struggled, and influenced who we have become. The National Historic Preservation Act of 1966 was passed to recognize just such places. In their rush for progress, communities too often were sacrificing the very monuments—impressive or humble—that represented the progress they had already achieved and that embodied their unique identity.

Historic resources with state or local, as well as national, significance are listed in the National Register of Historic Places. Over 60,000 files contain text, maps, and photographs that document this country's history, town by town, and region by region. This is the very information often most difficult for classroom teachers to obtain; very few textbooks exist on state history, and fewer still on localities. Yet, we soon discovered that merely to inform classroom teachers of the wealth of information available from the National Register of Historic Places would not be sufficient. We needed to produce materials that would be truly useful to teachers, but would not duplicate the efforts of others.

Together, the articles in this issue of *CRM* explain the origins, goals, and progress of the Teaching with Historic Places program within the wider contexts of educational programs that use the built environment—often called “heritage education”—and of national educational reform. Carol Shull, Chief of Registration for the National Register, explains how the program began and was shaped by advice from educators. Kathleen Hunter, Director of Education at the National Trust, summarizes current heritage education programs, and identifies some of the educational needs that these programs generally do not meet.

Reports by the Bradley Commission on History in Schools, the National Commission on Social Studies in the Schools, the National Council for Preservation Education, the National Park Education Task Force, and others demonstrated the widespread interest in education reform in the mid-to-late 1980s. John Patrick,

Director of the Educational Information Resource Center (ERIC) Clearinghouse for Social Studies/Social Science Education, discusses curriculum reform, national standards projects, and the role of historic places. Salvatore Natoli, a geographer and Director of Publications for the National Council for the Social Studies, writes about the importance of “place” in geography, history, and our sense of ourselves.

The basic building blocks for the Teaching with Historic Places program are lesson plans based on properties listed in the National Register of Historic Places. Educator Fay Metcalf explains the concepts embodied in the lesson plan format she developed. Each lesson uses documentation from National Register files and elsewhere as the basis for class discussions and activities. In her article, National Register historian Marilyn Harper

examines various types of documents, and discusses effective selection and use.

“Knife River: Early Village Life on the Plains” (see insert) provides an example of a Teaching with Historic Places lesson plan. The other completed lesson plans in what we intend as an ongoing series are “San Antonio Missions: Spanish Influence in Texas”; “When Rice Was King”; “Run for Your Lives! The Johnstown Flood of 1889”; “Log Cabins in America: The Finnish Experience”; “Roadside Attractions”; and “Attu: The Only North American Battleground of World War II.” In addition to appearing chronologically throughout the 1992-93 school year in *Social Education*, the journal of the National Council for the Social Studies, they will be available soon as a set from the National Trust's Preservation Press. Lesson plans also form the basis for more complex educational

kits organized around historic themes. The first of these, titled “American Work: American Workplaces,” is underway; another, on war and conflict, is just beginning.

A series of workshops has helped introduce the Teaching with Historic Places lesson plans and methodology to classroom teachers, National Park Service and National Trust educators, and others. The program partners have offered one- and two-day workshops on using and writing lesson plans at annual meetings of the National Council for the Social Studies and the National Trust for Historic Preservation. Week-long workshops for Park and Trust educators produced over 25 additional lesson plans, which will be published by the National Trust. The week-long workshops were funded by the

(History—continued on page 7)



The 125-foot tower of the Lycoming County Courthouse in Williamsport, PA, falls during the 1969 demolition of the 109-year-old landmark. AP Wirephoto, RGW 51430rgw.

Creating a Partnership

Carol D. Shull

In 1991, the National Park Service and the National Trust for Historic Preservation formed a partnership to launch an ambitious program using properties listed in the National Register of Historic Places to educate our young people. As Chief of Registration for the National Register, I see the breadth of what we have to offer—the great variety of places that reflect our heritage, and the rich documentation about them. As a mother, I have seen my two children excited by a gifted teacher who brought history alive through creative, hands-on activities, only to watch their interest killed by one who only assigned chapters to read and facts to memorize. I marvel that it has taken us so long to find a way to make historic places, which so powerfully convey lessons about our past, widely available to teachers and students.

Why now? Because the time is right. We are in a period of major reform stemming from concern over our children's education. In the preservation world, it has become clear that we must put a higher priority on increasing support through education. We know that preservation improves the quality of life in communities, creates housing and jobs, promotes tourism and civic pride, and can instruct us about the history and contributions of all of our people. If we want Americans to truly care about preserving historic places, we must explain why they are important.

The growing interest in education has coincided with our own heightened awareness of the value of the National Register as a unique national inventory that should be made more accessible to the public. The National Register now lists over 60,000 buildings, sites, districts, structures and objects significant in American history, architecture, archeology, engineering and culture, including over 870,000 individual resources. Each registration file includes a description, statement of significance, bibliography, maps, photographs and other useful data. Over half of the listings are part of "multiple property submissions" of properties related to a historic context, which might be as broad as the development of a community or focused on narrower themes in national, state or local history. Often the National Register files and cultural resource survey reports are the only or best records of these places and their significance.

The National Register Information System (NRIS) makes it possible to identify places by

location, functions, areas and periods of significance, important persons, architect/builder, cultural affiliations and other ways. This computerized database not only has made the Register a more valuable planning tool, but has opened it for research on various aspects of American history by making it easier to find appropriate properties. For instance, the National Park Service and the National Conference of State Historic Preservation Officers are preparing a manuscript—to be published by the Trust's Preservation Press—on over 700 registered properties associated with African American history, which were identified by querying the NRIS.

In 1988, Kathleen Hunter joined the National Trust to help develop a heritage education program that would build bridges to the education community. Kathleen asked me to participate in the Trust's study. At a meeting between educators and preservation advocates it became clear that educators are looking beyond textbooks to enrich the curriculum. Since then we have sought the advice of leading educators on how historic places and the information about them can be used to address many educational needs and issues.

I can honestly say that in my more than 20 years in preservation I have never participated in more enlightening and helpful discussions. Assembled preservation advocates, curriculum specialists, school administrators, classroom teachers, and national organization leaders were not shy in recommending ways to make it practical for teachers to use historic places in the classroom. Virtually all of the advice has helped shape the Teaching with Historic Places program.

The educators recommended against introducing new subjects into the already crowded curriculum. They emphasized that, without a mandate, teachers do not have time to teach historic preservation, architecture, or archeology. Educators also explained that reduced budgets have resulted in fewer field trips, but endorsed the educational value of historic places even if students can



Union Avenue Historic Commercial District, Pueblo (Pueblo County), CO, is one of the most common types of historic places in a community: a downtown central business district. Photo by Jim Munch.

not visit the sites. They suggested that we develop a program that would use historic places to teach history, social studies, and other required subjects in the core curriculum. Instructional materials, prepared with the input of experienced teachers in a standard lesson plan format, could clearly demonstrate how and where specific historic places can fit into the curriculum.

Targeting middle schools while making materials flexible enough for upper elementary and high school levels was suggested, because those are the grades at which American history and topics such as geography and civics are taught. Preservationists and educators alike said that our instructional materials should show how comparable historic properties can be found in localities, making the connections between seemingly distant events and theoretical concepts and the students' own communities and experiences. Ideally, a teacher could pick up a lesson plan the night before and use it the next day.

Elsie Freeman, then Chief of the Education Branch, Office of Public Programs, at the National Archives and Records Administration, participated in our group because of the Teaching with Documents program that the Archives has run for over a decade in partnership with the National Council for the Social Studies (NCSS). Our advisors recommended that the Park Service and the Trust pattern products on the successful document-based learning packages and teacher training program developed by the National Archives, saving us from having to reinvent the wheel.

Nationally-known educator, Fay Metcalf, former Director of the National Commission for Social Studies in the Schools, wrote the first prototype lesson plans, and has become editor for the Teaching with Historic Places series. She has created a format teachers recognize as effective and developed guidelines for preparing lesson plans that can be used by preservationists and educators anywhere in the United States. We hope the series will include lessons written by authors throughout the country.

Fran Haley, Executive Director of NCSS, attested to the popularity of the Archives lessons, which are published as a regular feature in the NCSS journal, *Social Education*. She offered to publish the Teaching with Historic Places lessons as an ongoing series in *Social Education*, giving us another partner and enabling us to follow the advice that we make our materials available through channels school districts and teachers use.

If the Teaching with Historic Places program is to succeed, we must train teachers to use historic places and the documentation about them to create their own lesson plans. Preservation advocates, too, need to learn what educators need to use historic places in the curriculum. With this in mind, we have made training and the development of a curriculum framework that can help make

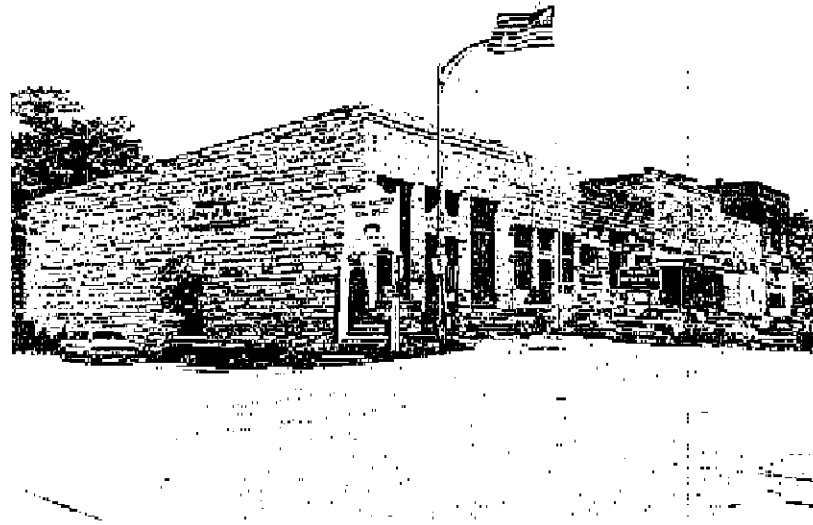
the use of historic places a standard teaching skill element of the Teaching with Historic Places program.

Support from several sources has made Teaching with Historic Places possible. Some of the National Park Service's Parks as Classrooms funds—most of which are being used for programs in national parks—are helping to develop Teaching with Historic Places, because the program benefits parks, which contain nearly 20,000 resources listed in the National Register.

Additional funds have come from special NPS training monies. The National Trust has provided the services of Kathleen Hunter and other staff, and costs of publishing and marketing our instructional materials. Our goal is to obtain the steady funding necessary to assure that Teaching with Historic Places can continue as an ongoing program.

I have not had space to mention everyone who has advised and assisted us, but I want to thank them all for their invaluable assistance in developing Teaching with Historic Places. The wisdom of their recommendations and the certainty that Teaching with Historic Places can and will make a major contribution have been affirmed by what I have read and observed.

We always have had the historic places that can tell the stories that need to be told. Now we have a program in which educators and preservation advocates everywhere can participate, and which assists our young people in developing the skills they must have to be productive citizens. I am convinced that the Teaching with Historic Places program is one of our most exciting opportunities



The influence of transportation routes is an important historic theme in many communities. The Calico Rock Historic District, Calico Rock (Izard County), AR, reflects the town's growth as a prominent local trading center following the completion of the St. Louis and Iron Mountain Railroad in 1902. Photo by Don Brown.

Carol D. Shull is the Chief of Registration, National Register of Historic Places, Interagency Resources Division, National Park Service.

Heritage Education

What is Going on Out There?

Kathleen Hunter

History discovery trunks, walks around the neighborhood, field trips, adopt-a-building projects, community planning simulations, and historical reenactments are a few of the many approaches of heritage educators. In the United States, interpreters, or "heritage educators," at museums and historic sites—always important tourist attractions—long have conducted programs for school children. Since the 1970s, however, heritage education has expanded from the museum or park setting into communities and their schools.

Heritage educators do not always share professional standards or goals. There are some common elements to their programs, however. Activities focus the learners' attention on the actual evidence of our history and culture, such as the natural and built environment, material culture, practices, oral history, music and folkways. Then the heritage education approach engages learners in an interactive exploration of this evidence. This approach also encourages learners to move from idea to action—from understanding the historical environment to protecting it. Finally, it draws on many disciplines—history, geography, the natural and social sciences, the arts and literature—to decipher meaning and significance.

Historic house museums and historic sites have shown a concerted effort to strengthen interpretive programs to give visitors a more complete and accurate story. House museums are finding creative ways to tell their story to learners of every age. At Shadows on the Teche in Louisiana, for example, youngsters portray the children of the Weeks family who owned the plantation. An Arlington, VA, high school class visits Woodrow Wilson's home in Washington, DC, each year for a simulated League of Nations meeting. Students visiting Drayton Hall in Charleston, SC, learn archeological skills.

Living history museums—such as Williamsburg, VA, and Greenfield Village, MI—offer a wide range of interactive learning opportunities, allowing visitors to connect with the period and culture being presented. They combine fixed exhibits and preserved structures and artifacts with demonstrations, reenactments, performances, and opportunities to explore historical evidence.

Programs developed by historical societies tend to emphasize investigation into the community's people and events. In Hunterdon County, NJ, for example, high school students have compiled valuable documentation on county residents for

the historical society. The Kentucky Historical Society supports an extensive collection of books, films and other materials for school-aged children. In the Philadelphia area, Cliveden House in Germantown not only teaches youngsters about events at the house itself, but also about many aspects of local history.

Preservation organizations sponsoring heritage education programs invite students to discover the physical clues to the community's history and culture. A staple of these kinds of programs is the walk-around-the-block for early elementary students. Savannah, GA, schools use the historic residential district to teach youngsters about the European roots of the city's design and culture, and the overlay of the American experience. In Boston, MA, preservation consultant Joyce Stevens has designed history trails for students of every age on such topics as women's issues, cultural diversity, and architectural history. Preservation organizations want students to develop a sense of civic responsibility for protecting the sites that reflect the community's heritage. **Appreciation and stewardship follow from knowledge and understanding.**

The Architecture in the Schools program sponsored by the American Institute of Architecture emphasizes the importance of the design arts as an organizing principle. This program acknowledges the importance of the historical and cultural elements reflected in historic places, but its larger purpose is to help learners recognize the design elements that contribute to the texture of communities: aesthetics, the environment, technology, economics, history, and culture. Heritage education from an architectural perspective emphasizes "visual literacy" to wake up students to the design features around them, including stylistic and structural features and the use of space and materials. The Center for Understanding the Built Environment (CUBE) in Prairie Village, KS, is a recognized leader in this methodology.

For some groups, heritage education is incorporated into larger environmental planning activities, focusing on a decision-making process that considers the natural and built environments. The American Planning Association is supporting a variety of activities that include heritage education elements. Ramona Mullahey at Historic Hawaii Foundation, for example, has developed a program that "guides youth and adults through a basic understanding and decision-making process that shapes and designs our environment,"¹ by manipulating basic planning concepts such as zoning, growth, and managing change.

During the past few years, practitioners have shifted away from handing finished products to the schools toward developing teachers in designing and developing programs. The fundamental principle of the National Trust's national heritage education effort has been to build a partnership with the education community that linked their goals for educational reform to our goal to protect our nation's historical and cultural environments.



A student in one of Drayton Hall's archeological programs puzzles over the identity of an uncovered artifact. Photo by Eugene Heizer, Drayton Hall Education Program, Charleston, SC.

Professional development for teachers and preservationists has emerged as the predominant effort of all the groups promoting the heritage education approach. The Utah Heritage Foundation sponsored a 1992 summer workshop that introduced teachers to architecture and design as organizing concepts for exploring Salt Lake City. Teachers examined how aesthetics, economics, science and technology, the environment, history, and culture influenced why and how Salt Lake City was built. In Charleston, SC, the Low Country school districts and Drayton Hall conducted a three-week summer program during which they visited many of the region's historical and cultural sites, and then worked together to incorporate information from them into various subject areas.

Data compiled by the National Trust on more than 600 local and state heritage education programs reveal some disturbing information. (1) Few of these programs have been adopted by the schools they are meant to serve. (2) The vast majority of programs are for early elementary students only. (3) There is no evidence that identified programs are designed with the integral involvement of teachers. (4) The programs overwhelmingly focus on architecture and the design arts. Fewer than one percent of the programs were designed to teach geography, and few Southern plantations saw their site as an opportunity to teach about cultural diversity. (5) There is virtually no evidence that these heritage education programs have been evaluated for their effectiveness in improving understanding of history and culture.

The National Trust and the National Park Service developed their collaborative Teaching with Historic Places program to build on the strengths of many excellent programs already in place, and to address some of the gaps. First, the program has been designed from the perspective of the school curriculum. We do not push preservation, planning, or some other agenda. Our assumption is that recognition of the significance of places leads to the desire to protect them. Secondly, short, ready-to-use lesson plans and longer curriculum units have been designed to make it easy for teachers to integrate information into their regular instructional program. Thirdly, professional development activities emphasize solid academic grounding in a number of disciplines, current thinking on instructional methodology, and the need to form school-community collaborations.

We hope that the Teaching with Historic Places projects will begin to yield these results: 1) more teachers initiating heritage education projects, and using preservation groups, museum and site interpreters, archeologists, architects and planners as their resource persons; 2) heritage education activities fully integrated into classroom instruction at all grade levels and in many subject areas; and 3) a consistent standard for measuring the strengths and weaknesses of the heritage education method.

¹ Description of Historic Hawaii's Maintaining a Sense of Place program, *Heritage Education Resource Guide*, National Trust for Historic Preservation, October 20, 1990, p. 73.

Katdeon A. Hunter is the Director of Education Initiatives at the National Trust for Historic Preservation.

(History—continued from page 3)

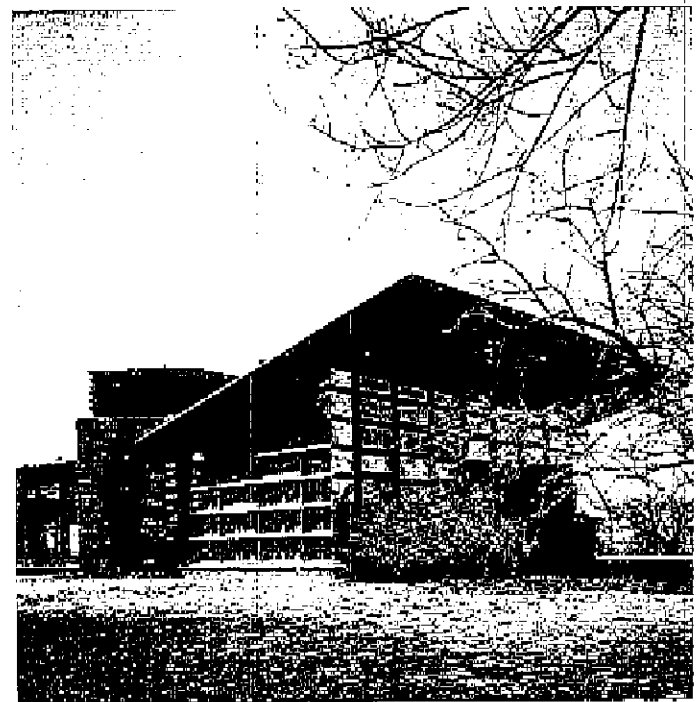
National Park Service's Parks as Classrooms program, discussed by interpretive specialist Bob Huggins.

To help teaching with historic places become a standard teaching methodology, the National Register and the National Trust began working with others to develop a curriculum framework that could be used in a variety of ways. Charles White, a professor at George Mason University, explains the experimental framework, and how it is being tested in a course at his university.

The National Register's and National Trust's Teaching with Historic Places is but one of a number of place-based education projects throughout the country. Kay Weeks and Ruthann Knudson write about the education activities of two other National Park Service programs. If you know of an interesting heritage education program, submit an article to the CRM editor. We also invite anyone who has used Teaching with Historic Places lessons to write the National Register and tell us how they have worked in your classroom. Also, consider writing your own lesson plan for possible inclusion in the published series.¹

¹ To respond, complete and send the response form in this issue; or send either lesson plan evaluations or new lesson plan drafts to Teaching with Historic Places, National Register of Historic Places, Interagency Resources Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127, Attention: Beth Boland.

Beth Boland is a historian with the National Register of Historic Places, Interagency Resources Division, National Park Service, and the program coordinator for Teaching with Historic Places. She organized this issue of CRM and served as guest editor.



The 1952 Quintin Blair House (Park County, WY) is an excellent example of Frank Lloyd Wright's "natural house," which influenced the look of post World War II suburban development. Photo by Richard Collier.

Prominent Places for Historic Places K-12 Social Studies Curriculum

John J. Patrick

Curriculum reformers of the 1980s and 1990s have emphasized knowledge and skills that all students should learn to be equipped for intelligent and fruitful participation in the 21st century world. In 1983, Ernest Boyer and other leaders of curriculum reform called for development of a new core curriculum for schools. Boyer wrote, "A core of common learning is essential. The basic curriculum should be a study of those consequential ideas, experiences, and traditions common to all of us."¹

In 1993, Diane Ravitch and others heralded national standards projects as one means to carry out the continuing calls for a new core curriculum. The mission of these projects is to identify clearly and compellingly what all students need to know and be able to do to become well-educated participants of a vibrant, free society.² Three of the National Standards Projects pertain to core subjects of the social studies curriculum: history, geography, and civics.³

There are prominent places or openings for content about historic places in the emerging social studies core curriculum exemplified by the National Standards Projects. Historic places are tangible forms of our legacy from preceding generations, and, like written primary sources, they embody and reflect the traditions, experiences, ideas, and controversies of our past. The National Register of Historic Places database includes information on a variety of properties in all regions of the country.

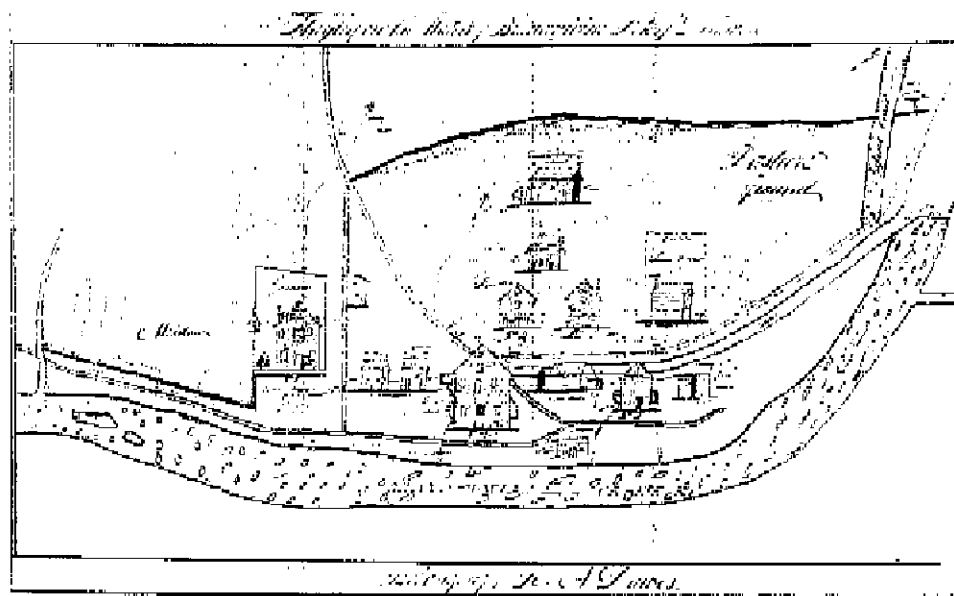
The historic places in the National Register can be used by teachers and students as objects of inquiry, in the same way that written primary sources are used in the classrooms of good history teachers. Teachers unable to take students directly to particular sites—because of such barriers as too many miles or too few funds—can use video programs, photographs, or specially developed learning materials about these places. The contents and pedagogy of two sets of instructional materials developed by the National Park Service and the National Trust—the Teaching with Historic Places lesson plans, and the "American Work, American Workplaces" educational kit—fit directly into

the priorities of the History Standards Project, which has included historic places in its list of sources of evidence for historical inquiry by students.⁴

Item six in the History Standards Project's list of 15 criteria says, "Standards should include awareness, appreciation for, and the ability to utilize a variety of sources of evidence from which historical knowledge is achieved, including written documents, oral tradition, literature, artifacts, art and music, historical sites, photographs, and films."⁵ Thus, the National History Standards and school curricula that reflect them include the use of historic places as primary sources for students to interpret, analyze, and evaluate in combination with written documents and other primary sources.

Item 12 in the History Standards Project's list of criteria also pertains directly to the use of historic places: "Standards in U.S. history should utilize regional and local history by exploring specific events and movements through case studies and historical research."⁶ The resources of local history and culture certainly are a readily accessible laboratory for studies of culture in the past and present, especially the material culture embodied in historic places. Curricula developed in terms of the History National Standards will include nearby historic places as focal points of investigation. However, lessons on places in local history are flawed if treated in isolation from the larger history and culture of the United States and other parts of the world. The best teaching about places and events of local history connects them to broader events and themes in national and world history.

In addition to fitting the priorities of the History Standards Project, historic places as objects of inquiry also are compatible with the teaching and learning of geography as envisioned by the geography educators of the 1980s and 1990s. Geography educators have formulated five fundamental themes as organizers of content and instructional activities in the school curriculum: location, place, relationships within places, movement, and regions.⁷ Teaching and learning about each of these five



A 1797 insurance map shows the Dawes property before it was acquired by du Pont in 1812; the sawmill (center) may still exist as part of another building at Elstherian Mills (within the Brandywine Powder Mills District), New Castle County, DE. Photo courtesy The Hagley Museum.

geography themes can be greatly enhanced through the use of historic places.

In one illustration, Brandywine Creek near Wilmington, DE, was an important site in the early industrial development of the United States. In 1803, Eleuthere Irenee du Pont built a gunpowder factory along the Brandywine. By 1810, the Eleutherian Mills was America's largest gunpowder factory. Today, it is preserved as a historic landmark, open to the public, and is a source of data relevant to all five geography themes. Students could conduct investigations about (1) the factory's location along Brandywine Creek, (2) its physical and human characteristics during the first decade of the 19th century, (3) the impact of workers on the environment and its impact on them, (4) the movement of people and goods into and out of this place, and (5) the impact of this place on the development of the Mid-Atlantic region of the United States.⁸

The use of historic places in teaching fundamental themes of geography indicates the great educational value of closely connecting history and geography in the school curriculum. Key concepts of geography are tied inseparably to major ideas of history, such as time, period, and events. Geography and history in tandem enable learners to understand how events and places have affected each other across time, how people have influenced and been influenced by their environments in different periods of the past.⁹

Historic places clearly can have a large place in the history and geography facets of the emerging K-12 social studies curriculum. They have been prominently recognized in the work of the History Standards Project, and they are compatible with key ideas of the Geography Standards Project. Historic places are valuable primary sources of data to be used in conjunction with primary documents in studies of the past. Historic places can also be used to illuminate fundamental themes of geography. Finally, historic places can become links for builders of curriculum connections between geography and history.



The shells of 17 of the original 21 roll mills survive along Brandywine Creek; buildings open to the water and tree density were safety features in case of explosions. Photo courtesy The Hagley Museum.

the National Geographic Society, 1600 M Street, NW; Washington, DC 20036; contact Anthony de Souza.

⁴ Charlotte Crabtree, National History Standards Project: Progress Report and Sample Standards (Los Angeles: National Center for History in the Schools, November 1992), pp. 23-24.

⁵ *Ibid.*, p. 23.

⁶ *Ibid.*, p. 24.

⁷ Joint Committee on Geographic Education, *Guidelines for Geographic Education* (Washington, DC: Association of American Geographers and the National Council for Geographic Education, 1984); the five fundamental themes of geography education have been incorporated into the *Geography Assessment Framework for the 1994 National Assessment of Educational Progress*, and they are being used in the Geography Standards Project.

⁸ The Agency for Instructional Technology (AIT) has produced a prize-winning instructional video program for use in secondary schools—"The Industrial North"—which highlights the Eleutherian Mills. It is part of a 16-program series, *America Past*, produced in 1987. For information about these video programs, which emphasize historic places, contact AIT, Box A, Bloomington, IN 47402; telephone 800-457-4509.

⁹ The Agency for Instructional Technology (AIT) has produced a series of 10 video programs, *Geography in U.S. History*, which emphasize historic places. These programs, produced in 1992, have been designed for use in secondary school U.S. history courses. Two of the programs in this series have been awarded prestigious national prizes. For additional information about these programs, contact AIT.

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¹ Ernest L. Boyer, *High School: A Report on Secondary Education in America* (New York: Harper & Row, 1983), p. 302.

² The U.S. Department of Education, in collaboration with major associations of scholars and educators, has launched National Standards Projects in mathematics, science, history, geography, civics, the arts, and English.

³ Information on the three National Standards Projects pertaining to the social studies curriculum can be obtained from: (1) History National Standards Project of the National Center for History in the Schools at UCLA; 231 Moore Hall; 405 Hilgard Avenue; Los Angeles, CA 90024; contact Charlotte Crabtree. (2) Civics National Standards Project of the Center for Civic Education; 5146 Douglas Fir Road; Calabasas, CA 91302; contact Charles Quigley. (3) Geography National Standards Project of the National Council for Geographic Education and

Notes on Location and Place

Salvatore J. Natoli

At first glance, location and place are not evocative terms. Location, from the Latin *locus* meaning "place," becomes either absolute or relative in geographical usage. Place—variously derived from the middle English/old French "open space," Latin "broad street," Greek "broad" or "flat," and the Spanish "plaza"—becomes invested with all manner of characteristics. Yet "place" is a useful term in geography, and much more evocative than the general public's picture of the essence of geography—place name location.

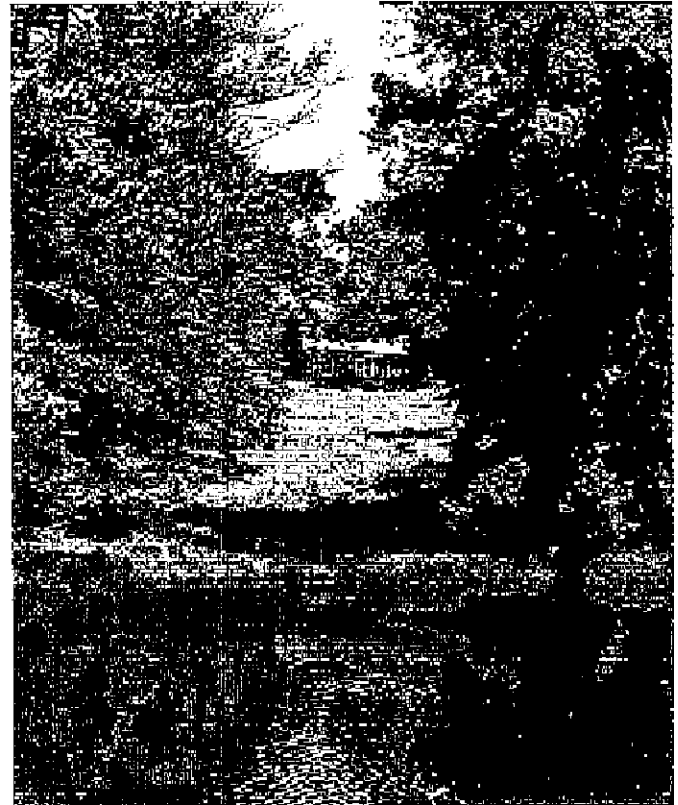
The chief mathematical components of location are latitude and longitude, the intersection of which gives us a precise location in degrees, minutes, and seconds. As map projections of the earth's surface, they permit us to see absolute locations, which are indispensable for developing exact navigational systems: missiles can be programmed to hit targets at these mathematical coordinates, satellite imagery gives measurements of earth phenomena, and airlines and steamships require precise coordinates for plotting their routes. Absolute location is a global address. In contrast, we frequently personalize relative location: "Where were you born?" "In Reading, Pennsylvania. It is in southeastern Pennsylvania, on the Schuylkill River, midway between Philadelphia and Harrisburg." We do not say 40.20° N. lat., 75.55° W. long. Relative location always provides a reference point to other points, introduces environmental characteristics, and provides some measures of distance and direction.

One of the *Oxford English Dictionary* definitions of "place" is "a particular part of space, of defined or undefined extent, but of definite situation, sometimes applied to a region or part of the earth's surface." Two parts of this definition are crucial to geographers: the distinction between defined and undefined space, and the requirement for a definite situation. According to the *Guidelines for Geographic Education: Elementary and Secondary Schools* (Joint Committee on Geographic Education 1984, 4-5), "place" refers to the physical and human environmental characteristics that describe an area on the earth's surface. It is an introductory descriptive term that sets up a series of identifying characteristics or clues. For example, a book on the Scott and Amundsen south polar expeditions is titled, *The Last Place on Earth* (Huntford 1979).

J. Nicholas Entrikin (1991) stated, "Place presents itself to us as a condition of human experience. As agents in the world we are always 'in place,' much as we are always 'in culture.' For this reason our relations to place or culture become elements in the construction of our individual and collective identities." An entire genre of literature demonstrates the meaning of place in one's perceived life experiences. Countless novels set moods and define experiences that are closely influenced by places. John Steinbeck's *Tortilla Flat*, James Michener's numerous novels, Garrison Keillor's *Lake Wobegon Days*, and Emily Bronte's *Wuthering Heights* are but a few examples.

Novelists such as William Faulkner, Reynolds Price, Willa Cather, and Flannery O'Connor have profoundly influenced our images of certain places.

Fred Lukerman (1964, 167-172) identifies at least six constituent values of places: location, ensemble (integration of nature and culture), uniqueness (within an interconnected framework), localized focusing power, emergence (within a historical-cultural sequence of change), and meaning. Thus, we can define a place as a specific site or situation with a particular set of distinguishing human and natural characteristics—different from, but related to, other places; distinctive for attracting a variety of human activities; stamped by a specific history, but continually changing; and having real meaning as a result of these aspects and characteristics.



Author Flannery O'Connor wrote one novel and collections of short stories between 1951 and 1964 at Andalusia, the 947-acre family farm near Milledgeville (Baldwin County), GA. The farm and its rural landscape had a pronounced influence on her work. Photo by James R. Lockhart.

Lukerman omits methods for delimiting places, objective measurements, attention to scale, and all but the most ambiguous means of generalization. What we do find is considerable subjectivity. Because values are difficult to measure, careful, deliberate, and detailed observations are integral to developing formal concepts of the region, and essential for demonstrating landscape elements to compare and contrast with other places.

Jakle, Brunu, and Roseman (1976) state that people are stereotyped by the kinds of places where they live, and places also become stereotyped by the kinds of people found in them. Thus, persons entering a place for the first time search for cues with which to assign meaning to a place. Prior knowledge of a place might interfere with an objective appraisal by clouding or masking cues, but

stereotypes also provide useful frames of reference that we can modify by careful observation.

Perception has been an important research avenue in geography for more than two decades. Perception depends on more than the stimulus present and the capabilities of the sense organs. It varies also with the individual's past experience and present attitude acting through values, needs, memories, moods, social circumstances, and expectations. Measuring perception is problematical because people have difficulty in articulating their conscious and unconscious feelings, or ideas associated with perception. In many cases perception must be inferred from behavior or from other indirect sources (Saarinen 1976, 6-8).

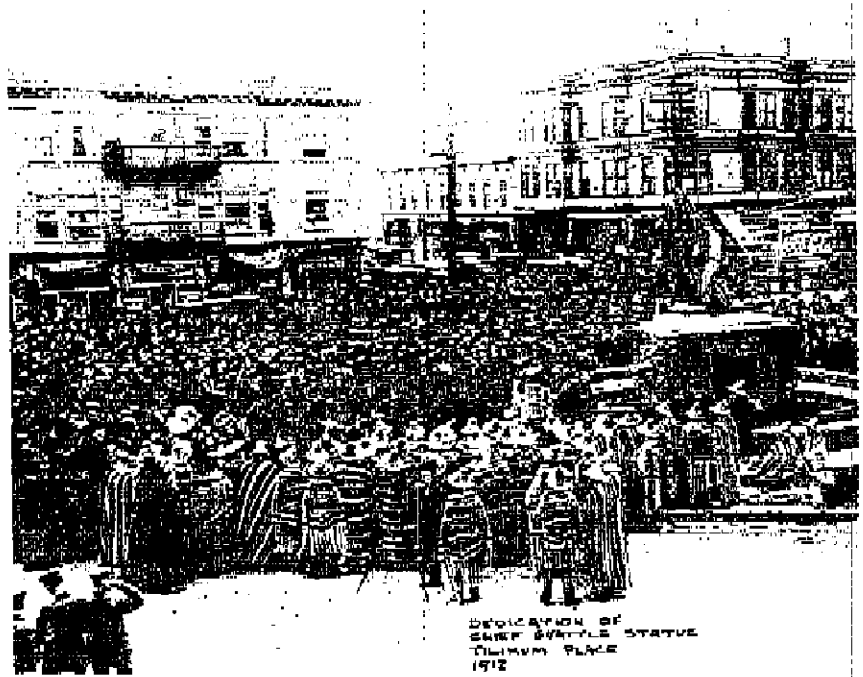
Places can instruct us. John Brinkerhoff Jackson's writings on the vernacular landscape illustrate how we can read and understand current and past lives and activities from the revealed landscape. His work considers the problem of aesthetics, especially when townspeople may overlook the real advantages of the local environment and destroy the very vitality they hope to create by a more pleasurable visual landscape (Jackson 1970, 14-9; Jackson 1984).

Various clues signal the history and development of a place. European and Asian cities portray vividly not only historical periods but levels of development that add complexity and even charm. American historical consciousness recently has led to wholesale reconstruction or salvaging of our heritage: Society Hill in Philadelphia, the Faneuil Hall area in Boston, Colonial Williamsburg. Even newer cities such as Seattle, Portland, and San Diego now recognize the need to conserve part of their past. The Teaching with Historic Places series in *Social Education* attaches special significance to ordinary places in our historical heritage.

By careful observation we can identify age differences among places. Some of the newer towns in the American West have a temporary or even unfinished look, and the proportion of new buildings to old is high. Contrast the modernity of Tokyo, obliterated by bombers during World War II, with the historical temples of Kyoto, which was spared. Kevin Lynch in his classic work, *What Time is This Place?* (1976) noted: "Places and events can be designed to enlarge our sense of the present, either by their own vivid characters or as they heighten our perception of the contained activity—setting off the people in a parade, an audience, or a market."

Julian Wolpert (1965, 159-169) defined "place utility," another facet of place perception, as a composite measure of the attractiveness or unattractiveness of an alternative location as perceived by a decision-maker. A function of levels of information, learning, and search activity, place utility is generally used to analyze migration decisions.

Places are building blocks for geographical knowledge; providers of experience in making sense of the landscape; stages for events; and reminders that humans require space to live, work, play, and prosper. People create and imprint places according to their distinctive knowledge,



In the tradition of erecting public spaces and memorials to arouse civic pride in an area's history and accomplishments, the city of Seattle (King County), WA, dedicated "Seattle, Chief of the Suquamish" on Founder's Day, 1912. The great, great granddaughter of Chief Seattle, for whom the city was named, unveiled the statue.

levels of technology, historical development, and even whimsy. Places are involved in important decisions, both personal and corporate. Places embody all of the themes and narratives of geography and the vital themes of history.

Think of the city, town, settlement, or farm where you were born or where you now live. How complete, comprehensive, or accurate a picture can you paint for those who have never lived there? Will their perceptions and experiences allow them to imagine it in some way similar to what it is or how you see it? How have your perceptions of this place changed over time? Another interesting activity is to draw a mental map of your hometown or area and then write about it as an article for a foreign language magazine. When we attempt to convey the theme and concept of place to others, we are drawing upon their rich lode of experiences and testing their powers of observation and description.

When one can come to know and understand one's place, with all its history, variety, and complexity, and how that place may have shaped one's life and experiences, one might come to know and appreciate the importance of these creations to all people.¹

¹ This article is excerpted from a longer paper given at two Teaching with Historic Places workshops for National Park Service and National Trust educators in September 1992. For a copy of the complete paper, write to the author at the National Council for the Social Studies, 3501 Newark St., NW, Washington, DC 20016.

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(Location—continued on page 2)

Creating Lesson Plans for Teaching with Historic Places

Fay Metcalf

As a consultant to Teaching with Historic Places, my mission was to create lesson plans, using real historic places, that would not only be useful to teachers, but used by them. Part of the challenge was to infuse the lesson plans with some of the same aura possessed by the places themselves—that appeal that arouses the interest and curiosity necessary for real learning. For we realized that most of the teachers and students for whom the lessons would be applicable would never visit these sites. In addition, lessons would have to be flexible enough to fit comfortably into different school systems and curricula across the country.

As created, lessons consist of several sections: Introduction, Objectives, Teaching Activities (Setting the Stage, Locating the Site, Determining the Facts, Some Visual Evidence, Putting It all Together, and Vocabulary, if needed), and Visiting the Site. We hope that a standard format will make it easy for educators to develop their own lessons.¹

Several general considerations guide the overall concept and evolution of each lesson plan. Most importantly, each is based on a real place or places significant in America's past. While a lesson may use more than one site to make its point, each must have a specific focus; that is, a lesson will not include everything about a place that is interesting, but only that which will yield a better understanding of the central theme. Both the historic place selected and the focus of the lesson about that property should amplify or present a different slant to the information in standard textbooks. Lessons may compare or contrast topics with textbook coverage, add more detail, provide another example, or tell the story from a different perspective.

All lessons must present an authentic view of the past. Lessons should involve a variety of social sciences and humanities, but place history—the most commonly taught subject in the schools—at the center. For ease of use, all lessons should be relatively short and “self-contained”; that is, they must include all information necessary to answer questions, with the exception of outside research required as part of some student activities.

The Introduction serves as a “grabber” to help teachers realize that this is something both interesting and useful for students to study. Unless you create an enticing and empathetic sense of a historic place—which can be done with language that evokes emotions and engages the senses—you may lose an important opportunity. After all, if the teacher isn't interested, the lesson plan will never reach the students. This section also provides extra information to read to students as is, or to explain at an appropriate point in the lesson.

Once the teacher's curiosity is piqued, it is important to follow through by explaining how this lesson will teach

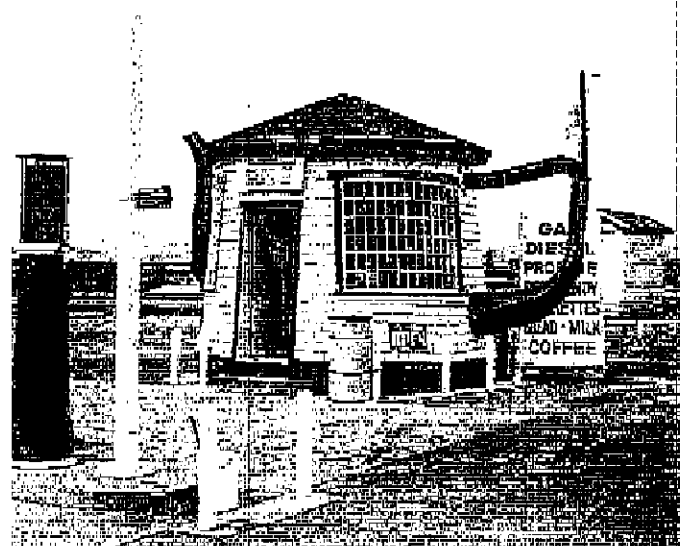
elements in the established curriculum, suggesting teaching units in which the lesson could be used, and indicating the skills and knowledge to be learned from the material. The introduction also makes clear that the lesson is based on an existing place listed in the National Register of Historic Places, and uses National Register documentation.² It establishes the place itself as the starting point for the lesson plan and the center to which the lesson continually returns.

Objectives for Students state measurable goals that students should be able to attain from the lesson plan. Use active, concrete verbs, such as “describe,” “compare,” “list,” “explain,” or “analyze,” which specify how the students can demonstrate what they have learned; rather than “understand,” “appreciate,” or similar words that are hard to measure.

In **Setting the Stage**, the teacher provides students the brief general background information they will need to understand the later, more specific, readings and activities. The teacher is free to use whatever method of presentation is most comfortable and effective.

Locating the Site helps students identify the location of the place, both as a point on a map, and in relation to political boundaries (states, towns), topographic features (mountains, rivers), environmental and climatic zones (deserts, forests), transportation routes (railroads, roads), or other locational characteristics selected for their direct relevance to the lesson plan. Exercises help students extract information from the maps and data provided.

Determining the Facts is the longest section, consisting of two or three student readings, on which questions and discussions are based. Although designed as handouts for students, these readings also provide information for the teachers without assuming a lack of knowledge. National Register files include documentation that often may be used directly, or which may be combined with other information to create readings. Whenever possible, readings should include primary sources, such as letters, transcripts of trials, ledgers, contracts, diary entries, or contemporary newspaper accounts. National, state, or local park documents, published local histories, and information from state and local historical societies may



Why would someone build a gas station like the Teapot Dome Service Station (in Zillah, Yakima County, WA) in 1922? Photo by Leonard Garfield.

be other good sources of materials. Questions and exercises guide students in drawing out pertinent facts.

Neither teachers nor students commonly are taught how to study and interpret photographs and graphic materials as historical documents. Some Visual Evidence provides some practice. A wide variety of media is available—historical photos, historical or contemporary maps, advertisements, newspaper coverage, diagrams of industrial or engineering processes, political cartoons, posters—use your imagination! Captions usually will accompany visual materials, but sometimes it is most effective to withhold identification until after some discussion.



This sauna (ca. 1910), is one of the buildings in the John G. Johnson (Ritakangas) Homestead, Long Valley Finnish Structures, Long Valley (Valley County), ID. What do the construction, age, function, and environment of this building tell us about the life and culture of the residents? Photo by Alice Koskella.

Putting It All Together leads students beyond the facts to higher-order thinking skills. This is where analysis, comparison, inquiry, interpretation, generalization, and recognizing cause-and-effect relationships take place. The section starts with a short paragraph summarizing the over-all purpose of the lesson plan and what is to be accomplished by the activities, followed by three to five student activities that relate to the objectives.

Activities should involve as much variety as possible: writing research-based reports, drawing, creating diagrams or dioramas, writing letters, conducting newspaper interviews, or using a team approach to solve a problem or unravel a mystery. Role-playing can be effective, but should be used cautiously, as it can lead to historical inaccuracy. Include at least one activity that focuses students' attention on their own community, one that relates to participatory citizenship, and one that has students work in groups; these may overlap. Students and teachers alike are most likely to follow suggestions for further reading that are included in an activity rather than those listed in a bibliography.

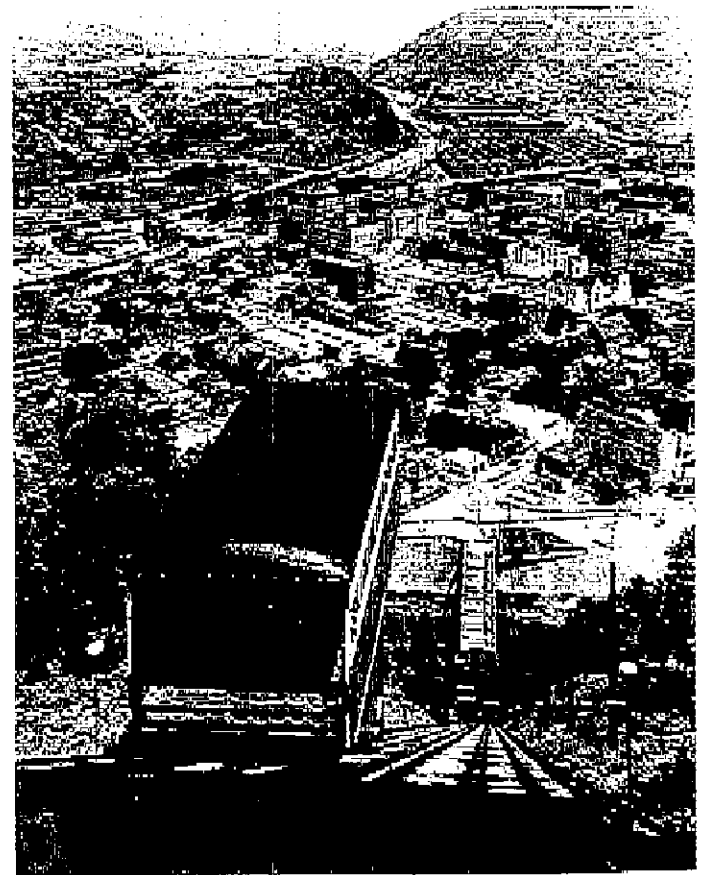
Unfamiliar Vocabulary words are best integrated into lesson readings and discussions, but in some cases—as when there are a lot of technical or foreign language terms—a separate vocabulary section may be appropriate. Teachers may explain the terms or assign students to look up the words on their own.

The last section in the Teaching with Historic Places lesson plan is *Visiting the Site*. While lesson plans assume that most classes cannot visit, some schools may be located within a reasonable distance of a lesson plan's subject property. Also, students interested in a particular place may encourage their families to visit. Therefore, lesson plans include brief information on location, visiting hours, and other pertinent data, when known.

¹ For an example, see the CRM insert, "Knife River: Early Village Life on the Plains." The "Student Handouts" were renamed "Readings" in later lesson plans.

² Teachers are encouraged to create and use lesson plans on any historic place, whether or not it is listed in the National Register. We emphasize National Register properties because the research on these places already has been conducted, and the documentation is readily available. Lesson plans on unregistered places might include as one of the activities researching and documenting the property for inclusion in the National Register.

Fay Metcalf is an education consultant living in Mesa, AZ. She is the former Director of the National Commission on Social Studies in the Schools.



The Johnstown Inclined Railway, Cambria County, PA, was built after the 1889 Johnstown Flood as an escape route to high ground. Would it have had other practical uses? Photo courtesy Pennsylvania Historic Sites and Landmarks.

Being Selective: Documents and Lesson Plans

Marilyn Harper

Documents play a central role in the lesson plan format developed by educator Fay Metcalf for *Teaching with Historic Places*. Written and visual materials, designed as handouts and used in conjunction with activities and questions, provide the information students need to attain the objectives of the lesson plans. Readings provide the background students need to understand the historic place and the lesson based on it. Maps locate the place and relate it to its surroundings while also teaching geography skills. Current photographs record the concrete presence of real places. Historic photographs contribute a sense of the small details of the past while strengthening observation and analytical skills. Historic travel accounts, newspaper articles, diary entries, advertisements, inventories, and other primary documents enable students to envision relationships between people and places in the past, and to compare them with those of the late 20th century.

Imaginative teachers long have appreciated the value of using real places in teaching, but may have been discouraged by the amount of time-consuming and often frustrating research that seemed to be necessary. *Teaching with Historic Places* lesson plans demonstrate that the more than 60,000 National Register of Historic Places property files can provide a shortcut.

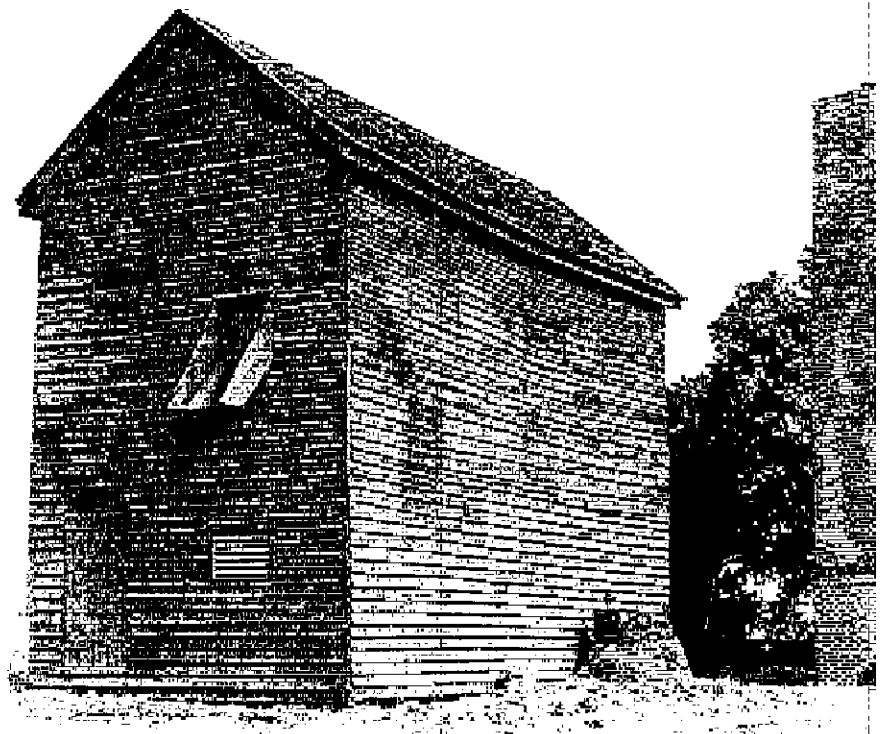
Each National Register file contains a registration form with narrative sections describing the property and analyzing its historical significance. Each file also includes a bibliography, maps, and black and white photographs. Historic photographs and copies of primary documents may be included also. In many files, the amount of historical research is impressive and the range of materials extensive and imaginative.

The documentation on the World War II Attu Battlefield in Alaska, was adapted to a *Teaching with Historic Places* lesson plan virtually unchanged. The historical background section was abridged as a reading to enable students to understand the historic events that occurred at this barren and remote site. The photos, both recent and historic, were clear and dramatic. Maps from the file were used, but were redrawn for publication to clarify the military action of the battle. This lesson plan will appear in *Social Education* in the spring of 1993.

Excerpts from documentation in "multiple property submissions" (MPSs) to the National Register—cover the history and development of an area, or of thematically related groups of resources—also can be used as readings. MPS "context statements" give general background for properties nominated for their significance within that historic context. The Georgetown (SC) Rice Culture MPS, for example, provided information for a lesson based on three plantations. Historic contexts in MPS documents also can provide information for understanding related properties not included in the MPS. Information on the organization of rice plantations might be compared with plantations growing different crops in other parts of the country, for example; or the information on the early history of Georgetown County could provide the context for a house in a local town.

Sometimes documentation from several property files can be combined. In the lesson plan for the Johnstown Flood, in Johnstown, PA, the registration form and the visitor's guide for the Johnstown Flood National Memorial provided the specific information on the file itself. Material on the industrial development of the town came from National Historic Landmark files for the Cambria Iron Works. A current photograph, dramatic in illustrating the location of the city in a tightly constricted river valley, came from the file for the Johnstown Inclined Railway. Teachers can use the computerized National Register Information System to obtain lists of properties related geographically or thematically.

The photographs included in all nominations not only show what a historic place looks like now, but can help students understand the relationship between the place and important historical themes and events. The photographs of Lead, in the remote Black Hills area of South Dakota, show small worker's houses clustered around



The rice barn and threshing mill at Mansfield Plantation, SC, were common features of Georgetown County rice plantations. Photo by Wyndell Peacock.



A ca. 1925 street scene reveals aspects of life and culture in Ybor City, Tampa (Hillsborough County), FL. Photo by Caesar Gonzmart.

the huge structures of the Homestake gold mine, dramatically illustrating the town's dependence on the mine. Although nominations are not required to include historic photographs, many of them do. Details, such as the signs, electric power lines, and clothing shown in the historic photograph of Ybor City, FL, can stimulate both observation and imagination.

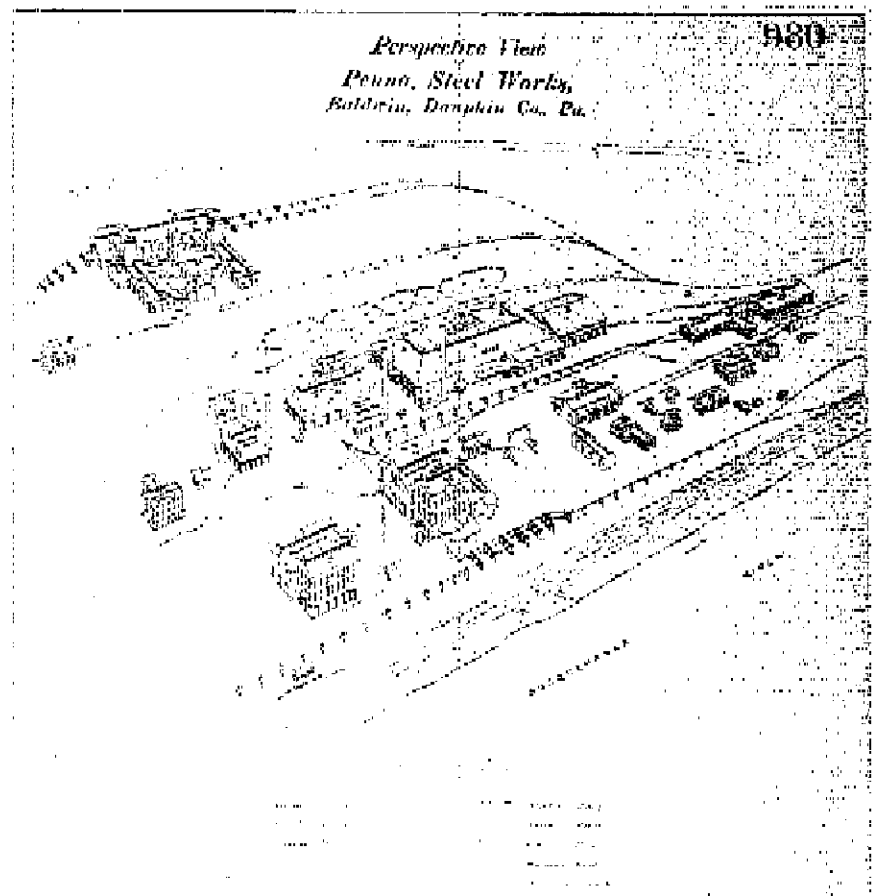
Nomination files may contain other materials usable as documents in lesson plans. The 1948 decision in *Shelley v. Kraemer*, published in the *Supreme Court Reporter*, was included in the nomination file for the Shelley House, St. Louis, MO, and highlights the constitutional issues raised in the landmark case that banned enforcement of restrictive housing covenants. The schematic view of the Steelton plant in Pennsylvania shown in a Sanborn fire insurance map of 1875 clarifies complex technological interrelationships that are important in understanding America's Industrial Revolution, but which are difficult to illustrate with words alone.

In many cases, teachers will have to supplement National Register documentation to achieve lesson plan objectives. For properties listed during the early years of the National Register program, for instance, the narratives often are sketchy and the background research limited in scope. Bibliographies, included in all nominations, sometimes can help. Also, the State Historic Preservation Offices (SHPOs) that submitted the nominations sometimes can provide additional or up-

dated information. Materials in SHPO files—which may not have been submitted to the National Register—may include survey reports, newspaper clippings, color slides, or other useful items. The teacher's own background, training, or interests may suggest connections, too. For example, the Teaching with Historic Places lesson plan on log cabins in Idaho asked students to draw a comparison with Laura Ingalls Wilder's *Little House on the Prairie*.

Ultimately, the documents to be included in a lesson plan will depend on the focus and objectives selected. These will dictate what is needed to tell the full story. Finding the right document, the one that will make the required subjects of the social studies curriculum come alive, can be one of the most exciting parts of teaching with historic places.

Marilyn Harper is a historian with the National Register of Historic Places, Interagency Resources Division, National Park Service.



An 1875 diagram of the Pennsylvania Steel Company's plant at Steelton was included in the documentation for the "Iron and Steel Resources of Pennsylvania, 1716-1915" MPS. Sanborn Map Company, NY.

Parks as Classrooms to Date

Just Scratching the Surface

Bob Huggins

Since January 1990, when the National Park Education Task Force met in San Francisco, the National Parks as Classrooms program has seen an unprecedented ground-swell of support and recognition. Never before has an "initiative" found so much consistent endorsement, not only from the National Park Service (NPS) and its direct supporters, but from the President, the Congress, the Secretary of the Interior, and most importantly—the public.

Where did the National Park Service "go right?" The most important component is found in its employees. No other group of individuals, with the exception of school teachers, has the pride, dedication, and desire to share their wealth of knowledge with people of all ages.

Another element of success can be attributed to the 1990 recommendation of the National Park Education Task Force, which was primarily made up of field people who were then, or had been, directly involved in developing NPS education programs. Task Force members were charged with reviewing past "successes and failures" of NPS education programs, establishing the present level of programming, and recommending the Service's future direction.

The Task Force found that most "failures" of the Environmental Education Program of the 1970s could be attributed to:

- The use of the word "environmental," which tended to exclude cultural and historic sites from educational funding while "forcing" those areas into doing Environmental Education programs.
- The development of "generic" curriculum at the Washington level which often did not fit local curriculum.
- The sudden shift in funding priorities from Environmental Education to the Bicentennial in 1975-76.

Their recommendations included:

- That cultural and natural areas be given equal emphasis, thereby not excluding any site from participating in the education program.
- That program development should be delegated to the park level and that the parks should be encouraged to develop partnerships with their local schools in designing curriculum based programs.
- That a formal training course be designed—and fully funded by the Washington Office—to address educational program development, in recognition that park employees often do not have experience in curriculum formulation.

Task Force members also found that important audiences had been overlooked in the past: youth at risk, inner-city schools, boys' and girls' clubs, and financially-

depressed rural schools. They recommended an effort to identify special audiences and include them in the NPS education outreach programs. They encouraged parks that had established successful programs to become "Mentor Parks" to areas that were struggling to develop programs of similar themes. They saw the need to develop cooperative agreements with universities to develop Cooperative Park Education Units (CPEUs) where a Park Service education specialist could sit on the faculty and work with fellow faculty members and parks in developing special education projects.

Most importantly, they emphasized the need to have additional funding to support the Parks as Classrooms project. One team member summed up this need by saying: "We just can't ask the parks to 'do more with less' any more."

In fiscal year (FY) 1991 Congress recognized Parks as Classrooms by appropriating 5780,000 to the program. In FY92 the amount stayed the same. Even though the fun-



A soldier of Company A, 10th Cavalry, Fort Concho Museum, San Angelo, TX presents a program to children at the Museum of Westward Expansion, Jefferson Expansion National Memorial, St. Louis, MO. Photo by Al Bilger.

ing level did not come close to meeting all of the needs of the program or recommendations of the task force, it had tremendous impact at the field level. Eighty-two "grass roots" education projects were funded, ranging from video tapes dealing with ethnic diversity and resource interpretation, to curriculum based teacher guides, to an employee literacy program.

Creativity and imagination blossomed overnight. Traveling trunks for schools were developed, the Servicewide "Developing NPS Education Programs"

(Classrooms—continued on page

Teacher Training for Teaching with Historic Places

Charles S. White

The National Trust for Historic Preservation (NTHP) and the National Register of Historic Places (NRHP), with funding from the National Park Service, have focused considerable attention over the last year on effective ways to develop a teacher-training curriculum as part of their Teaching with Historic Places program. Discussions with educators and members of the preservation community have yielded several ideas that have guided our work:

- **Strong ties to existing and emerging curriculum mandates.** The content and skills of a Teaching with Historic Places curriculum will be adopted only to the extent that they help teachers achieve curriculum goals mandated by state and local education agencies.
- **Consistency with reform movements.** Proposed curricula and training must mesh with emerging national curriculum standards and should focus on higher-order thinking and "learning how to learn" across traditional disciplines. Teacher training efforts must encourage partnerships among schools, universities, community agencies, and businesses.
- **Collaborative and hands-on training.** Members of the education and preservation communities should be brought together to learn each other's language and to create a shared language about teaching with historic places in order to forge effective long-range partnerships. While doing so, teachers must be engaged directly with the historical resources they

will be introducing to their students. This will mean using the full range of historical and cultural documents (both two- and three-dimensional) at their disposal.

- **Model-Using and Model-Building.** Few techniques are more effective than using models to demonstrate, analyze, and apply. Fortunately, there are numerous outstanding programs around the country from which powerful curriculum and teacher-training models can be drawn.

We are currently applying these ideas in two concurrent efforts: to construct a curriculum framework for teaching with historic places; and to test aspects of our evolving framework in a graduate-level university course.

Curriculum Framework

With the invaluable help of Peter O'Connell of Old Sturbridge Village, Tim Crimmins of Georgia State University's Heritage Preservation Program, and educator Fay Metcalf we are crafting a curriculum framework which has three main goals: (1) to summarize the knowledge base and skill requirements for learning from historic places, (2) to identify effective strategies for implementing the curricula, and (3) to identify issues to consider when using the framework in a variety of contexts. We also want the framework to serve as an orienting document that speaks to both educators and preservationists. The tentative organization of the framework reflects these overall goals.

Content. What can be learned from historic places? This question is guiding our exploration of historical and social science evidence one can glean from historic places, as well as the range of less tangible understandings and appreciations that one can derive from "place." We are examining the variety of intellectual skills students and teachers need in order to learn from and teach about historic places. Finally, we are identifying linkages between Teaching with Historic Places knowledge and skills and the school curriculum.

Implementation. The wealth of cultural and historical resources around us often lies undiscovered, unless we know where to look. In this section of the framework, we suggest where to look for, and how to select, historic places and related resources that support the school curriculum. Instructional strategies that place a premium on higher-order thinking and historical inquiry can be brought to bear on those resources, and some of these strategies will be described in the framework.

Using the Framework. We want the framework to provide support for a wide range of curriculum development, including lesson and unit materials for use with students as well as workshops and courses for teachers and members of the preservation community. Here we address issues of school-community collaboration, workshop development, opportunities for

(Training—continued on page 23)



The author directs students' attention during a field study of the Clarendon area of Arlington, VA: How does this building convey information about the community's history? Photo by Beth Boland.

Anatomy of a Book

The Great American Landmarks Adventure

Kay Weeks

Over 2,000 National Historic Landmarks serve as invaluable resources for studying our nation's people and events. These special places show that what we've done in the past can be linked to what we're doing now and will probably continue to do, in one form or another, in the future. In 1988, I began developing an idea for using these places in a book for children. From that first thought to publication in 1992 was an adventure all its own. My idea was to create a book using time travel to raise public awareness of National Historic Landmarks (NHLs), and get children to think about themselves as both keepers and creators of America's history. Increased awareness, in turn, could spur increased technical and financial assistance for deteriorated and neglected NHLs. What better place to start than with children?

The educational concept from the outset was to show historic places and events as the antecedents of aspects of contemporary culture—communications, journey and discovery, commerce, literature, music, and other areas. One of the questions that helped determine the 43 Landmarks that were included in the book was "What have Americans thought or done in the past that shape the lives of children today?" Places that reflect the human needs to leave signs and develop societal structures, invent weapons, devise modes of transportation, make and distribute commercial products, build engineering wonders, and create a unique American music (jazz) represent part of the answer.

We wanted to include the broadest possible range of resources and people, and present them chronologically within some overall story line. Thus, the adventure in time begins with a pre-historic cave painting, then moves forward chronologically, ending with America's 1969 rocket to the moon. Throughout, the contributions of America's diverse peoples are emphasized. Drawings

based on photos seemed more fitting for children than photographs themselves. The book would need to be attractive to kids and families in general, useful for teachers of U.S. history (grades 4 to 8), and potentially marketable as a tour guide for national and international travelers. The purchase price would be kept as low as possible.

Several self-imposed rules helped ensure consistency. Each Landmark had to be extant and, to the greatest extent possible, shown as it exists today. Each Landmark had to be issue-laden enough to become a basis for discussing current events; the Teacher's Guide is designed to stimulate discussion of the present in terms of the past. An inclusive approach acknowledging a broad range of human behaviors was adopted; thus, there are neutral and even negative stories represented. I wanted each child to become involved in invention or discovery, to become the traveler; thus, there is a heading for each

page to reinforce this idea, such as, "We left our names on a rock during westward journeys" or "We looked toward the stars." Although all of the Landmarks are extant, not every reader can visit them; thus, the book is an armchair trip into the past. Finally, because children can have fun while learning, the educational book would also serve as a coloring book and feature high-quality line art.

When I heard the Consumer Information Center, General Services Administration (GSA), had a program that linked federal agency concepts to corporate funding, I took my incipient time-travel idea to GSA liaison Pat Bonner. She was enthusiastic about the overall concept and immediately contacted several groups, among them The American Architectural Foundation (AAF). The Foundation liked it too and provided funds and an apparatus to hire an artist for the book. A small committee unanimously selected award-winning children's

book illustrator, Roxie Munro, and the rest is—history.

A particularly important contribution to the book was Ray Rhinehart's suggestion to reinforce the notion of environmental stewardship by including a blank page at the end of the book on which children can add their own drawing; the idea is that children can look around their own communities for extant examples of history, and begin thinking about landmarks of the future. In summa



The cover of *The Great American Landmarks Adventure* features a drawing of Playland Amusement Park, Rye (Westchester County), NY. Drawing by Roxie Munro.

(Book—continued on page 20)

Archeological Public Education Programs

Ruthann Knudson

Kids and adults are attracted to archeology—the excitement of finding in the dirt a tool made thousands of years ago, or the intrigue of explaining a child's porcelain tea set left in the ruins of a frontier homestead cabin.

Excitement, fascination, and mystery are hooks for teaching mathematics, geography, reading, writing, history, economics, art, chemistry, physics, geology, and other subjects. Archeology involves relics and footprints from the prehistoric and historic past that are submerged under water, buried in the ground, or on top of the ground surface—the secrets of the past. Archeology usually isn't a formal subject taught in the grade schools, but has provided a wealth of information to be used throughout a subject-centered, fused, core, or activity curriculum

to teach comprehension, analysis, and synthesis skills.

The National Park Service Archeological Assistance Program (AAP) is charged with providing leadership and coordination for the federal archeology program (McManamon et al. 1989). An important task under that charge is to facilitate the use of the federal program's information, artifacts, and sites to support public education, which in turn supports resource conservation. The AAP thus serves as an important information broker between the archeologists and resource managers and the educators and students of our country.

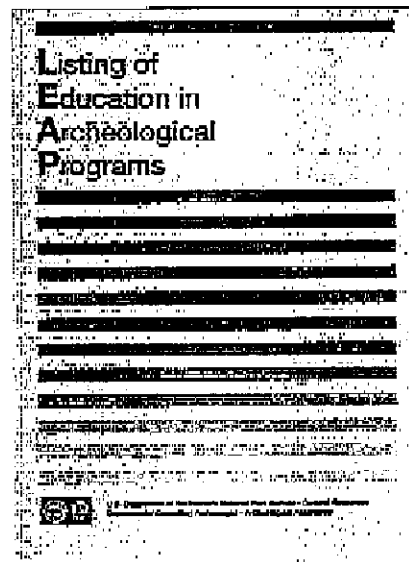
The AAP coordinates the federal archeological Public Awareness Working Group (PAWG), which includes representatives of over 20 agencies that have some archeological protection and public education responsibilities. One of the first PAWG

projects was the creation and distribution of a series of bookmarks with illustrations of archeological artifacts and a message to protect and preserve archeological resources. Over three million of these have been distributed around the United States; and Alaska, Louisiana, Maryland, and Virginia have used these as a model for their own protection message. Another major PAWG project was a brochure titled *Participate in Archeology*, published in 1992, 75,000 of which are now being distributed throughout the country. Several publications summarize what has been learned about archeology in formal education and provide lists of curricula or case studies (e.g., Educational Resource Forum 1991, Rogge and Bell 1989, Smith and McManamon 1991).

In 1987, with PAWG's impetus, the AAP established the Listing of Education in Archeological Programs (LEAP) clearinghouse (Knoll 1991) for information about posters, brochures, exhibits, public participation or school education programs, broadcasts, press articles, popular publications, or community outreach that increased public education about archeology. Once information was added to an electronic database, data on 1987-1989 (Knoll 1990) and 1990-1991 (Knoll 1992) activities were published in book formats, which have been widely distributed. The LEAP clearinghouse continues to solicit information on archeological public education from anyone involved in such activities, and is currently evaluating its audience and format (hard copy vs. electronic network).

Several professional and avocational archeological organizations have active public education or awareness programs, and the AAP supports opportunities for those organizations to communicate with federal archeologists and resource managers, educators, and the general public. The AAP provides support for the Intersociety Archaeology and Education Work Group, including the exhibition of its *Education Resource Forum* (1991) of teaching materials. At the recent annual meeting of the National Council for the Social Studies, the AAP exhibited Federal archeological public awareness materials, sponsored the *Education Resource Forum* exhibit, and sponsored a panel discussion on the use of archeological materials in social science teaching, in which eight archeological organizations participated.

Archeology weeks are celebrated in at least 17 states, most of them with significant support from federal agencies. Public awareness activities, including formal classroom activities, are usually a part of such celebrations.



TAKE PRIDE IN AMERICA



Help Protect Our Fragile Historic and Archeological Sites

One of the Archeological Assistance Division's bookmarks displays a sample of rock art, which can be found in numerous American states.

(Archeological—continued on page 24)

course trained over 100 employees, parks with like themes joined together to develop cooperative education projects, and—in a sense of true creative conviction—some parks that received no special funding “did more with less” by going ahead with their projects.

For a while, the FY93 budget appeared to meet the basic program needs as well as recommendation of the task force. But in the final hours of Congress the proposed budget was cut to base funding. Yet even with a less than perfect funding base, there is still a lot of excitement, support and conviction for the NPS education programs. Most of the parks’ cooperating associations have gone beyond “the extra mile” to support park education programs. The National Park Foundation (NPF) has provided more than \$300,000 in grants and recently received a \$1 million grant from The Pew Charitable Trusts for the Parks as Classrooms project.

Other exciting projects include a new video titled “Parks as Classrooms,” produced by the NPS Harpers Ferry Center. Available to educators and for employee training, it beautifully portrays the learning opportunities found within the national park system.

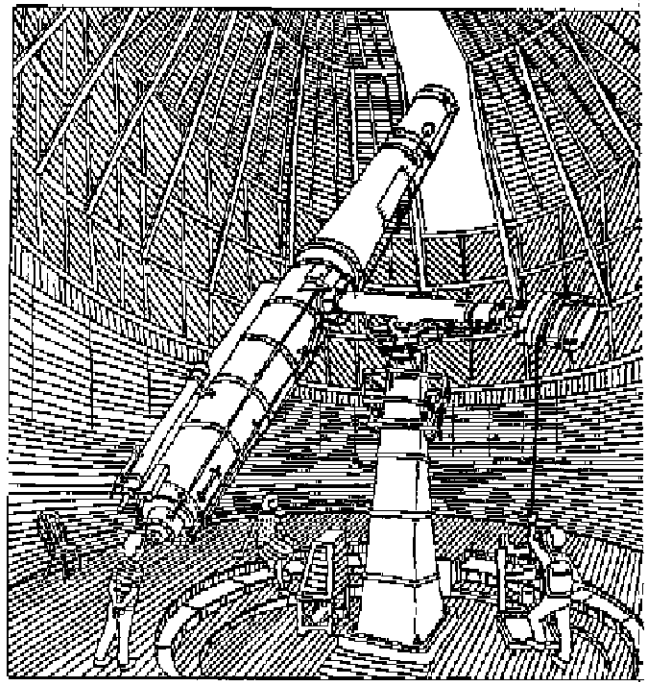
We continue to work with Charles Schulz and have—in cooperation with the NPF—recently finished the second poster/brochure featuring the *Peanuts* characters, titled: “Snoopy Presents Parks as Classrooms.” We also hope to produce an animated video (TV special) titled “What Did You Do This Summer Charlie Brown?” featuring the national park system and all of its diversity.

The National Park Service has seen a lot of growth in the past three years and we have a lot to show for it. We should all be proud but not complacent. We have only scratched the surface of possibilities and haven’t even begun to mine the vast opportunities in education that lay beneath that surface.

Bob Huggins is an interpretive specialist for natural and urban areas, Division of Interpretation, National Park Service.

NPS Education Task Force

- Bob Huggins, Chairperson (Washington Office)
- Martha Aikens (Mather Employee Development Center, Harpers Ferry, WV; now at Independence National Historical Park, PA)
- Glen Clark (Alaska Regional Office)
- Sandy Dayhoff (Everglades National Park, FL)
- Coyvator (O) Gatson (Lake Mead National Recreation Area, NV; now at Cabrillo National Monument, CA)
- Julia Holmaas (Harpers Ferry Center, WV)
- Kathleen Hunter (National Trust for Historic Preservation)
- Marti Leister (Golden Gate National Recreation Area, CA)
- George Price (Lowell National Historical Park, MA)
- Holly Robinson (NPS Advisory Board)
- Kathy Tevyaw (Lowell NHP; now at North Atlantic Regional Office)
- Sandra Weber (Washington Office)



Lowell Observatory, Flagstaff (Coconino County), AZ. Drawing by Roxie Munro.

ry, the team of people who worked on this project agree that the book should engage readers both visually and intellectually. As the book is sold or distributed for pilot educational projects across the country, we’ll see how well we did.¹

Several pilot projects are already underway to test *The Great American Landmark Adventure*. In February, in conjunction with the Smithsonian, the Octagon House, and the American Institute of Architects, Joshua Taylor—an education specialist with the Arlington County (VA) school system—used the book and teachers guide to lead a discussion of present and future landmarks. In March the first international use will occur when the book is used in San Francisco by a group of Japanese junior high school students visiting the United States to enhance an existing English language curriculum. The *Adventure* book also will be used in the Department of the Interior mentoring program with the schools in the District of Columbia.

¹ *The Great American Landmark Adventure* may be ordered from the Government Printing Office for \$3.25 a copy; the teachers guide is free with orders of 20 or more. For more information, contact Kay Weeks, Preservation Assistance Division National Park Service, P.O. Box 37127, Washington, DC 20013-7127.

Kay Weeks is a technical writer and editor in the Preservation Assistance Division, National Park Service.



RESPONSE FORM

TEACHING WITH HISTORIC PLACES

The National Park Service and The National Trust for Historic Preservation

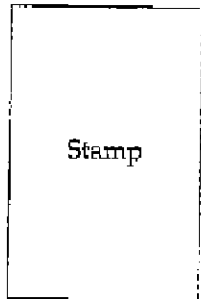
Return this card and receive a 6-month free educator's membership in the National Trust for Historic Preservation.

- Please put me on your mailing list to receive information about Teaching with Historic Places projects as they become available.
- Please send me information on purchasing Teaching with Historic Places lesson plans and kits from the National Trust for Historic Preservation.
- Yes, I have used one or more Teaching with Historic Places lesson plans in the classroom, and would be willing to complete an evaluation form.

Other comments:

My name and address:

TEACHING WITH HISTORIC PLACES
National Register of Historic Places
Interagency Resources Division
National Park Service
P.O. Box 37127
Washington, DC 20013-7127



(Location—continued from page 11)

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Salvatore J. Natoli, a geographer, is Director of Publications and editor of *Social Education* for the National Council for the Social Studies.

(Training—continued from page 17)

interdisciplinary study, and support for curriculum change in schools. We also intend to present several models that illustrate how the aspects of the framework might be implemented in a lesson plan for students, in a workshop for teachers and preservationists, and in a university course for a similar audience.

Work on the curriculum framework is in its early stages, and we look forward to thoughtful input from a wide range of advisers. As the framework evolves, though, we are testing some of the ideas in a pilot university course at George Mason University (GMU) in Fairfax, VA.

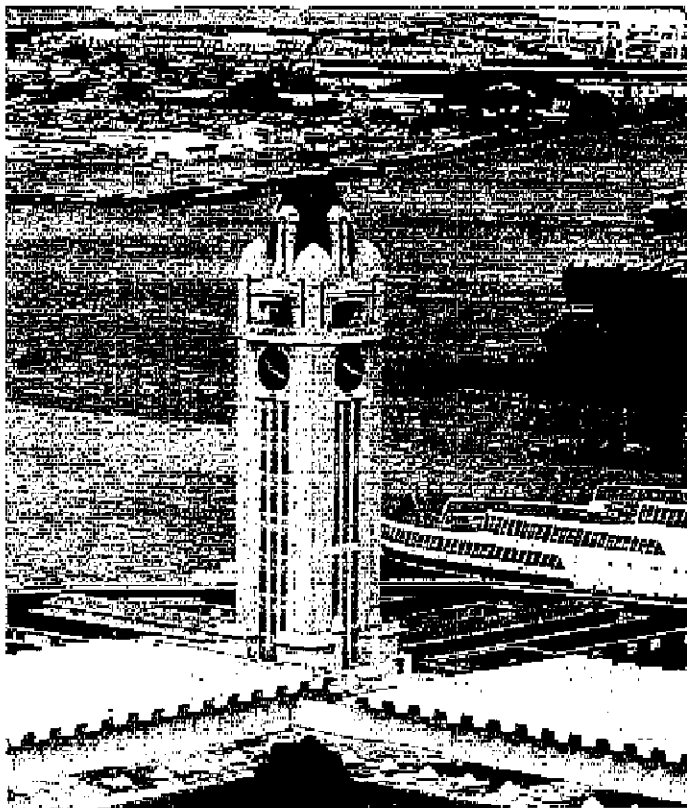
University Course

In the spring of 1993, GMU's Graduate School of Education is offering a three-credit graduate course titled "Teaching with Historic Places" in cooperation with the NTHP and NRHP. Drawing on the historical and cultural resources of the region, as well as the talents of NTHP and NRHP personnel, the course has assembled classroom teachers and members of the preservation and museum communities to explore together the knowledge, skills, and instructional possibilities of historic places. Four field studies, bracketed by careful preparation and extensive debriefing, apply concepts and skills to a range of places: a house museum, a historic district, and a contemporary community in transition to "our town." Model lesson plans and the draft curriculum framework serve as guides for the collaborative development of curriculum materials that will culminate the course.

Conclusion

We expect the pilot course to illuminate both the strengths and the shortcomings of the curriculum framework. Other workshops, advisory meetings, and conference presentations also will shape revisions to the framework and refinements in our approach to and plans for teacher training. The success of these and other efforts to bring historic places into the classroom may well determine whether our children will claim their full historical and cultural inheritance.

Charles S. White is associate professor in the Graduate School of Education at George Mason University, Fairfax, VA.



Once the tallest building in Honolulu, the 1925 Aloha Tower symbolizes the importance of both sea transportation and tourism in Hawaii's history. Photo by Gary T. Cummins

(Archeological—continued from page 19)

The AAP has promoted statewide and local archeology weeks for several years through announcements and reports in its newsletter, *Federal Archeology Report*; a case study on the nationally recognized Arizona Archaeology Week (Hoffman and Lerner 1988); and direct involvement. The AAP currently is collecting systematic information on archeology weeks in this country and overseas (Greengrass n.d.). An AAP-sponsored symposium at the 1991 Plains Anthropological Conference focused on state archeological education programs (Butler 1992), and the report from that meeting provides information for initiating comparable programs in other states and provinces.

The use of archeological information, artifacts, and environmental samples, and the sites themselves, can be a powerful formal or informal education tool. Increased understanding of archeological heritage resources helps federal agencies fulfill their responsibilities as trustees of these public remnants of the human past.

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EDUC 500: Teaching with Historic Places

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Location and Schedule of Classes

The class will meet at 800 N. Capitol Street, N.W., Washington, D.C. from 8:30 am to 4:00 pm for eight working days, beginning on July 5 and continuing through July 14, 1995. The class will also include one field trip, to a location yet to be determined.

Course Purpose and Intended Audience

This course will explore how historic places can enrich the teaching of history and other subject areas required in most curricula. It will also demonstrate how using historic places in teaching can foster commitment to stewardship of these resources. The primary audience is middle and high school history and social studies teachers.

Course Description

Participants in this course will learn to analyze data derived from historic sites, using historical, anthropological, and archeological inquiry methods. Students will be able to identify, evaluate, and select historic places listed in the National Register of Historic Places that fit their school's curriculum requirements. Course participants will also be instructed in the use of electronic and other media to conduct searches for primary documents which will enhance their use of historic places in teaching. Finally, they will apply the instructional techniques and strategies they have learned by creating a lesson plan for their own use on a historic place of their choice.

Course Objectives

- To examine the kinds of historical data that can be derived from historic places;
- To apply inquiry techniques used by historians, anthropologists, and archeologists to investigate historic places;
- To examine and apply skills students need to maximize learning from historic places;
- To identify and select properties listed in the National Register of Historic Places that support curriculum objectives;
- To develop techniques for identifying primary sources relating to historic places through electronic and other media;
- To examine instructional strategies and techniques likely to maximize learning from historic places; and
- To develop a lesson plan that employs historic places in the study of history, the social sciences, or other required curriculum areas.

Course Reading Materials

Before students arrive for the course they will be asked to read the following:

"Focus on Heritage Education." Entire special issue of *Historic Preservation Forum* (January/February 1992). National Trust for Historic Preservation, Washington, D.C.

"Teaching with Historic Places." Entire special edition of *CRM*, Volume 16, No. 2 (1993).

"Teaching with Historic Places." Selected examples of short lesson plans. Washington, D.C.: Preservation Press, 1993-95.

During the course students will be assigned:

Hunter, Kathleen, and Charles White, *Teaching with Historic Places: A Curriculum Framework*. Washington, D.C.: Preservation Press, in press.

Metcalf, F. D., and M. T. Downey. *Using Local History in the Classroom*. Nashville, TN: American Association for State and Local History, 1982.

Researching a Historic Property, National Register Bulletin 39. Washington, D.C.: U. S. Department of the Interior, National Park Service, 1991.

Schlereth, Thomas. *Material Culture Studies in America*. Nashville, TN: American Association for State and Local History, 1982.

Other selected articles from educational journals and model curriculum materials

Course Format

Course participants will be required to read material identified above before class begins in order to build the conceptual framework necessary for the class. They will also work closely with members of the staff at the National Register of Historic Places to begin the process of identifying properties listed in the National Register which can be used to attain their teaching objectives and which will address content and skills required in their local curricula. The class will be conducted informally. Presentations on the theory and practice of using historic places in teaching will be shared by instructional staff and guest lecturers; class members will participate actively in discussions of practical applications. Sessions will combine lecture, guest presenters, and formal and informal discussions, field study at a local historic site, and guided research led by the course facilitators. The class will meet for eight consecutive days, from 8:30 a.m. to 4:00 p.m.

Course Requirements

- Participants must have completed all required preliminary reading assignments before beginning the course.
- Participants must attend all course sessions and all field trips.
- Participants must submit a detailed field study report on the historic site visited during the field trip (see appendix for detailed guidelines).
- Participants must identify a property listed in the National Register of Historic Places which is suitable for development into teaching materials and which meets their own local curriculum requirements.
- Participants must locate at least two types of primary sources which will help their students understand the historic property they have selected.
- Participants must develop a lesson plan for their own use that integrates the historic site they have selected into the history/social studies curriculum (See appendix for detailed guidelines).

- Participants must submit detailed evaluations of the effectiveness of the lesson plans they have developed, once they have had an opportunity to test the materials in their classrooms

Monitoring and Evaluation

The successful completion of a lesson plan incorporating the inquiry techniques learned during the course will be the primary method used to evaluate the effectiveness of the course. Periodic progress reports and consultations with course facilitators will be used to indicate whether instruction provided in such areas as creating objectives, locating primary sources, incorporating them into effective educational strategies, and developing imaginative and challenging student activities has been successful. Evaluation of the subsequent use of the lesson plan in the classroom should also indicate how effective the course has been in training the participants in the techniques needed to use historic places in teaching.

Basis for Grading

1.	Class and Field Study Participation	20%
2.	Field Study Report	20%
3.	Draft lesson plan (at end of course)	40%
4.	Final lesson plan (due 7/28/95)	20%

APPENDIX

Tentative Topics To Be Covered in Each Session

Wednesday, July 5

- Place: A Powerful Tool to Aid Understanding of American History and Culture: slide show & discussion (National Register staff and participants)
- Course Introduction and Overview (Staff)
- The National Register of Historic Places as a source of information (National Register staff)
- The role of the State Historic Preservation Offices as sources of information (staff of the National Council for State Historic Preservation Officers)
- Introduction to the National Register Information System database (National Register staff)
- Analyzing how documentation can be used to develop curriculum materials

Thursday, July 6

- Field study to local historic site--relationship between field studies and classroom instruction (interpretive staff at sites)
- What are the stories that the historic places participants have selected as potential bases for lesson plans have to tell? (participants)
- Case study: Using historic places in the classroom (Jim Percoco, master teacher, Fairfax County schools)

Friday, July 7

- How to identify, locate, and use primary documents and other sources of evidence necessary for effective lesson plans (National Register staff)
- Introduction to the resources of the National Archives and the Library of Congress (Archives and Library staff)
- Independent research in locating primary documents at the National Archives or Library of Congress

Saturday, July 8,

and

Sunday, July 9

- Independent work--locating and evaluating primary sources for lesson plan

Monday, July 10

- Historic places and recent reforms in education (Kathleen Hunter, educational consultant)
- Learning theory and historic places--how places fit into curricula (Dr. Charles White, Boston University)
- Developing learning objectives (Kathleen Hunter)
- Introduction to the Teaching with Historic Places lesson plan format (Dr. Fay Metcalf, educational consultant)
- Group exercise turning documentation into lesson plans

Tuesday, July 11

- Planning effective field studies (Charles White)
- Independent work--developing objectives for lesson plan

Wednesday, July 12

- Students as historians--how to teach the process of historical inquiry (Fay Metcalf, National Register, and National History Day staff)
- Independent work--incorporating student research and inquiry into lesson plans

Thursday, July 13

- Teaching citizenship through stewardship of historic properties (Kathleen Hunter)
- Individual work on lesson plan
- Turn in draft lesson plan to facilitator

Friday, July 14

- Discussion of draft with facilitator
- Reporting on drafts to class
- Evaluation and identification of additional materials needed

Friday, August 4

- Final lesson plans due

Guidelines for Field Study Report

Pairs of students will prepare a 5-7 page analysis of the historic site, based on criteria developed during previous course sessions. Field study reports are intended to serve as application exercises involving diverse types of historical data, inquiry skills, and potential curriculum applications.

Guidelines for Lesson Plan Project

The draft lesson plan submitted at the end of the course will be based on a historic property listed in the National Register of Historic Places, be integrated with participants' local curriculum requirements, derive significant and accurate historical information from the property, and require students to use appropriate inquiry skills.

The draft will include:

1. approximately 20 double-spaced pages of text, including an introduction, instructions to the teacher, objectives for students, two to three student readings with interpretive questions, and two to three student activities. The questions for the readings should lead the students from lower to higher order thinking skills. The activities should ask students to apply and extend the knowledge and skills they have learned from the readings and visual documents. At least one of the activities must involve group work and one should involve the students in some form of civil participation

2. one or more maps showing the location of the historic place and its relationship with geographic or other features which are important to understanding the historical importance of the place.
3. two or more examples of primary visual materials, used not as illustrations, but as documents from which students are asked to derive information important for attaining the objectives of the lesson.

The final lesson plan, due August 4, 1995, will have been revised to reflect the review comments of the facilitator and any feed-back from the group discussion of the project on the last day of the class. Any additional materials identified as necessary will also be included.

INSTAGEN.PRE
Marilyn Harper
March 21, 1995

The Area and the Region

Middle Tennessee State University is located 30 miles south of Nashville among the rolling hills of middle Tennessee. Students have immediate proximity to a wealth of historic houses and museums such as Andrew Jackson's Hermitage, the Carter House in Franklin, Oaklands Mansion in Murfreesboro, Belle Meade in Nashville, and Civil War sites like Stones River National Battlefield, administered by the National Park Service. Nashville is home to the Tennessee State Museum, the Tennessee Historical Commission, the Tennessee State Archives, and the American Association for State and Local History. Several of these institutions recruit MTSU public history students for part-time work.



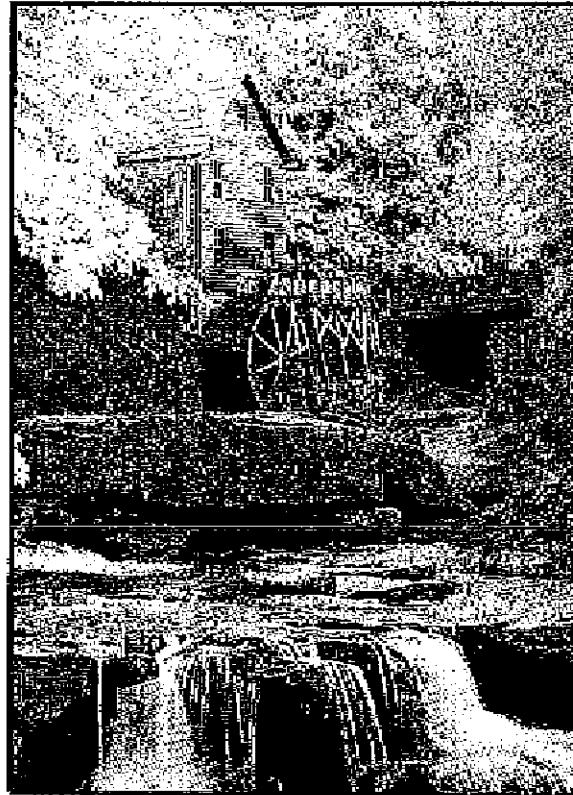
The Historic Preservation Program afforded me the opportunity to participate in many significant regional and international projects. Besides instilling high professional standards, the program also challenged me to cultivate a broad range of practical skills.

*N. Lyles Forbes (M.A. '89)
Curatorial Assistant, Maritime History
Peabody Museum of Salem, Massachusetts*

MTSU

Public History

Historic Preservation
Museum Studies
Cultural Resources Management



Since its inception in 1973, the Historic Preservation Program at Middle Tennessee State University has become a national leader in the field of preservation education. Graduates of the program hold key positions in museums, historical commissions, state historic preservation offices, archives, historic houses, exhibit design firms, and Main Street programs across the nation. Students have also gone on to earn Ph.D.s in American History and American Studies.

In 1991, the Tennessee Board of Regents approved streamlining and changing the program: (1) the degree title was changed from an M.A. in History with an emphasis in Historic Preservation to an M.A. in History with an emphasis in Public History; (2) requirements were reduced from 42 to 36 hours; (3) a graduate internship and a practicum are now required. The History Department at MTSU currently offers both the M.A. in Public History and the Doctor of Arts degree in Historic Preservation.



The numerous public history and preservation projects that the staff of the Center for Historic Preservation provided are a significant reason for the position I now hold in academia. Indeed, the level and variety of projects repeatedly impressed people with whom I interviewed during my job search.

*Dr. Richard Batterly (D.A. '91)
Assistant Professor and Coordinator
Historic Preservation Program
Southeast Missouri State University*

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Internships

Career-oriented practicums and Internships which provide students with actual field and work-related experiences are an essential part of the Public History Program. MTSU students have recently interned with the National Trust for Historic Preservation, the Jekyll Island Authority in Georgia, the Minnesota Historical Society, the Beaumont Historical Commission in Texas, and the Country Music Hall of Fame and Museum in Nashville, among other regional and national sites.



Clasmore, Nashville, drawn by Judith Anne Mitchell, M.A., circa 1963

Center for Historic Preservation

Students entering the program work with the professional staff at the Center for Historic Preservation, a Tennessee Board of Regents Accomplished Center of Excellence which focuses its resources on statewide, regional, national, and international preservation research under the direction of Dr. James K. Huhta. This relationship between the teaching program and the research center provides graduate students with mentors and the "home away from home" collegial atmosphere of the Vaughan House where the Center is located.

MTSU Department of History

The MTSU Department of History, which includes 23 full-time faculty members, administers the Public History Program. To facilitate recruiting and teaching graduate students who will be competitive in the job market, the program now offers three graduate tracks: historic preservation, museums, and cultural resources. Students begin by taking core courses in American history and public history, then elect courses in their chosen career track.

The broad curriculum of the preservation program gave me the background I needed to successfully build my own consulting business. Of particular value were the internships which provided practical hands-on experience.

*Phil Thomason (M.A. '81)
 Preservation Planner
 Nashville*

Graduate work at MTSU exposed me to courses and projects on the cutting edge of cultural resources management. Without a doubt, the program successfully launched me into a career because of my training and acquisition of diverse research skills and thorough understanding of historic preservation.

*Amy Deas (M.A. '90)
 Historian
 Texas Historical Commission*

Recruitment and Placement

Students have entered the program with undergraduate degrees from Auburn, Bowling Green State, Brown, Butler, East Texas State, Florida State, Purdue, Rutgers, Colorado, Iowa, Wisconsin, Vanderbilt, Wright State, and institutions throughout the South. Program participants include both recent college graduates and adults returning to graduate school after successful careers in fields such as law, architecture, legal work, carpentry, and interior design, seeking a satisfying and rewarding second career. The Public History Program provides placement assistance to all graduates, and the placement record for those who complete the program is virtually 100 percent.

Financial Assistance/ Academic Common Market

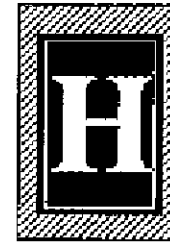
The Southern Regional Education Board has judged the MTSU preservation program to be a "distinguished academic graduate program"; therefore prospective students from seven southern states may enroll for in-state tuition. Financial aid is also available in the form of graduate teaching assistantships, graduate research assistantships, graduate scholarships, and hourly work at the Center for Historic Preservation. For additional information and admission materials contact:

Dr. Andrew Gulliford, Director
 Public History and Historic Preservation Program
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The Center for Historic Preservation



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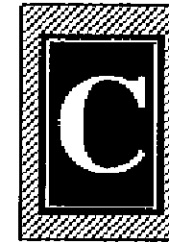
Historic Preservation

Historic preservation in the United States today represents a concerted effort on the national, state, and local level to safeguard our heritage. More importantly, historic preservation involves concerned individuals like yourself and the struggle to identify, protect, and preserve the physical records of our past while incorporating historic resources into the mainstream of the present and into planning for the future.

A more immediate and meaningful sense of history results from our efforts to conserve the past. An emphasis on the quality of life and economic development are among the other benefits Americans are enjoying as a result of this movement. Downtown revitalization, adaptive reuse of older buildings, conservation of materials, increased tourism, and the promotion of a preservation ethic in classrooms across the nation are just a few of the fronts historic preservationists are moving forward on today.

We are creating for ourselves a sense of time, place, and belonging through the sensitive use of such resources as historic architecture, historic landscapes and vistas, cemeteries, records and documents, family papers, photographs, folklore, traditional crafts and artifacts, and the reminiscences of older citizens.

With the growth of this national movement has come the need for research, information, assistance, instruction, and leadership—the products of the Center for Historic Preservation at Middle Tennessee State University.



Center for Historic Preservation

The Center for Historic Preservation at Middle Tennessee State University, created in 1984, is one of nine Centers of Excellence based at universities of the Tennessee Board of Regents. The Centers exist to provide research, public services, and leadership in specific fields. The resources of the Center for Historic Preservation are committed to the identification, protection, conservation, interpretation and continued use of our historic resources.

Through its varied projects, programs, and activities, the Center responds to the needs and concerns of individuals and organizations working towards preservation goals. The Center encourages and participates in public and private partnerships throughout the states of the Mid-South among those who can contribute to successful preservation efforts in both rural and urban communities. In this way, economic development and pride of place is supported through the enhancement, protection, and promotion of heritage resources.

Located in the Vaughn House at 1421 East Main Street, the Center for Historic Preservation houses staff offices, computer center, class/conference space, and a significant collection of preservation publications, maps, and other specialized research and reference materials. As a public service and research institution, the Center for Historic Preservation at MTSU is dedicated to saving the best of the past for a better tomorrow.



Programs and Services

For Communities

The Center for Historic Preservation works with rural communities and smaller towns based on their needs and requests. The Center surveys significant historical and architectural resources, prepares National Register nominations, and proposes protective measures to enhance those resources. Resulting reports may suggest ways to diversify and develop the economy or design education programs. The Center encourages and promotes community preservation projects which involve cooperative efforts between private and public partnerships.

For Educators

The Center provides assistance to school systems and to individual educators in K-12 grades and at historic sites and museums through workshops, in-service programs, and general and customized classroom materials on a variety of heritage education topics.



The Center welcomes inquiries about its programs and services.

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FAX (615) 898-5614

For Heritage Organizations

The Center assists non-profit heritage groups (community museums, historic sites, historic house museums, Main Street programs, historical societies) in organizational planning and evaluation, master plans, historic structures reports, National Register nominations, educational program planning, grantwriting, architectural analysis and conservation, and specialized workshops. The Center also fields inquiries and provides information and referral services on various preservation and museum topics.

For Individuals

The Center's services to individuals include National Register nominations, historic structures reports, and information and referral services. The Center also provides applications and recognition certificates to Tennessee's Century Farm owners while maintaining this continuing documentary program on the state's agricultural history.

Publications and Materials

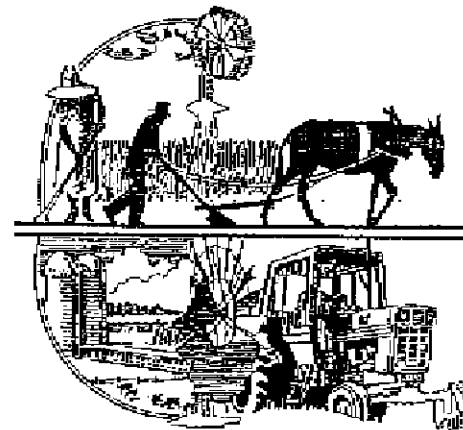


Does the Past Hold a Future For You? - This field guide to career opportunities in historic preservation and related professions

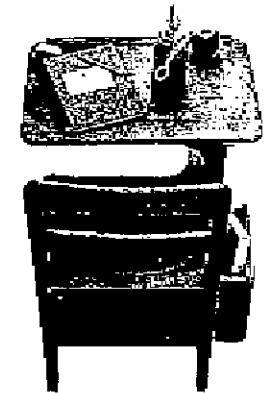
with an accompanying poster, from the National Center for the Study of History, provides an in-depth look at options for students, mid-career professionals, and volunteers.

Tennessee Century Farm Program

Family farm owners who wish to nominate their property to the Tennessee Century Farm Program may obtain applications from the Center. Brochures, an essay booklet, and an educational packet for teachers and students are also available from the Center free of charge.



Heritage Education Materials for grades K-12 on topics including historic architecture, objects and artifacts, cemetery studies, oral history, folk culture, portrait and photograph reading, museums and historic sites, and farms are available from the Center free of charge to individual educators.



Newsletters published by the Center are the *Common Bond* and the *Tennessee Preservationist*. The *Common Bond*, published twice each year, reports on the activities and projects of the Center. The *Tennessee Preservationist*, a newsletter of and for historic preservation in the Volunteer State, is published three times a year as a public service of the Center.

To order any of these materials or to be placed on the Center's newsletter mailing list, please call or write:

Project Coordinator
The Center for
Historic Preservation
MTSU Box 80
Murfreesboro, TN 37132

(615) 898-2947

Center Resources

Computer Capabilities

The Center actively pursues the use of computer technology in historic preservation. While these information related activities serve the Center's public service research and administrative needs, intensive computer use by students in Center projects provides a rich learning environment which significantly enhances student computer competence.

Document processing is the Center's major information activity. Both staff and students have access to computers ranging from basic PC-XT clones through more advanced IBM-compatibles with word-processing software, primarily Microsoft WORD. More advanced documents are assembled with Aldus PageMaker with output on laser printers. Bit-mapped graphics are generated with a scanner and scanning software.

The Center's architectural drawings are produced using computer-aided design (CAD). *Generic CADD* is used for most projects, while *AutoCAD* is available for advanced work. Plotter output is available in a variety of sizes.

The Center maintains several databases (in dBASE format) related to its research areas. For example, in the area of rural preservation, the Center created the Tennessee Century Farms database, an inventory of Tennessee farms owned by the same family for at least one hundred years. Automated catalogs to the Center's collection of reference materials and to its slide collection also assist in research activities.

The Center can access a variety of preservation-related databases across the nation. For example, Center staff can remotely search the automated catalogs of MTSU's Todd Library as well as the Preservation Collection of the Law Library at the University of Virginia. The Center is a member of the Conservation Information Network (CIN) associated with the Getty

Conservation Institute; the CIN database provides a wealth of information on international conservation methods and materials.

Research Sources

A specialized collection of preservation materials, which supplements the preservation holdings of the MTSU's Todd Library, includes the Sanborn Insurance Atlases for the southeast, the files of the National Register of Historic Places, the Historic American Buildings Survey/ Historic American Engineering Survey nominations for the South, the Carnegie Survey of Southern Architecture, portions of the Witherther trade catalog, the Museum of Early Southern Decorative Arts' Index to Southern Artists and Artisans, AASLH Technical Leaflets, and the Tennessee Century Farms files. Additionally, the Center houses a twenty-year collection of copies of preservation theses, historic structures reports, and student research projects. An audio-visual library of instructional slide/tapes, videos, and 25,000 slides of architecture provide support for staff and student research and activities.



J.J. Lay, computer science major, is a student assistant in the Center's computer lab.

and non-profit organizations. Hankins was the project coordinator of the NEH-funded Mid-South Humanities Project (1978-1984) and directed the 1987-1989 project and travelling exhibit on "Tennessee's Century Farms." She is a member of the heritage education committees of AASLH and US/ICOMOS and served on the National Council for Preservation Education committee which produced *A Heritage at Risk* in 1987. She was invited to represent the United States at international heritage education conferences in Paris, France (1989) and Cambridge, England (1992). Heritage education, material culture, and local history resources are topics of her professional presentations and several articles which are published in journals including *Museum Education Roundtable* and *History News*.

Edward A. Johnson (M.A., MTSU) research coordinator for the Center since 1989, was executive director of the Jonesborough Civic Trust from 1978-80; curator/exhibit developer of the Jonesborough History Museums from

1980-83; and curator of the Arkansas Oil and Brine Museum from 1983-88. Johnson manages all computer-related instruction and research and coordinates the Center's historic building technology and architectural conservation initiatives. He also provides technical assistance in the development of small museums. Johnson's presentations have included "The Use of Microcomputers at the Center for Historic Preservation" and "Preserving Industrial Structures in Harsh Environments" at the Association for Preservation Technology (APT) in Montreal (1990). He also serves on the Conservation Information Management Standing Committee of the APT.

Nancy Smotherman, before coming to the Center as secretary in 1989, was with South Central Bell for fourteen years and served as administrative assistant to the Senior Vice-President and Trust Officer at Mid-South Bank and Trust for five years. Mrs. Smotherman is responsible for the daily operations, student personnel, and fiscal reports of the Center.



Conela Hankins



Edward Johnson



Nancy Smotherman

Center Projects

The Center for Historic Preservation is mandated to provide assistance and leadership on a state, regional, and national basis. Most of the work falls within one of five initiatives which form the core of the Center's programs, activities, and concerns. These are **Town and Country Preservation**, **Heritage Education**, **Heritage Tourism**, **Information Resource Management**, and **Building Technology/Architectural Conservation**.

Town and Country Preservation recognizes the unique heritage, resources, and problems of rural areas and small towns.

Working with individuals, chambers of commerce, and city governments, the Center recently prepared successful National Register historic district nominations for towns including Dyersburg, Sparta, Lawrenceburg, Cumberland Gap, and Covington.

The Center also assists individual property owners in preparing National Register nominations. Recent nominations include the Arnold-Harrell and Benjamin Rucker farmhouses in Rutherford County, the Cannon County Courthouse in Woodbury, the Ruffin Theater in Covington, and the Billis Service Station Garage in Davidson County.

The center provides further assistance to local communities interested in developing historic district ordinances and downtown revitalization programs.

New nominations to the Century Farm program are accepted by the Center which continues to record and document the properties. The Crawford Farm in Fayette County,

the Murray-Jernigan Farm in Rutherford County, and the Asherest Farm in Sumner County have recently been added to the National Register. The traveling exhibit, "Tennessee Century Farms: Change and Continuity over 200 Years of Farming," which was produced by the Center in 1988 remains on display at the Oscar Farris Agricultural Museum and is used at county fairs and other agricultural events. In cooperation with the Department of Agriculture, the Center provides certificates to new participants in the Century Farm program.

Heritage Education addresses the identification and use of community historic resources as teaching tools in K-12 grades. Additionally it includes education, training, and assistance for the out-of-school adult groups associated with heritage organizations.

Education plans for Main Street programs in Palaski and Columbia, Tennessee and Hopkinsville, Kentucky included customized walking tours and cemetery activities.

The Center assisted the Rock House Association in Sparta in developing and writing a successful Tennessee Humanities Council grant proposal which funded "White County: Home and Heritage." The

funds provided for a local history lecture series and accompanying classroom materials for fourth grade Tennessee history teachers.

For Liberty, Tennessee, Center staff and student assistants produced an organizational and exhibit plan for the History Room, a workshop for senior citizens on organizing and operating the history room, and a walking tour brochure of the downtown historic district.

In its ongoing program of assistance to the Bradley Academy Historical Association in Murfreesboro, the Center prepared the successful National Register nomination, the application which resulted in a state historical marker, and fund-raising and promotional materials and conducted an orientation for committee members. The organization is working to rehabilitate the 1917 African-American school as a multi-purpose community cultural/educational facility.

Heritage Tourism looks specifically at the techniques necessary to increase visitation to the region and to improve the visitor experience while protecting and enhancing historic resources.

The Center cooperates with the

Tennessee Department of Tourism and the National Trust for Historic Preservation to co-sponsor conferences, workshops, and assist communities who are part of the national heritage tourism pilot program in Tennessee.

Community preservation plans provided by the Center include surveys and recommendations which suggest methods for revitalizing and expanding the local economy through heritage tourism.

Building Technology and Architectural Conservation involves research methodology and technology for dating, analyzing, and applying restoration techniques.

Historic structures reports are detailed architectural and historical analyses of buildings which provide data and recommendations for rehabilitation and continued use of properties. Numerous properties for which the Center has produced HSRs include Cloverbottom Mansion (Davidson County), Hamilton Place (Maury County), Stanton Lodge and School (Haywood County), the Wheeler Plantation (Morgan County, Alabama), Pope's Tavern, (Lauderdale County, Alabama), and the Collier-Crichlow House (Rutherford County).

Other projects conducted across Tennessee result in brief reports for property owners based on technical analysis of the historic building fabric. These reports describe the chronological development of historic buildings; they also identify structurally inherent or environmentally caused problems and suggest corrective measures to achieve stabilization or restoration.

Information Resource Management directs computer resources to support project work in each initiative.



Personnel

James K. Huhta (Ph.D., University of North Carolina, Chapel Hill) founded the Historic Preservation Program at MTSU in 1973 and served as its director until 1990. He has served as the director of the Center for Historic Preservation since its creation in 1984. Public policy, community and regional preservation planning, economic development, cultural tourism, historic structures reports, and training needs for the twenty-first century are Huhta's special areas of concern.

Huhta served on the National Council of the American Association for State and Local History (1987-1991); the Board of Advisors of the National Trust for Historic Preservation (1982-1991); and the Editorial Board of the *Public Historian* (1987-1991). He is currently on the Board of Directors of the National Center for the Study of History.

Huhta is a charter member of the National Council for Preservation Education (President, 1980-86) and chairs its standards/accreditation and heritage education committees. He also chairs the professional standards committee of the National Council for Public History. Huhta was chair of both the public history and historic preservation committees of the Organization of American Historians and a member of its task force on the revitalization of graduate study in history.

Internationally, Huhta chairs the Training Committee of the United States/International Council on Monuments and Sites (US/ICOMOS) and represents the United States on the International Committee on Training. He has reported on preservation activities in the United States at meetings in Montreal, Canada (1989), Lausanne, Switzerland (1990), and Helsinki, Finland (1991). In Tennessee, Huhta was the first president (1983-86) of the Tennessee Heritage Alliance and has served since 1985 as an appointed member of the state's National Register

Review Board

Carroll Van West (Ph.D., College of William and Mary) is responsible for the Center's activities in preservation survey, documentation, and planning. He also serves as the center's coordinator of the Tennessee Century Farms project. West is the author of *A Traveler's Companion to Montana History* (1986), *Tennessee Agriculture: A Century Farms Perspective* (1987), and *Images of Billings* (1990). West's articles are published in many professional journals including the *International Journal of Museum Curatorship* and the *Great Plains Quarterly*. He regularly addresses history, museum, and preservation conferences throughout the South and West. Rural preservation, vernacular landscapes and architecture, and frontier economic development are topics of many of Dr. West's publications and professional presentations.

Caneta Skelley Hankins (M.A., MTSU) coordinates the Center's publications, grant preparation, and heritage education programs for schools



James K. Huhta



Carroll Van West

Student Research Appointments and Internships

The Center offers a limited number of student research appointments at both the graduate and undergraduate levels each semester. Students selected assist staff in research, field work, documentation, publications, data entry and analysis, and other projects. Students may also apply for full-time paid summer internships at the Center.

Inquiries regarding student research appointments or internships at the Center may be addressed to:

The Director
Center for Historic Preservation
Box 80, MTSU
Murfreesboro, TN 37132



James K. Huhta, director of the Center and professor of History, teaches the Seminar in Historic Preservation.

Academic Degree Program

The Department of History offers the M.A. degree in History with an emphasis in Public History/Historic Preservation and the D.A. degree with an emphasis in Historic Preservation.

To receive a catalog and information regarding studies and degree programs write to:

The Director
Public History/Historic Preservation Program
Department of History
Box 23, MTSU
Murfreesboro, TN 37132

National Board of Advisors

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Foundation for Historic Preservation
Vicksburg, Mississippi

David J. Brown, executive director
Preservation Alliance of Virginia
Charlottesville, Virginia

Richard Haupt, consultant
Immediate past director
Center for Preservation Training
National Trust for Historic
Preservation and the Williamsburg
Seminar for Historical Administration
Bethesda, Maryland

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Holland Law Center
University of Florida
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Jones and Herrin
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Tennessee State University
Nashville, Tennessee

Debby Dale Mason, vice president
Community and Governmental
Relations Nashville Area
Chamber of Commerce
Nashville, Tennessee

Philip Morris, executive editor
Southern Living Magazine
Birmingham, Alabama

Mimi Phillips, attorney
Rossie, Berthea, Carr, Phillips,
and Lockett,
Memphis, Tennessee

Robert W. Pomeroy, III, former
advisor, Inter-American Development
Bank, Washington, DC; director,
National Center for the
Study of History
Cornish, Maine

Kenneth H. Pool, deputy S.H.P.O.
Department of Archives and History
Jackson, Mississippi

John R. Rucker, attorney
Former Senator, Tennessee General
Assembly,
Murfreesboro, Tennessee

Roscoe Strickland, historian
Murfreesboro, Tennessee

James Edgar Wallace
assistant director
Kentucky Historical Society
Frankfort, Kentucky

Charles W. Waterfield, F.A.I.A.
Charles Waterfield Architect, Inc.
Nashville, Tennessee



National Board of Advisors meeting, 1991
Seated from left: Phillips, Bell, Mason
Standing: Pomeroy, Waterfield, Lovett,
Hunt, Durham, Rucker, Brown, Haupt

	Communities (public, civic agencies, chambers of commerce)	Educators (teachers, school systems, heritage educators)	Not-For-Profit Heritage Organizations (historical societies, museums, historic house museums)	Individual owners of historic properties
National Register Nominations		<input type="checkbox"/>	<input type="checkbox"/>	
Historic Structures Reports	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Heritage Education Plans and Materials	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Master Plans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshops	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Architectural Conservation	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Preservation Assistance Materials Referrals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

APPENDIX C

Historical Sites Field Trip Information

Historical Walking Tour of Philadelphia Activities

Cemetery Study Activities

May 25, 1995

Dear Chaperone:

Thank you for chaperoning our field trip to Philadelphia. We hope you will spend an enjoyable day with us. Please supervise your group carefully, and do not allow your group to separate or wander off. All arcades are off limits.

The itinerary for the day is listed below. Selection of sites to visit and places to have lunch and snacks should be made as a group. Plan your day to meet the needs of your group and your feet.

9:00 a.m. Buses will leave the school.

9:30 a.m. Buses will arrive at the Visitor's Center, 3rd and Chestnut Sts. There are water fountains and lavatories available in this building for your convenience.

Tickets for tours of the restored homes of Bishop White and Dolly Todd Madison are available for free. Maps are also available. Please make sure that you are able to locate the Visitor's Center as this is our meeting place for our return to school.

11:30 a.m. Lunch at the location of your choice. There are many places to eat in this area. Of course, you can enjoy a picnic of vendor hotdogs and sodas!

12:30 p.m. Lunch should be taken care of by 12:30 p.m. so you can enjoy the rest of your day touring. This also allows enough time to enjoy a snack before we come home!

On a separate page, you will find a list of places of interest. Most of them are free, but some require an admission fee. Try to select sites that will be of interest to most members of the group.

1:50 p.m. Meet at the Visitor's Center for attendance. Each group must be accounted for before we board the buses. The buses will not have parking spaces so we must step out quickly when it is time to leave.

2:00 p.m. Board buses and away we go!

2:30 p.m. Buses will arrive at the school. Yahoo!

The Bourse Building is located at 5th St. between Chestnut and Walnut Sts. It offers a wide variety of shops and place to eat on the first floor.

THE FREEBIES

*Visitor's Center - 3rd & Chester Sts. - View the film "Independence" at 9:30 a.m. Water fountains and lavatory facilities are available here.

*Liberty Bell - 5th & Market Sts.

*Thaddeus Kosciuszko National Memorial - 3rd & Pine Sts. - Townhouse where the Polish patriot stayed in 1797-98.

*Franklin Court - 318 Market St.

Franklin Post Office - 316 Market St.

Franklin Print Shop - 320 Market St.

Film "Ben & Me" - check for times. See reconstructed houses, handstamped mail, and bookbinding.

*Franklin's Grave - Christ Church Burial Ground, 5th & Arch Sts.

*Christ Church - 2nd St. above Market - Church of patriots, loyalists, heroes, and traitors. Washington, Franklin, and Betsy Ross worshipped here.

*Mother Berhel A.M.E. Church - 419 S. Loth St. - Donation - Oldest continuously owned Black church in America. Founded in 1787 by Richard Allen.

*Declaration House - 7th & Market Sts, Reconstructed Jacob Graff where Thomas Jefferson lived when he wrote the Declaration of Independence.

*Marine Corps Memorial Museum - Chestnut St. between 3rd & 4th Sts. Commemorates early history of Marines.

*Old City Hall - 5th & Chestnut Sts. - Home of the U.S. Supreme Court.

*Independence Hall - 5th & Chestnut Sts. - Home of the U.S. Supreme Court.

*Army-Navy Museum - Pemberton House - Chestnut St. between 3rd & 4th Sts. - Depicts development of the U.S. Army and Navy, 1775-1800.

*Betsy Ross House - 239 Arch St. - Colonial home where Betsy Ross lived when making the first American flag.

*American Indian Cultural Center of the Delaware Valley - 225 Chestnut St.

*Second Bank of the United States - 420 Chestnut St., Portrait Gallery.

*Fireman's Hall - 147-149 N. 2nd St. (2nd & Quarry Sts.) - Firehouse containing history of American firefighting from 1682 to present.

*U.S. Mint - 5th St. between Arch & Race Sts. - Come see the money and exhibits. Self-guided tour. Sorry! No free samples.

*Philadelphia Maritime Museum - 321 Chestnut ST. - Donation - History of Philadelphia port, sea artifacts, etc.

*Philadelphia Vietnam Veterans Memorial - Front & Spruce Sts. Follow Dock St. out of the Walnut St. side of the Visitors Center.

*Old St. Joseph's Church and National Shrine - 321 Willings Alley, - 4th & Walnut Sts., Site of first Roman Catholic Church in Philadelphia (1733) Present church dates from 1838.

ADMISSION

*Norman Rockwell Museum - 6th & Sansom Sts. - Adults \$2.00 Seniors \$1.00 Children under 12 free. 10:00 a.m. - 4:00 p.m. - Collection of artist's works, plus a slide and sound show.

*Afro-American Historical and Cultural Museum - N.W. Corner, 7th & Arch Sts. - Adults, \$4.00 Children, \$2.00. Only U.S. museum specifically build to highlight Afro-American collections.

*Horse & Buggy Carriage Tours - Check with driver for prices. Rides leave right across from Independence Hall on Chestnut St. Don't forget to tip the driver!

*National Museum of American Jewish History - 55 North 5th St. - \$2.50 Adults, \$1.75 Children closed high holidays.

*Physic House - 321 South St., \$3.00 Adults, \$2.00 Seniors. Tours available.

*Pretzel Museum - 312 Market St., \$1.50 Tours: 10:00 a.m. - 3:30 p.m.

*Arwater Kent Museum - 15 S. 7th St. \$2.00 Adult, \$1.00 Children - paintings and photographs of city's social and cultural history.

*Elfreth's Alley + Mantua Maker's Museum House - 2nd t. between Arch & Race Sts. \$1.00 Adults, 50 cents for Children. Oldest residential street in America. Houses date from 1725-1835. Museum at No. 126.

May 1, 1995

Dear Parent or Guardian:

The class is planning a field trip to the Historical Area of Philadelphia on Monday, June 6. The buses will leave the Middle School at 9:00 a.m. and return at 2:30 p.m.

Your help in chaperoning this walking tour of Philadelphia would be greatly appreciated. Please fill out the form below and return it to school by Thursday, May 5.

Sincerely,

Chaperone's Name _____

Student's Name _____

_____ Yes, I will be able to attend.

_____ No, I will be unable to attend.

May 24, 1995

Dear Chaperone,

Thank you for spending the day with us on our field trip to Philadelphia. When you arrive at School tomorrow, coffee will be available in the cafeteria from 8:15 a.m. to 8:45 a.m. At the end of homeroom, students will be escorted to the buses. Please meet us in front of the building to board buses.

Students have been given assignments and instructions regarding this field trip. They have been told to stay with their group and chaperone exclusively. No one should be wandering off. We want everyone to have a safe and pleasant day.

Have a great day!

Sincerely,

May 25, 1995

Dear Chaperone:

At the end of the day, please rate the behavior of each student in your group individually. Consider the following categories:

- *courtesy and cooperation
- *listening and following directions
- *staying with the group
- *punctuality
- *pleasantness and friendliness
- *helpfulness
- *cleaning up after lunch
- *staying seated on the bus
- *keeping hands, arms, heads away from bus windows
- *speaking appropriately

Fill in the name of each student and draw a circle around the proper rating.

Name of Student: _____

Excellent Very Good Good Fair Poor

Thank you very much for chaperoning this field trip. We hope you have a pleasant day!

Name of Chaperone: _____

Field Trip Contract

I promise to help make my school's field trip a success by doing the following:

I will listen to my chaperone, show respect, cooperate, and follow ALL directions.

I will work on my field trip assignments first and get them done and out of the way.

I will report to all assigned areas on time with my group and my chaperone.

I will dress appropriately because I am representing my school. (No sweats, no rock tees, no short shorts or skimpy outfits)

I will not buy anything that can be construed as a weapon, or anything that has questionable content. (Let's also forget the tattoo parlors and piercing pagodas!)

I will not bring headsets, tape players, or radios on the trip.

I will leave all expensive jewelry and/or family heirlooms at home for safe keeping.

I will be careful with my money and other possessions because I am responsible for them.

I will behave myself on the bus. (Looks like I'll be sitting in my assigned seat properly and facing the front. I won't scream, yell, carry on, or stick my head or hands out the windows.) I will also make sure the bus is clean when I exit. I won't eat candy, pizza, cannolis, or Italian hoagies, or chew gum.

I will remember to thank my chaperone for spending the time and the energy to make this a nice day for me.

I will do my best to make this trip a success by cooperating, being polite, and behaving.

I understand the consequences of breaking this contract involves a trip to the office and school discipline.

Teacher Signature

Student Signature

Administrator Signature



OUTSTANDING IN YOUR FIELD





*We would like to thank you
for Chaperoning our
Walking Tour of Philadelphia Field Trip*

Awarded to

Name of Chaperone

May 25, 1995



BUS SEATING CHART FOR BUS

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			5
			7
			9
			11
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			17
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			10
			12
			14
			16
			18
			20

Name: _____

Walking Tour of Historical Philadelphia Trip

Assignment A: Movie "Independence" Visitors Center,
3rd and Walnut Sts. (Shown every half hour)

1. Why do you think this title was selected? _____

2. Write a brief summary of the movies on the back of this
page. (Fifty to one hundred words will be sufficient.)

Assignment B: The Liberty Bell, 5th and Market Sts.

1. Who cast the Bell? _____

2. In what city was it cast? _____

3. Where did the Liberty Bell hang originally? _____

4. In what year did it crack? _____

5. Why is it called the Liberty Bell? _____

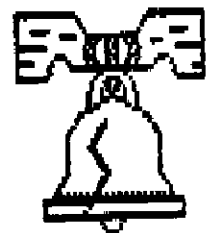
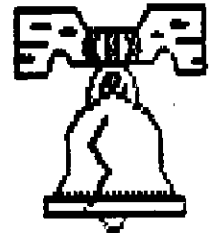
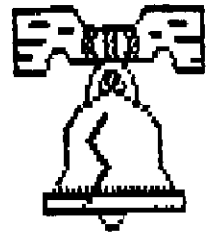
6. Why is the Liberty Bell not rung today? _____

Assignment C: Careers Activity! Ask one person working in
the Historical Area the following questions:

Person A: Name: _____

Name of Job: _____

Qualifications for job: _____



fm

FIND THE SIGNERS

There were 55 delegates to the Constitutional Convention, and 39 of them signed the final document. Can you find the 39 signers of the Constitution?

Their names are hidden in these letters, horizontally and vertically, frontwards and backwards. There are no diagonal names. Try to circle all the names. You might want to use a pencil so the marks don't come through the paper onto the cutouts on the other side.

One signer is listed twice. Can you find him? (Look for the Z's.)

If the puzzle is a little too hard, you can find a hint that will help you by looking at the back page.

Here are the signers and the states they represented. The states are not mentioned in the puzzle.

-
- Abraham Baldwin, Ga.
 - Richard Bassett, Del.
 - Gunning Bedford, Del.
 - John Blair, Va.
 - William Blount, N.C.
 - David Brearley, N.J.
 - Jacob Broom, Del.
 - Pierce Butler, S.C.
 - Daniel Carroll, Md.
 - George Clymer, Pa.
 - Jonathan Dayton, N.J.
 - John Dickinson, Del.
 - William Few, Ga.
 - Thomas FitzSimons, Pa.
 - Benjamin Franklin, Pa.
 - Nicholas Gilman, N.H.
 - Nathaniel Gorham, Mass.
 - Alexander Hamilton, N.Y.
 - Jared Ingersoll, Pa.
 - Daniel of St. Thomas Jenifer, Md.
 - William Johnson, Conn.
 - Rufus King, Mass.
 - William Livingston, N.J.
 - John Langdon, N.H.
 - James Madison, Va.
 - James McHenry, Md.
 - Thomas Mifflin, Pa.
 - Gouverneur Morris, Pa.
 - Robert Morris, Pa.
 - William Paterson, N.J.
 - Charles Pinckney, S.C.
 - Charles Cotesworth Pinckney, S.C.
 - George Read, Del.
 - John Rutledge, S.C.
 - Roger Sherman, Conn.
 - Richard Spaight, N.C.
 - George Washington, Va.
 - Hugh Williamson, N.C.
 - James Wilson, Pa.

XYOJBFGHFNRREDFERVONNIREDOEFRETHEDFG
BPIERCEBUTLERSPOGGOSMNTUVFLXPETHMBRKJ
FLYOIIOPMHLPOYRNEHCMSEMAJVRFBCOGCEEG
XRSJJIRPHGLGOCPCJHEUVLBCUWXILMVNHUI
BOOORQGQOIQWMGMESOAOOTTSKODRYNSADOWWG
LOWNKLENHASVAFR LHHRKBUPTPJEQEDSNQOYD
LMNAUJRV!PRKHLFRINLMOORBBOCAJPFITRRV
BOOTLKEIXSEERUBAGLECBIRNJAMESWILSONP
BCSHUKAYTDGEORGEWASHINGTONPEASTKQGB
WOVADJDKSRNLGHTRSNGLLNQOHONOMNZNIEYQ
THTNUOLBMAILLIWBMGOMNOPINMJKOMSA DRLR
TOODBHBCJHOIEDDEDLDTTESSABDRAHCIRFSGT
BREAKXIHCCXITKIROEBPPIGLKFLTEMFHXCE
UPQYVWGYIRBNJSVQNSGSRRTAUVETPONWEUC
HELTVFDABRAHAMBALDWINPRLIOYXSQNI NRMC
BOOOWEFGXUJIHDDDFOOTPOKRXQAFXSMYMRW
LOONYBOEHWHXTYFEFKHGGMHJJNOGFAKALM
FUNNOSRETAPMAILLIWTHIJRUKWODLWSJENLM
LOSEOBDEFGFENOILEGHSJHUIVFHEEHINEJBV
FURSIRROMTREBORDROPPROEKJRNRIUNEDSTC
CAREBCCDBHDYWJOHNDICKINSONRHNSOBCDQB
TAKINGCDROFDEBGNINNUGFRYLKUAASBTJUR
BLOCKNYBGMHCCSOGDLCKJYEQMMTMDPMNPOON
DEEBRCLCHARLESPINCKNEYVNAMLIGSALOHC
FIDDLYFKOSBLOVEFRINGESUCHNELOLIGRSNK
STONRFRMLOPNCRFLEPSDOGHNDTGDLPFGJK
ROLLINGXLIERSTREMYLCEGROEGOOLLJTMN
FIGGNIKSUFURCROWDEHOUSEXLENPCIRMNBD
SNOMISZTIFSAMOHTBRUCESPRINSTE EWNT OUG
VOLUMEFXRLOC RIMSONLOXWILLIAMJOHNSONE
CROCUSWIWILLIAMLIVINGSTONBRUTEGNOME
MIDNIGHTRNWEFMAILLIWMYFOIRLODYUNTIEO
NOONSPONLIKSCRFLFOPDNMWYBCLOHVLTMA
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WOLFJJBYCWNAOISSPOKERBETSYROSSINDPED
WOWLJAMESMADISONJIMMYDECLRTIONMCNRL

XYOJBFCHFRREDFERVONMIREDOEFRETNEFC
 SPIERCEBUTLENSPQGO SMNTUVFLXPETHMERKJ
 FLYOICPMHLPOYRNEHGMSEMAJVRBFCOGCEEG
 XRSJIRPHGLGOCFYCJHEUYLBCUWXILMVNHUI
 BOOROGGOIOWMGME SOAOTTSKODRYNSADOWWG
 LOWNKLENHASVAFRLHHRKBUPTPJEQEDSNGOYD
 LMNAUJRVIPRKH LFRINLMOORBSOCAJPFITRV
 BOOTLKEIXSEERUBAGLECBIRNJAMESWILSONP
 BCSHUKAYTDEORSEWASHINGTONPEASTKOCBO
 WOVADJOKSRMLGHTRSNGLLNQOHONOMNZNIYO
 THTNUOLBMAILLIEWMGMNOPINMJKONSADRLR
 TOODBHBCJHOIEDEDLDTTESSABDRANCHIFSGT
 BREAKXIHCCEXITKIROEBPPIGLKFLETFXNCE
 UPOYVWGYIRBNJSVQWSGSRRTAUVETPONWEUC
 MELTVFOASBAHAMBALDWINPRLIOYXSQNIINRMC
 BOOWEFGXUJIHDOOFOOFTPOKRXQAFXS MYMRW
 LOONYBCEHWXTYFEFKHGGMHJJNOGFAKALM
 FUNOSRETAPMAILLITHIJRUKWODLWSJENLM
 LOSEOEDDFGFEVOILEGHSJHUIVFHEEHINEJBY
 FURSIBBOMTBEBORDROPFRQEKJRNRIUNEDSTC
 CAREBCCDBHDYWOHNDICKINSONRHNHSGCQGB
 TAKINGCDROFDEBGNINNUFRYLKUA AJSBTJUR
 BLOCKNYBGMHCCSOGLCKJYEQMMTMDPMPNPOON
 DEEBRCLCHARLESPLNGKNEYVNAMLIGSALOHCIN
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 STONRFROMMLOPNCRFLEPSDOGHNDDTGDLPFGJK
 ROLLINGXLIERSTREMYLCEGROEGOLLJTMN
 FIGGNIKSFURCROWDEDHOUSEXLEMPGIRMNSD
 SNOMISZTIESAMOHTBRUCESPRINSTEENTOUG
 VOLUMEFXRLOGRIMSONLOXWILLIAMJOHNSONE
 CROCUSWILLIAMLIVINGSTONBRUTEGNOMEF
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 WOLAMESMADISONJIMMYDECLARATIONMGNRLO

Cemeteries and Environments

A Humanistic Approach



Concordia and Monumental Studies Center

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CONSERVATION AND ENVIRONMENTAL STUDIES CENTER

Cemetery Study Worksheet

Areas of Study:

1. A cemetery may reflect the economic success of the community past or present:

In what years were the most expensive stones placed? _____.

In what years were the least expensive stones placed? _____.

General condition of cemetery _____.

Number of generations in the entire cemetery _____.

Predominance of one or more families (give names) _____.

Indication of occupations (name some) _____.

Most recent burial plot _____.

Paupers or common burial plots _____.

2. A cemetery offers evidence of longevity and illness in the community:

Oldest person; youngest person _____.

Oldest tombstone; youngest tombstone _____.

Average age at death in ten year intervals for men, women, and children _____.

_____ ; _____.

Did men or women live longer? _____.

Evidence of epidemic - what kind? _____.

War victim or veterans - which wars? _____.

Rubbings:

Oldest and youngest person,
Oldest and youngest tombstones,
Most unusual ornamentation,
Most unusual epitaph.

Use reverse side for additional information gathered.

PLEASE READ BEFORE PROCEEDING

Dear Environmental Educator:

This Environmental Education Instruction Plan (EEIP) has been prepared in answer to the demand for usable curriculum materials for developing environmental awareness in today's students.

Environmental education has a dual nature; it strives:

to create a concern for all environments that leads to a commitment to preserve optimum environments and improve less desirable environments.

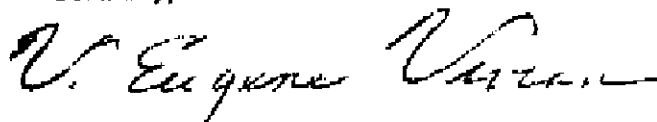
to utilize the most favorable learning environment possible.

To implement this commitment, this EEIP was designed as a series of indoor-outdoor-indoor experiences, which are utilized to develop one or more concerns for the quality of the environment. Each lesson was designed to build on the learnings of the previous lessons, to foster the measurement and achievement of the behaviorally stated goals of instruction.

In order that these step-by-step learnings occur, it is strongly recommended that this EEIP be adopted (or adapted) in its entirety, rather than being used solely as a source for a few outdoor activities.

Since the Conservation and Environmental Studies Center is vitally interested in suggestions for further improvement of our curriculum offerings, may we ask that you, our reader, please complete and send to us the evaluation form enclosed with this EEIP.

Cordially,



V. Eugene Vivian, Ph.D.
Director

CEMETERIES AND ENVIRONMENTS

I Overview

Graveyards are a valuable resource for learning about environments of the past. Early graveyards may be explored to give students a sense of the richness of the past; modern cemeteries may be used for comparison purposes, and as an indicator of a source of history for the future. Exploring graveyards offers students the opportunity to study outside the formal classroom and to learn about things that cannot be found in a textbook.

New Jersey offers many outstanding examples of graveyards with historical significance. Many local graveyards will pre-date the Revolutionary War. By checking with the local historical society, the teacher will be able to determine where in her area the oldest graveyards exist.

The monuments people erected for their dead which have survived through time are physical records of past generations. They can tell us nationalities, life spans, economic conditions and religions of people who lived in various periods of history. The importance of protecting and preserving graveyards lies not only in the simple and practical recording of history, but also in providing us with material recorded on stone and other material that is symbolic of a past culture which should not be lost.

All cemeteries share one common, infelicitous bond. None have been spared the pranks of vandals who have defaced or destroyed tombstones without considering the historical, cultural, and aesthetic value which is lost.

This unit offers suggestions for learning about the history of the local area by leaving the classroom and exploring local cemeteries. A surprising amount of local lore can be derived in this manner. Hopefully, this study will also promote in the next generation a favorable change in attitude toward caring for graveyards and the history contained in them.

II Objectives

A. Cognitive Domain. The student should be able to:

1. Make notations about the inscriptions on gravestones by note-taking; i.e., recurring words and messages, type of lettering, shape of characters, and depth of inscriptions.

Cemeteries and Environments

2. Discover locally prominent and often recurring family names in two cemeteries, and record data found on gravestones by note-taking or by crayon and paper rubbings.
3. Determine nationality and occupations of those in two cemeteries by surveying family names on markers.
4. Make notations of first names used pre-1900's by note-taking or by rubbings.
5. Discuss surnames and first names found in the graveyards and relate them to local ancestry, nationality, and religious belief.
6. Determine population mobility by identifying early family names and trying to find those same names still in the community.
7. Compare/contrast first names found on markers with those used in modern times, and discuss why such descriptive or qualitative names are no longer popular.
8. Discuss mortality rates of men, women, and children of a given era compared with life expectancies today by using collected data.
9. Make gravestone rubbings or take photographs to record inscriptions and decorative designs etched in stone.
10. Determine size of early plots by measuring distances around and between stones, and by using information provided by local resource persons; i.e., caretaker, keeper of cemetery documents, burials, maps, etc.
11. Use with familiarity the following terms: headstone, marker, memorial, monument, ledger-stone, graveyard, cemetery, ancestry, inscription, engraving, and epitaph.
12. Suggest reasons for differences in shape, size, and materials used to make markers, headstones, or monuments pre-1900's. Use sketches, photographs, measurements, or tactile exploration to discern differences.
13. Compare early beginnings of quarrying and shaping stones to modern methods through discussion and by inviting resource persons to the classroom.
14. Compare early methods of carving designs and inscriptions with today's industrial techniques of sandblasting designs and inscriptions, through discussion and by inviting a resource person to talk with the class.

Cemeteries and Environments

B. Affective Domain:

1. Compare language patterns and usage which are found on old tombstones with those of today in order to discuss how our present language has evolved.
2. Develop an awareness of how man seeks spiritual and social permanency through the marker which commemorates his death; cemetery burials are the symbols of the importance (worth) of man as an individual contributor to his society.
3. Realize how customs, attitudes, ideals, etc., change as expressed in the stone inscriptions and symbolic artistic engraving of old tombstones.
4. Treat with respect memorials which record life and death.
5. Demonstrate to others knowledge gained as a result of this study using displays, and by presentation of a narrative slide program.
6. Demonstrate an increasing ability to cooperate with peers by working in committees and in large groups.

C. Generalizations:

1. Gravestones are one of the few remaining objects which people who lived 100 or more years ago would recognize if they were able to revisit the communities in which they once lived.
2. Graveyards honor the dead and teach the living. If people continue to destroy these historical documents, we will lose a valuable resource for providing insight into the lives of our ancestors.
3. Old graveyards and cemeteries are being vandalized, and gravestones destroyed by persons who disregard or are unconscious of their historical and cultural value, or the aesthetic beauty of such objects.
4. Many graveyards are overgrown with weeds, are littered and uncared for. Many memorials have crumbled or faded. Such cemeteries have an atmosphere of defeat, despair, and decay rather than proclaiming the ideal of concern for the perpetuation of the memory of the individual man in his society.
5. A well-managed, publicly appreciated and supported cemetery advertises the strength of our ideals.
6. Cemetery memorials serve a useful purpose. Without the symbolic designs and inscriptions preserved on them, we would know much less recorded history, and would have less insight toward understanding the human spirit of our ancestors.

7. A cemetery study is valuable in that one may:
 - a. find an index of economic success in the community, past and present,
 - b. provide evidence of longevity and illness in the community,
 - c. help to determine plantings and customs of a bygone day,
 - d. obtain an index to language arts, of the past and present,
 - e. obtain excellent examples of artisan craft and skills.

D. Strategy

This year-long project study of exploring cemeteries is prepared so that, regardless of ability, every child shall be able to participate actively in each activity, either individually or as part of a team. The unit has been designed to utilize as many available local and connected resources as possible to help the children reach their objectives. Two cemetery environments will be explored through on-site visitations, by contact and interviews with local resource persons, by photographing all phases of the project, and by relating such experience in activities adapted to fit the intermediate curriculum of the individual school district.

The cemetery study provides many direct sources of data which may be related to environments of the present and past. For example:

1. A cemetery may reflect the economic success of the community, past or present:
 - a. Value of stones, related to the era
 - b. Size of plots
 - c. General condition of cemetery
 - d. Number of generations
 - e. Predominance of one family
 - f. Indication of occupation
 - g. Most recent burial plot
 - h. Paupers or common burial plots
2. A cemetery offers evidence of longevity and illness in the community:
 - a. Oldest person; youngest person
 - b. Oldest tombstone; youngest tombstone
 - c. Average age at death in ten year intervals for men, women and children
 - d. Did men or women live longer?
 - e. Evidence of epidemic what kind?
 - f. War victims or veterans which wars?
3. A cemetery helps to determine plantings and customs of a bygone day:
 - a. Old trees, kind and size
 - b. New trees, kind and size
 - c. Old annuals and perennials; can you identify plants?
 - d. New annuals and perennials; can you identify plants?
 - e. Condition of soil
 - f. Footstones
 - g. Designs and shapes of stones
 - h. Fences and fence rows
 - i. "Green glass" or bog-iron grave markers
4. A cemetery serves as an index to language arts, of the past and present:
 - a. Poems and Epitaphs - ex. ("Some have children, some have none, Here lies the mother of 21")
 - b. Meanings of poems
 - c. Changes in point of view about death
 - d. Changes in English spelling
 - e. Use of foreign languages
 - f. The potters field

Cemeteries and Environments

5. A cemetery offers excellent examples of artisan craft and skills:
 - a. Ornamentation on stones
 - b. Lettering on stones
 - c. Iron grill work
 - d. Depth of inscriptions
 - e. Changes in design and shape of tombstones

Cemeteries and Environments

III Lesson Outline

Lesson I - In the Classroom - Mid-September

Introduction to exploring old graveyards and cemeteries

1. Discuss objectives with pupils

If possible, show a series of slides taken in local cemeteries - both old and new.

Write down suggested topics on blackboard to be copied on chart form for posting on the bulletin board.

2. Discuss first field trip visitation with pupils.

3. Form six teams of five or six pupils. Each group should select a captain and recorders. Teams will be responsible for the following:

Team 1: Genealogists: surnames and first names

Team 2: Dates Mathematicians: recorders of dates, and number of years lived for men, women and children

Team 3: Scribes: recurring words and epitaphs

Team 4: Area Mathematicians: measuring plot size, monuments, area of cemetery

Team 5: Artists: record decorative designs by notetaking, sketching, rubbings

Team 6: Photographers: record on camera classmates' activity, general area of the study, and tombstones within the cemetery

Lesson II - Historical Background - In Class

Many of the world's great works of art are actually nothing more than elaborate tombs or memorials. When people study these works they usually concentrate on the artistic merits of the object. The purpose of this lesson will be to examine both the stylistic and socio-cultural aspects of some of the masterpieces of world art.

Teacher's Note: Most of the background material and illustrations for this lesson can be found in any good art history textbook; e.g., History of Art by H. W. Janson, Prentice Hall (1962).

1. Show a picture of the three Egyptian pyramids and the Sphinx of Gizeh.
 - a. Who was buried in the pyramids?
 - b. How were they built?
 - c. What does the sphinx represent?
 - d. What are the meanings of some of the symbols used in Egyptian tombs?

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- e. Do the symbols used today have similar meanings for us?
 - f. What things were buried with the deceased? What was their purpose? Does modern man bury objects with the deceased? Why or why not?
2. Show some pictures of grave markers (steles) used in ancient Greece.
 - a. What is depicted on the grave markers?
 - b. Are the markers and illustrations similar to the kinds of headstones we use today? How are they different?
 3. Examine some pictures of early Christian catacombs.
 - a. What kinds of illustrations and inscriptions were used on the outside of the catacombs?
 - b. Are they similar to Greek and Egyptian styles or do they seem to be more like modern tombstones?
 4. Show some pictures of Michelangelo's sculpture (Moses, Dying Slave, Day and Night) which he designed for the tombs of wealthy patrons. These figures were symbolic of religious beliefs.
 - a. What is a symbol?
 - b. How do symbols used on tombs in the fifteenth century compare with those we use today?
 - c. Do we still build such elaborate tombs for important people who die today?
 5. Show some pictures of headstones and memorials in local cemeteries.

What differences and similarities do they display in reference to the long history of grave memorials which you have just seen?

Another question and activity which might be used in Lesson 16 or 17, but which may seem offensive or macabre to some teachers:

Design a memorial which you would like on your own grave. (Some students may not even want a memorial, maybe just a tree). Draw it and explain at the bottom of the drawing the meaning of the symbols you have used.

Cemeteries and Environments

Lesson III - In the Classroom - Mid September

1. The teacher should choose two local cemeteries which will prove most valuable to this study. Explore the historical background of the older cemetery, reviewing with pupils their knowledge of early area inhabitants, their occupations, concerns, etc.
2. Preview the trip briefly with slides showing the general condition of the graveyard, some old gravestones, etc., while introducing children to the following words to add to their vocabulary:

graveyard: small, old fashioned burial ground often next to old or now abandoned churches or special fields set aside by small towns or townships.

memorial: large stone or monument with name(s), birth and death dates of deceased; placed at the head of a grave.

headstone: small memorial raised above or level with the ground; placed at the head of a grave.

marker: small, permanent sign of stone or metal to identify a section, lot or grave.

ledger stone: recumbent slab marking a grave.

plot: section of land set aside for burial, usually by a family.

engraving: carving done on stones in patterns, characters, lines.

inscription: an engraved record on a stone memorial.

epitaph: an inscription on a tomb in memory of the one buried there.

mausoleum: a stone building with places for entombment of the dead above ground.

sarcophagus: A stone coffin usually placed above ground, often with room for more than one body; sometimes with a stone replica of the person entombed within.

3. Allow teams to meet together to discuss their role of gathering information at the site.

Lesson IV - Outdoor - Late September

Site: The oldest local cemetery, possibly one which the students can clean-up and partially restore.

Materials Needed:

paper or notebooks	cameras, film
pencils, crayons	rakes, garbage bags
butcher paper, tracing paper, rice paper, heavy duty aluminum foil	
tape measure, yardsticks	
student data record sheets	

Cemeteries and Environments

Field Study Activities:

Changes in the economy can be inferred from names, stone materials, shape, amount and style of inscription, state of the plot, and number of names per tombstone.

The history of an area can be determined from comparable information. National origin can be inferred from the surnames, religious affiliation from an inscription.

Changes in the standard of public health can be inferred from various indices including all of those mentioned below. Changes in life expectancy can be inferred from observed increases in average age of death, child-bed deaths, infant deaths, death during childhood, and other related causes.

1. Briefly review desired outcomes by giving directions to the teams (listed in Lesson I) and other captions.
2. Assist each group on their first task so that they will be able to observe and record data from other gravestones.
3. Each team will be responsible for recording information on data sheets, by note-taking, by crayon rubbings, or by making foil impressions.

Team I: record surnames, first names, number in each family, recurring names

Team II: record inscribed dates, birth-death years (note that several old gravestones have year of death only; rather than a birthdate they record the number of years, months and days lived. Include person's first and last names with dates

Team III: record words used (i.e., in memory of consort, relict), epitaphs (verse, quotations, or passages from Bible).

Team IV: measure size of plots, monuments, markers: record by sketching and measuring size (height, width, depth) and shape of gravestones; measure area of entire graveyard

Team V: record designs found on gravestones by note-taking, crayon rubbing*, or by foil impressions; record recurrence of certain decorations; record names and dates on stone so as to identify designs

Team VI: record on camera team activity; photograph unusual gravestones, family plots, evidence of vandalism, etc.

4. Teams will rotate from one area to another to repeat their information-gathering tasks.

Cemeteries and Environments

5. Lunch break in an open area in the graveyard.
6. Clean-up campaign of graveyard. Assign teams to different sections to clean up refuse, rake up leaves and branches. All refuse should be put in garbage bags (arrange, prior to field study, to have county or township dump trucks pick up refuse bags on site in late afternoon).

*Teacher's Note: Caution the children from defacing the gravestones while making crayon rubbings. They tend to be fast and sometimes careless. Carefully done rubbings will also come out better.

Sample Form:

Team No. _____

Information Collected at the _____ Cemetery

Stone No. _____

Solitary _____ or Family Plot _____

Style of Stone: _____ flat on ground; _____ upright; _____ other

Shape of Stone: _____ slab; _____ block; _____ post; _____ other

Stone Substance: _____ limestone; _____ sandstone; _____ granite;
_____ metal; _____ wood; _____ other

Name on Stone: _____

Dates: birth _____; death _____

Inscription: _____

Other: (Sketch; note as to a photo being taken or a rubbing being made ; etc.)

Cemeteries and Environments

Lesson V - In the Classroom

Follow-up on cemetery on-site study

Teacher directed activities:

1. Team I may make charts listing surnames and first names. They may also construct a family tree if enough data is available.
2. Team II may discuss and prepare information collected (most recent death, most historical death, how age was recorded.) They may count the number of men, women, and children in each decade, in terms of how many died before 10 years old, age 30, 40, etc.). Help them prepare average of each group of people. These averages may be graphed to provide visual representation of change over time.
3. Team III can organize, prepare collected words, verses, for bulletin board display; locate definitions of uncommon words.
4. Team IV can make posters showing size, shape of stones; draw rough map of area showing dimensions.
5. Team V can organize, prepare rubbings collected for bulletin board display; record on each rubbing names and dates for documentation.
6. Team VI can draw poster showing general area of graveyard, color of stones, different groupings noticed, evidence of vandalism. Photograph working teams.

The teacher should help pupils complete recorded data for a classroom display and discussion while working briefly with individual teams.

All teams can be working in sections of the classroom, at desks or on floor.

Lesson VI - In the Classroom

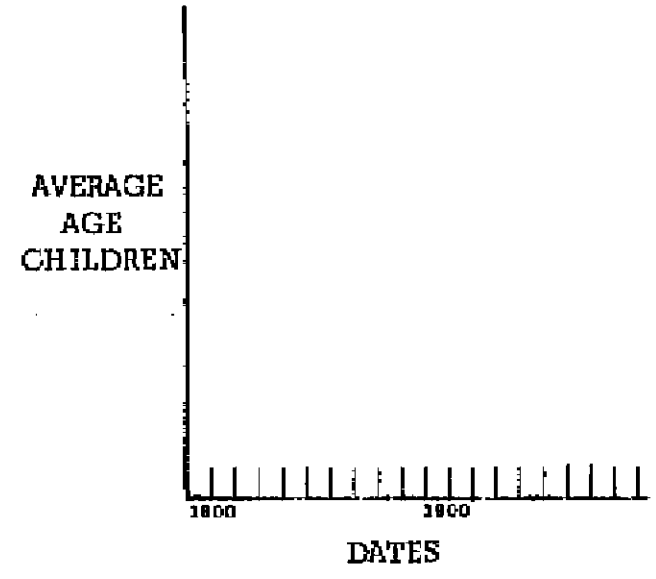
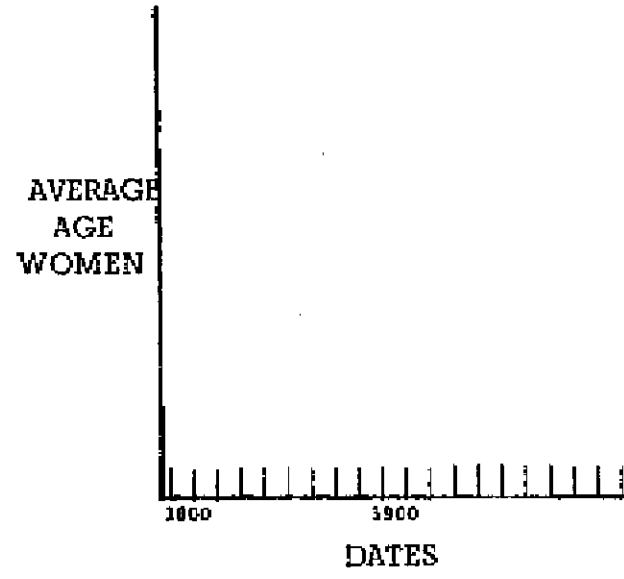
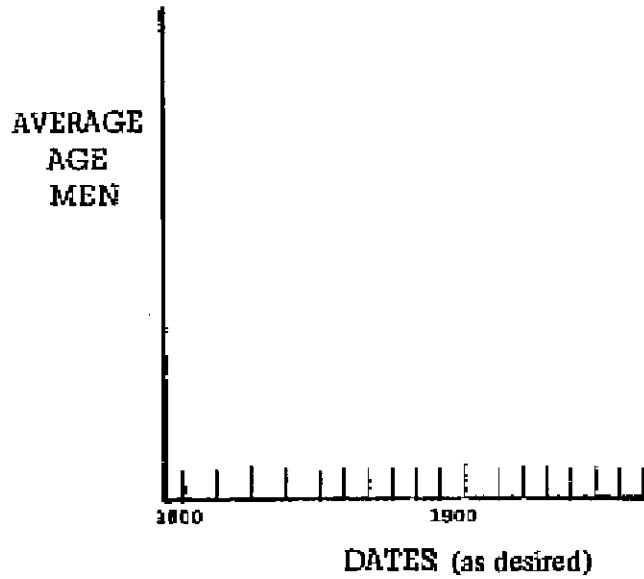
Round-table discussion: Through teacher-directed questions, teams will report their findings with whole class discussion following.

Encourage pupils as they report to make use of charts, posters and bulletin-board displays which have been completed by the teams.

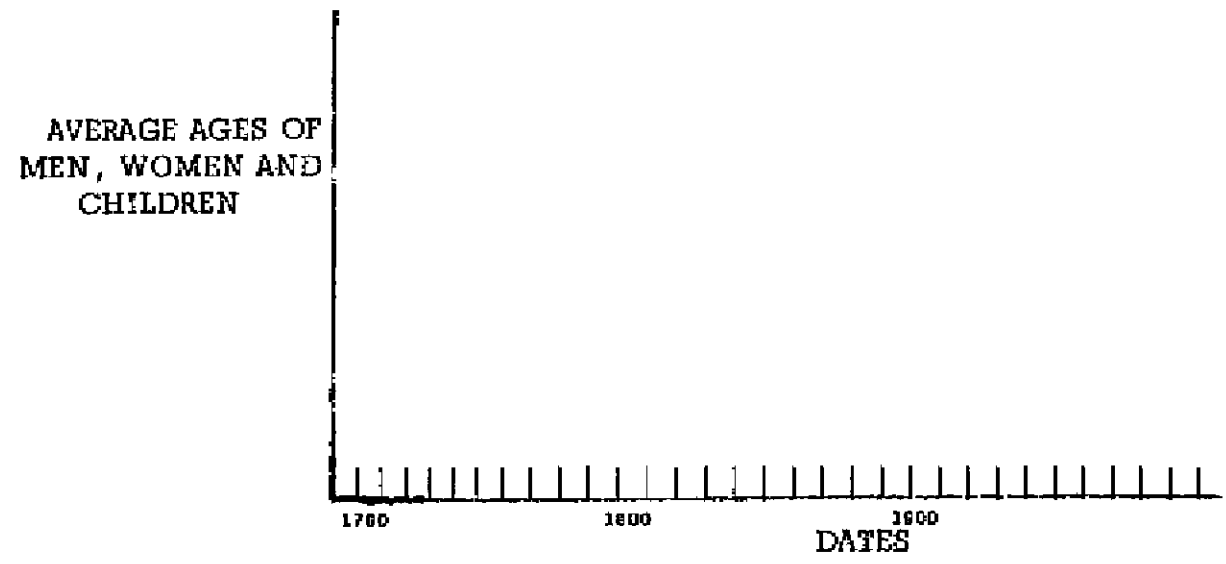
Examples of follow-up questions for pupil discussion:

1. Which surnames are still used today?
2. What does this tell us about our community?

AVERAGE AGE AT DEATH FOR MEN WOMEN AND CHILDREN (UNDER 18)



LINE GRAPHS



BAR GRAPH

GRAVE NUMBERS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Position:	solitary															
	family plot															
Style:	flat															
	upright															
	other															
Shape:	slab															
	block															
	post															
	other															
Substance:	limestone															
	sandstone															
	granite															
	metal															
	wood															
	other															
Name:	sur name															
	given															
	completely written out															
	abbreviated															
Inscription:	present															
	absent															
Presence of dates:	birth															
	death															
Age at death:																
Sketch:	made															
	not made															
Rubbing:	made															
	not made															
Photo:	taken															
	not taken															

Cemeteries and Environments

3. Which first names seem unusual? Why?
4. What is the significance of these names?
5. How are people often given their first names?
6. What words used in this graveyard are rarely used today?
7. How have we modernized the language?
8. What does this epitaph mean?
9. How does it show people's feeling?
10. What seemed to be some of the concerns of people buried in the graveyard?
11. Who lived longest, men or women? Why do you think so many children died at an early age?
12. Can we tell from epitaph or last names what occupation a person had? what nationality he was?
13. Why are certain designs used? Which designs are for children? for wives? show membership in a club? show that a man was a veteran?

(These are but a few of the many questions that can be utilized to reach conclusions based on pre-trip discussion, field study, and post-trip activities.)

Lesson VII - In the Classroom - 1 - 2 weeks later

1. Review background data concerning the early days of your area, especially in the vicinity of the cemetery which was visited.
2. Slide show (pupil operated) of activities recorded by Team VI. Have different students explain activity in each picture, telling what they were doing.
3. Discuss how the clean-up campaign changed the appearance of the cemetery.

Follow-up questions for discussion:

Why was the graveyard in disrepair?

To whom does it belong?

If people continue to litter and vandalize, what might eventually happen?

How can we, as concerned citizens, prevent this from happening, not only to this cemetery, but to others?

Cemeteries and Environments

Lesson VIII - In the Classroom

Language Arts: Pretend you are the wife (or husband, father, daughter, etc.) of one person whose grave you saw and thought interesting. Write a letter to a "loved one" (aunt, uncle, sister, etc.) which reveals how you feel about the death of the person.

Teacher note: Review proper informal letter form with pupils (date, greeting, body, closing, signature).
Read aloud, mount examples of letters on bulletin board.

Lesson IX - In the Classroom - Winter

Resource Person: At this point, it would be of interest to the class to invite a resource person in for a discussion. This person could be a historian, librarian, or someone who has an interest in graveyards of the past. Especially interesting would be a discussion of epitaphs, their history and meanings.

1. Suggest possible areas of questioning and discussion such as:

Why did people of long ago use epitaphs more commonly than today?

What designs were used by the early Puritans or other settlers?

What meaning lies behind some of these designs?

What kinds of designs are used today? What do they mean?

Lesson X - Outdoor - Late March, early April

Site: Another local cemetery, one which has been well-kept. (Of particular interest would be one which has both old and new sections.)

Materials needed:

paper or notebooks
pencils, crayons
paper for rubbings

camera, film
garbage bags
student data record sheets

Pre-Trip Activities:

Brief discussion of early settlement of area, its role in local history, etc.

Explain the difference between the first cemetery (old) and the second cemetery. (modern and old)

Cemeteries and Environments

Field Trip:

Through prior arrangements (letter-writing), try to enlist a resource person, perhaps an employee or caretaker who can explain the following:

1. Size of plots in 1800s and today.
2. How plots were bought in 1800s and how sold today.
3. How many persons may be buried in one plot.
4. Meaning of "endowed" plot.
5. Howstones and their bases are erected.
6. How people were buried then and today.
7. How the cemetery is maintained.
8. Where family graves and single graves are located.
9. Necessity for accurate records.

Lunch on an unused grassy section of cemetery (garbage bags handy).

Team "Unexpected Treasure Hunt"

1. Assign certain sections of cemetery to each of five teams.
Find specifics: epitaphs, earliest death, latest death, shortest life (record dates), longest life for man, woman (record dates), certain family names, certain first names, five different designs, veterans, metal markers.
2. Each team is also responsible for collecting litter in garbage bags-- fullest bag gets bonus prize when teams report back for bus pick up.
3. Two or three pupils may be photographing other teams' activities.

Lesson XI - In the Classroom

Compare/contrast study of the old cemetery with the new cemetery as a follow-up to the field trip

1. Class discussion of information recorded on data sheets.
2. Discussion of the following:
 - a. What have we seen in both cemeteries?

Cemeteries and Environments

- b. How is each cared for?
- c. How do they compare in size?
- d. Were there greater varieties of stones in the newer cemetery?
- e. Review kinds of stone seen in terms of vocabulary (fieldstone, headstone, footstone, etc.)
- f. How were stones engraved? (Compare old and new, depth of characters and designs pre-1900s and 20th century).

Teacher's Note: Prepare for writing letters to resource person for Lesson XII.

Lesson XII - In the Classroom

If possible, invite a local retailer who deals in markers and monuments.

Pupil questions and topics:

1. Of what materials were early tombstones made?
2. Where was the stone taken from?
3. Who made them?
4. Of what materials are modern monuments made?
5. Where are materials mined today?
6. Who did the old engravings?
7. What tools were used?
8. How long did it take?
9. How are inscriptions and designs made today?
10. Do they come pre-engraved or are they engraved locally?
11. Are monuments today made of materials which should last longer than early gravestones?

Cemeteries and Environments

Lesson XIII - In the Classroom

Final field trip preparation:

Lessons XIII, XIV and XV are examples of possible lessons using the author's favorite cemetery site in central New Jersey. They are included to provide ideas for teachers anywhere. The site is the Old Tennent Church and graveyard in Englishtown, N.J.

1. Read or describe the background history dealing with the settlement of Old Tennent Church (Chapter XX, The New Jersey Midlands): It was settled by Scots suffering from religious persecution and was considered the heart of Scottish country in New Jersey.
2. Provide a resume of Chapter XX, "To Heaven and Back with Mr. Tennent"
3. Read the story of Molly Pitcher from Stories of New Jersey to help pupils realize the setting of Tennent at the time of the Revolution.

Lesson XIV - In the Classroom

Continuation of Lesson XII - In the Classroom

Slide Presentation of Battle of Monmouth area (surrounding farmland), Molly Pitcher's Well, Tennent Church and its environs.

1. Pinpoint specific gravestones.
2. Show evidence of older gravestones than the ones seen at the previous two cemeteries (brownstones, limestones).
3. Discuss how the Forman family plot was moved from the original burying ground on Forman farm to the present plot in Tennent.
4. Locate Joshua Huddy, the Tennents, and other prominent names in local history.
5. Find all types of stone markers (headstone, fieldstone, ledgerstone, monuments, etc., mausoleum, bench type monuments are also visible in slides.
6. Note designs (death's head, hourglass, fruit, marriage tree, angels, etc.)

Lesson XV - Outdoors - Mid-Spring

Site: Old Tennent Church and cemetery

(Arrange in advance for guided tour of church interior through Mrs. Andrew Van Siclen, 446-6717)

Cemeteries and Environments

1. Make up dittoed map from school to site....find points of interest along the route and discuss with bus driver prior to departure.
2. Guided tour of Tennent Church
3. Lunch break
4. Use student activity sheets to observe and record. Break class into three teams, each with chaperone.
5. Two or three pupils may be photographing other teams' activities.

Lesson XVI - In the Classroom

Field Trip Follow-Up

Classroom discussion:

1. Discuss the information recorded on data sheets.
2. How has language changed since the time of the language recorded on the markers?
3. What evidence on the gravestones do we have to support this?
4. Why is there more wording (epitaphs, verse, etc.) on the older gravestones?
5. How did early people view death?
6. What evidence do modern inscriptions give as to our present view of death?
7. What interesting designs were noted from both old and new monuments?
Discuss symbolism of older designs.

Lesson XVII - In the Classroom

Art Activity (with art teacher's help)

1. Class discussion about collage and preparing it for the bulletin board.
2. Involve pupils in selection of unusual and colorful rubbings and foil impressions of designs and inscriptions for mounting.
3. Document each rubbing with site, name and dates of person on gravestone, and name of pupil preparing the rubbing.
4. Mount on bulletin boards, one in hall and one in classroom. Rubbings can be first glued to large sheet of butcher paper available in stockroom.

Cemeteries and Environments

Lesson XVIII - In the classroom and in the all-purpose room

Culminate unit by preparing a presentation of slides taken by camera crew throughout the project.

Pupils may write a script and take turns explaining slides, their activities, and what they have learned as a result of this project.

Invite other intermediate level classes to the show so that they may share this knowledge about the living history of old cemeteries.

Evaluation Procedures:

Evaluation of the desired cognitive objectives should be based on classroom discussion, preparing, assembling, and reporting collected data and by meaningful use of terms in successive activities.

Desired affective objectives may be measured by teacher observation of increased cooperation among team members and the entire class, by the appearance of a change in their attitude toward cemeteries, and by demonstration of their findings to others.

Materials and Equipment:

Paper or notepads
Pencils, crayons
Butcher paper, tracing paper, rice paper, heavy duty aluminum foil
Tape measures, yardsticks
Cameras, film
Rakes
Garbage bags
Student data worksheets for field trip activities
Samples of gravestone rubbings
Series of teacher-prepared slides relating to cemeteries of the local area and Old Tennent Church area
Slide projector and slide carousels

Team 1 Genealogists

Surname	First name

Which surnames are repeatedly seen?	How many of each?

Which first names are repeated?	How many of each?

TEAM III

SCRIBES

Short phrases

Meaning (to find in classroom, library)

Short phrases	Meaning (to find in classroom, library)

Short, 1-2 line verses

Longer epitaphs: record below or make rubbings to be attached

TEAM IV

AREA MATHEMATICIANS

Family Name	Perimeter of plot	Stone Height	Width	Depth	Shape (sketch)

Area of graveyard in feet and inches
(Measure distance on each side.)



TEAM V

ARTISTS

First Name	Last Name	Dates	Type of design (give brief descriptions)

UNEXPECTED TREASURE HUNT

Earliest Death	Names	Dates	Age at Death

Latest Death	Names	Dates	Age at Death

Shortest Life of a Man (18 or older). Record data.

Longest Life of a Man (18 or older). Record data.

Shortest Life of a Woman (18 or older). Record data.

Longest Life of a Woman (18 or older). Record data.

List 10 different surnames (last names).

List five first names for men and women:

Men	Women

Record evidence of number of childrens' deaths (17 or younger).

Record data below: names, dates, age at death

Name	Dates	Age at Death

List five different headstone designs. Use rubbings and attach.
Record data below: name, dates, design

Name	Dates	Brief Description of Design

Lesson X (cont.)

Is there evidence of metal markers? _____ If yes, record below

Is there evidence of veterans? (metal markers, designs, flags) _____ :
If yes, record data below. Make sketch where possible. Make rubbings if possible and attach.

Is there evidence of unusual spellings of words? _____ If yes, record below. You may also make mini-rubbings to be attached to worksheet.

Cemeteries and Environments

Audio-Visual Aids --

Publications:

- Barba, Preston, A., Pennsylvania German Tombstones: A Study in Folk Art, Volume 18, Pennsylvania German Folklore Society, Allentown, Pa. 1953.
- Beck, Henry Carlton, The Jersey Midlands, Rutgers University Press, New Brunswick, N.J. 1963.
- Burgess, Frederick, English Churchyard Memorials, Letterworth Press, London. 1963.
- ... Comic Epitaphs from the Very Best Old Graveyards, The Peter Pauper Press, Mount Vernon, N.Y. 1957.
- Forbes, Harriette M., Gravestones of Early New England and the Men Who Made Them 1653 - 1800, De Capo Press, N.Y. 1967.
- Gillon, Edmund V., Early New England Gravestone Rubbings, Dover Publications, Inc., N.Y. 1966.
- ... History of Howell, Howell Township Board of Education, Howell, N.J.
- Laas, William, Monuments in Your History, Popular Library Edition, N.Y. 1972.
- Laye, Andrew, Creative Rubbings, Watson-Guptil Publications, N.Y. 1967.
- Ludwig, Allen, Graven Images: New England Stonecarving and its Symbols, Wesleyan University Press, 1966.
- ... Perspectives on Death - "A Thematic Teaching Unit", Perspectives on Death, P.O. Box 213, DeKalb, Illinois 60115.
- Pike, Robert E., Granite Laughter and Marble Tears, Stephen Daye Press, Hartford, Connecticut 1938.
- Pike, Robert E., Laughter and Tears, H-H Press, Eatontown, N.J. 1971.
- Smith, Elmer L., Early American Grave Stone Designs, Applied Arts Publishers, Witmer, Pennsylvania.
- Stockton, Frank R., Stories of New Jersey, Rutgers University Press, New Brunswick, New Jersey 1961.
- ... "Teaching About Death", Today's Education, Journal of the N.E.A., March, 1973 pp. 46-47.
- ... "The Cemetery as a Social Document", The Environmental Science Center, 5400 Glenwood Avenue, Golden Valley, Minnesota 55422.
- Woesserman, Emily, Gravestone Designs, Rubbings and Photographs from Early New York and New Jersey, Dover Publications, Inc., N.Y. 1972.

Cemeteries and Environments

Publications (cont.)

The following can be obtained from the Monmouth County Historical Society.

Genealogical Magazine of New Jersey, Genealogical Society of New Jersey,
Volume XXII, No. 1, January, 1947.

Genealogical Magazine of New Jersey, Genealogical Society of New Jersey,
Volume XXII, No. 2, April, 1948.

Genealogical Magazine of New Jersey, Genealogical Society of New Jersey,
Volume XXI, pp. 19, 22, 43, 63, 93, and Volume XXIII, pp. 15, 36, 61,
68, 1946 - 1948.

Martin, C., Book of the Dead of Monmouth, 1916.

Miles, A.P., Cemetery Inscriptions.

Raser, Edward J., Monmouth County Cemetery Guide, August, 1955.

Filmstrips:

(For New Jersey teachers in particular -- similar filmstrips will probably be available for each state.)

The following films are distributed by Associated Educators, Box 2793, State College, West Chester, Pennsylvania.

- Titles: New Jersey During the Revolutionary War
Pre-Revolutionary History of New Jersey
The Indians of New Jersey and their Environment
The Coming of the Whiteman 1524-1644
New Jersey as an English Colony 1664-1763
The Age of Discontent and Rebellion 1764-1776
Life in Colonial New Jersey 1664-1763
The Era of the War for Independence in New Jersey 1776-1783

Cemeteries and Environments

Organizations:

Center for Death Education and Research, 1167 Social Science Bldg., University of Minnesota, Minneapolis, Mn. 55455.

Continental Association of Funeral and Memorial Societies, 59 E. Van Buren Street, Chicago, Ill. 60605.

Continental Committee on Death Education Curriculum Development, 900 Mt. Curve Avenue, Minneapolis, Mn 55403.

Euthanasia Educational Council, 250 W. 57th Street, New York, N.Y. 10019.

National Funeral Directors Association, 135 W. Wells Street, Milwaukee, Wisconsin 53203.

EEIP EVALUATION FORM

Please answer the following questions and mail the completed form to:

**Conservation and Environmental Studies Center
Box 2230, R.D. 2 Browns Mills, N. J. 08015**

1. Are you a:

- teacher
- principal
- superintendent
- curriculum co-ordinator
- other (please list) _____

2. Grade level(s) for which EEIP was purchased? (Please answer for each EEIP purchased.)

- | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> K-3 | <input type="checkbox"/> K-3 | <input type="checkbox"/> K-3 |
| <input type="checkbox"/> 4-6 | <input type="checkbox"/> 4-6 | <input type="checkbox"/> 4-6 |
| <input type="checkbox"/> 7-9 | <input type="checkbox"/> 7-9 | <input type="checkbox"/> 7-9 |
| <input type="checkbox"/> 10-12 | <input type="checkbox"/> 10-12 | <input type="checkbox"/> 10-12 |
| <input type="checkbox"/> other _____ | <input type="checkbox"/> other _____ | <input type="checkbox"/> other _____ |

3. Title(s) of EEIP's purchased:

4. Were the EEIP's used? yes no If not used, why not?

5. If the EEIP's were used, how were they used?

- used entire plans
- selected individual lessons from plans
- other: _____

EEIP Evaluation Form

6. What were the most valuable features of the EEIP's?

7. What problems did you have in using them?

8. Have you purchased CESC materials before? --yes --no

If yes, what were the titles of those materials which you found most useful with your students?

a. _____

b. _____

c. _____

9. For what areas of study would you like to see new EEIP material developed?

a. _____

b. _____

c. _____

10. Have you been able to develop similar curriculum plans for environmental study from your text-books and school curriculum guides?

 --yes --no

APPENDIX D

SAMPLE COLORING BOOK PAGES

Eighteenth-Century Blown Glassware

A Barrel, A Piggins, And A Bucket

A Waffle Iron

Basic Wig Styles For Men

Franklinville Inn Stage Coach Stop

Clevenger Brothers Glass Works

Barnsboro Hotel

CONTOUR LINE DRAWINGS BY

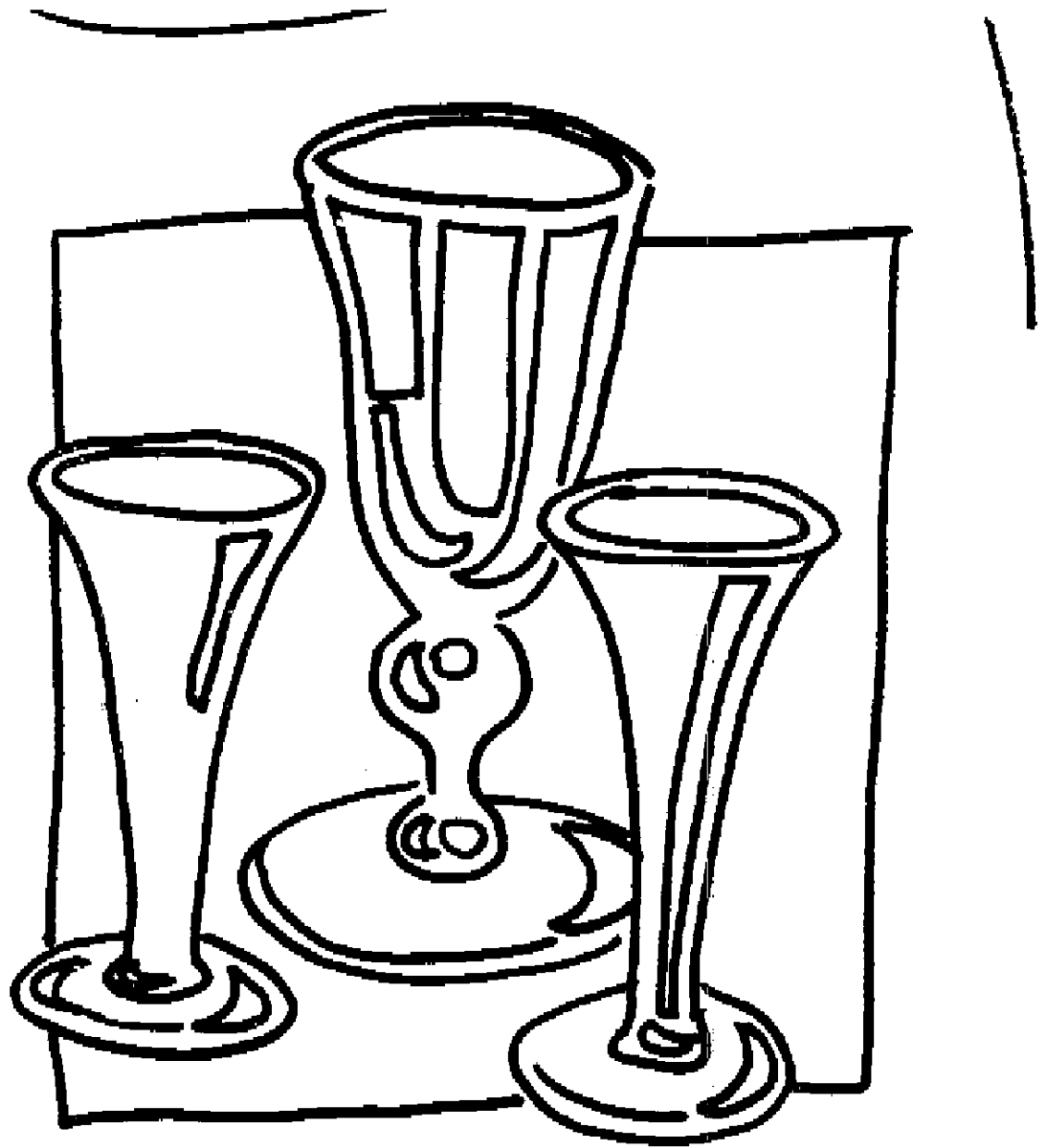
Jeanmarie Fiocchi-Marden

REFERENCES

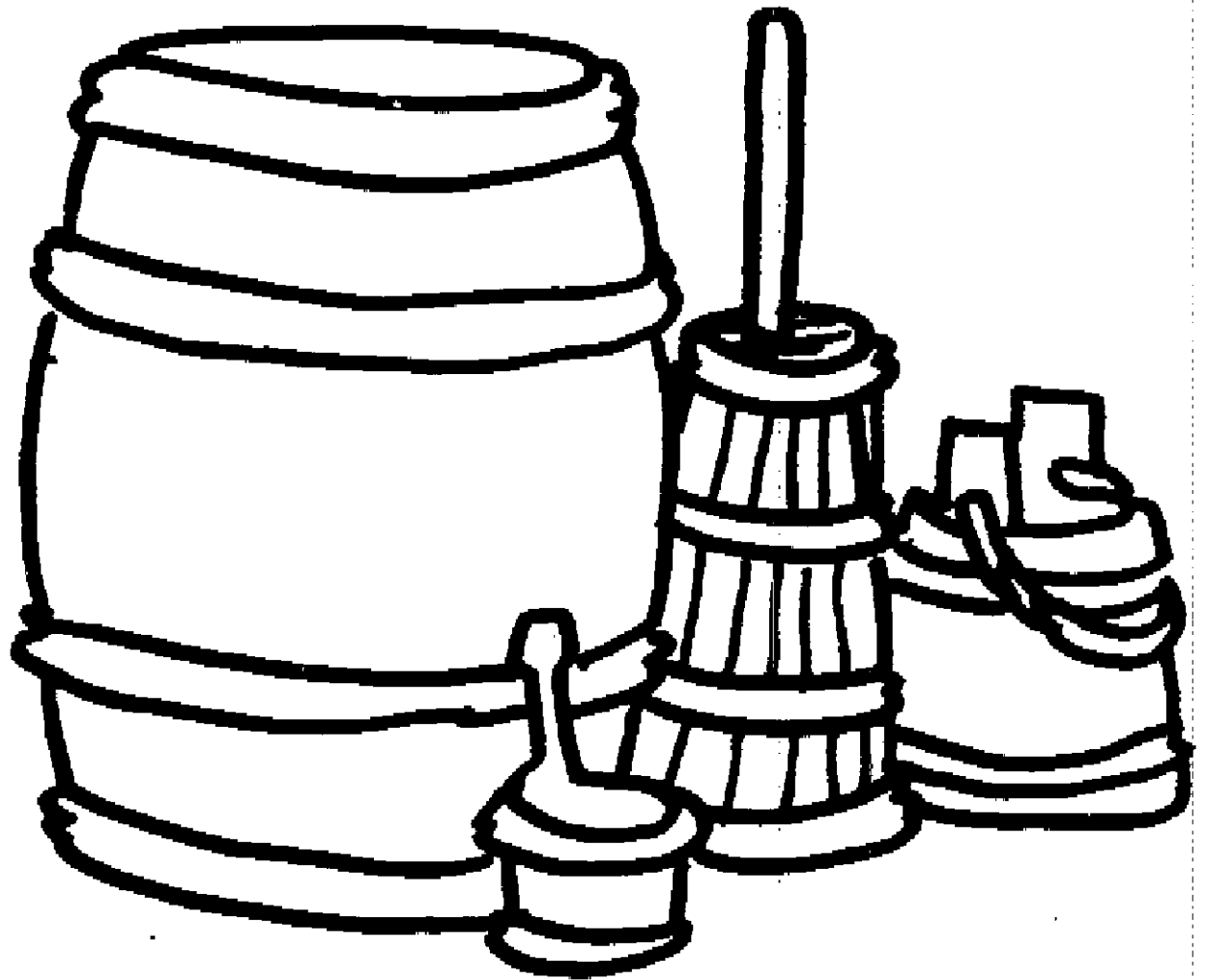
Photographs

Colonial Times

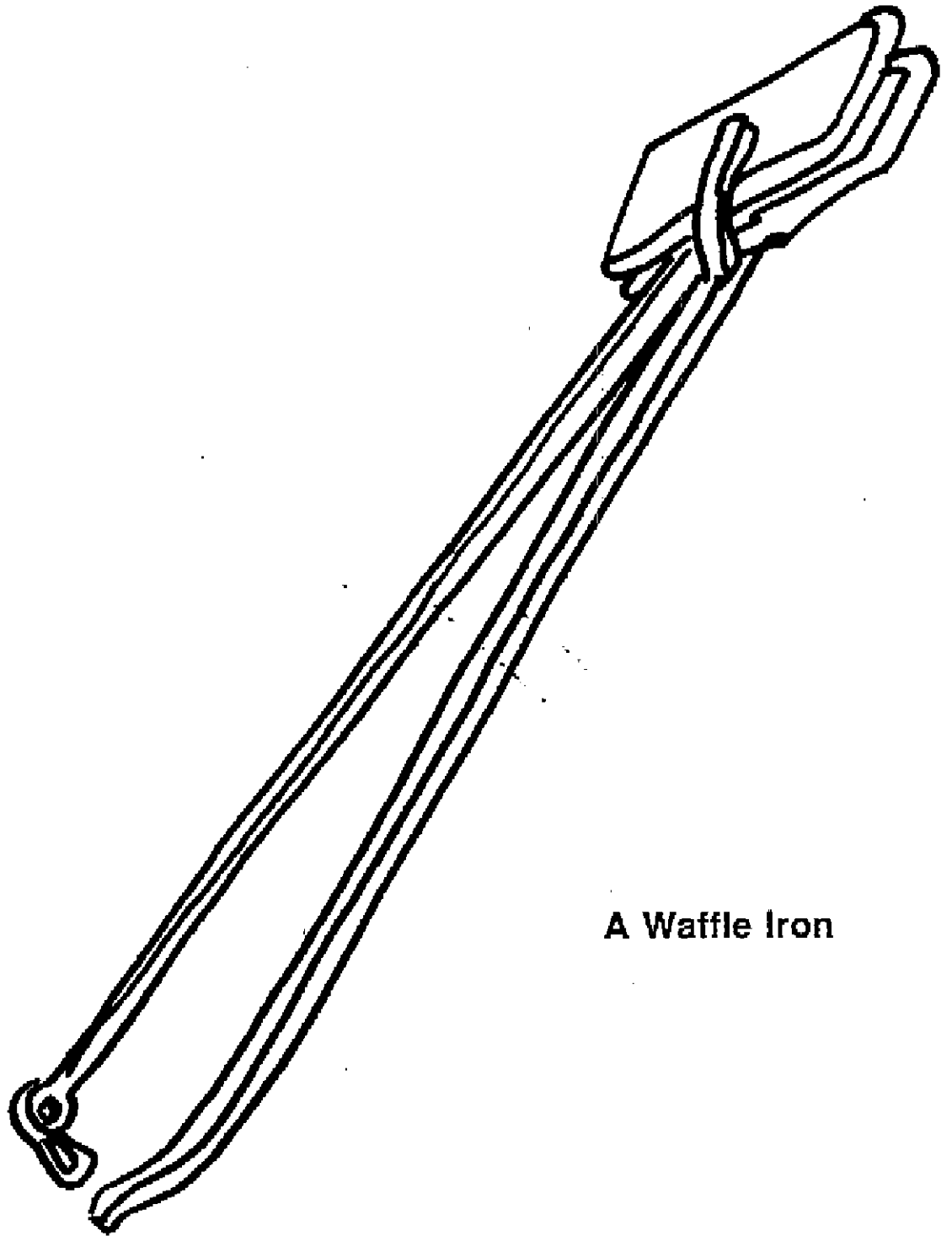
**Under Four Flags - Old Gloucester County 1686-1964 - A History of
Gloucester County New Jersey,**



Eighteenth-Century Blown Glassware



A Barrel, a Piggin, and a Bucket



A Waffle Iron

Basic Wig Styles For Men



Bag Wig



Wigless at Home

Basic Wig Styles For Men



Bob Wig

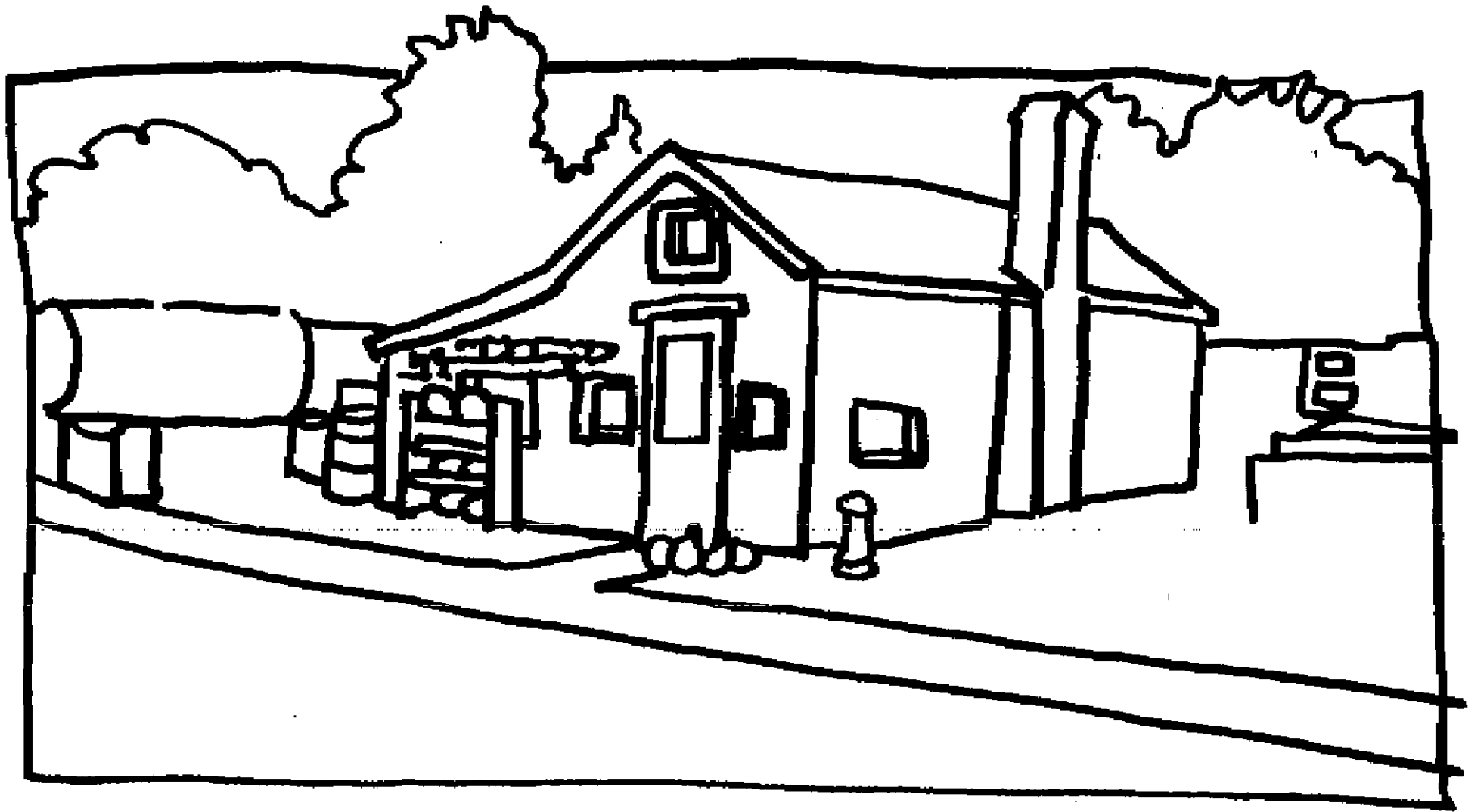


Brown Tie Wig

Franklinville Inn Stage Coach Stop



Clevenger Brothers Glass Works



Barnsboro Hotel



APPENDIX E

GRANTS AND PRIZES, 1995

New Jersey Historical Commission Trenton, New Jersey

NEW JERSEY HISTORICAL COMMISSION
Department of State

GRANTS AND PRIZES, 1995

(July 1, 1994-June 30, 1995)

APPLICATION BOOKLET

Contents

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The New Jersey Historical Commission advances public knowledge of New Jersey history by giving grants, conducting research, helping to preserve resources, and producing publications, public programs, and classroom materials. The Commission is a division of the Department of State.

Errata Sheet

Special concerns, pg. 3

In addition to the subjects named, the Commission encourages projects that commemorate the seventy-fifth anniversary of woman suffrage. Such projects should deal with woman suffrage in New Jersey, the struggle to achieve it or the effects of its passage.

Archival Evaluation Program (CAPES), pg. 17

Under **Eligibility**, should be added the following: These collections must be accessible to the general public.

Grant Application Form

Under Item 3: Type of Applicant.

Institutional applicants must fill out question 7

Teaching applicants must fill out question 8

Grants Workshops for Fiscal Year 1995

We hold free, informal sessions to explain the Historical Commission's grants program to prospective applicants. A Commission staff member explains the program's purposes, guidelines, and restrictions, describes the elements of a good funding proposal, and discusses specific ideas for grant applications.

Preregister one week before the workshop you want to attend. Use the form at the bottom of this page.

August

Central: Historical Society of Princeton, 158 Nassau St., Princeton
Wednesday, August 10, 7:00 p.m.

South: Historic Cold Spring Village, Route 9, Cape May
Thursday, August 18, 7:00 p.m.

North: Historic Speedwell, 333 Speedwell Ave., Morristown
Wednesday, August 24, 7:00 p.m.

November

South: Camden County Cultural & Heritage Commission, 250 S. Park Drive., Haddon Township
Tuesday, November 15, 6:30 p.m.

North: Elizabethtown Gas Company, Liberty Hall Center, 1085 Morris Ave., Union (parking in garage only; accessible to the handicapped; sign-language interpreters available on request)
Wednesday, November 16, 7:00 p.m.

Central: Monmouth County Historical Association, 70 Court St., Freehold
Thursday, November 17, 7:00 p.m.

New Jersey Historical Commission, Department of State
1995 Grants and Prizes

Workshop Registration Form

(Please type or print clearly)

Name _____ Daytime telephone (____) _____

Mailing address _____

Affiliation _____

Check the workshop you want to attend:

- Princeton, August 10
- Cape May, August 18
- Morristown, August 24

- Camden, November 15
- Union, November 16
- Freehold, November 17

Check if you want directions to the workshop site

Return registration form to
Grants Workshops, NJ Historical Commission, CN 305, Trenton, NJ 08625; (609) 292-6062

General Provisions

The New Jersey Historical Commission will accept grant applications for nearly any projects that deal with New Jersey history. (See page 4 for activities we will not fund or are unlikely to fund.)

A project must directly serve the public and do at least one of the following things:

- increase the body of knowledge about New Jersey history
- increase the audience for New Jersey history
- preserve the materials for the study or presentation of New Jersey history
- improve conditions for the study or presentation of New Jersey history
- make the state's history more readily available to a broad audience

DEADLINES

General Program: October 1, 1994; February 1, 1995 (postmarked)
 Migrant Program: No deadline
 Garvin Prize: October 15, 1994 (postmarked)
 Driscoll and McCormick Prizes: June 15, 1995 (postmarked)
 Caucus Archival Projects Evaluation Service (CAPES): No deadline

Amounts

General Program: \$1,000 to \$8,000 for all projects except publication production; \$1,000 to \$6,000 for publication production

Migrant Program: up to \$1,000

Please understand that our funds are limited and the competition for our grants is intense. If you receive a grant it may be smaller than your request.

Prizes

Alfred E. Driscoll Publication Prize: \$500 to the author; up to \$6,000 for a subvention to a publisher

Richard P. McCormick Prize: \$500 to the author

Mildred Barry Garvin Prize: \$500 to a New Jersey educator

Special concerns

The Commission especially encourages projects that deal with the following subjects:

World War Two

We are interested in projects that commemorate the fiftieth anniversary of the United States's involvement in World War II. Such projects should deal with the war's effect on New Jersey—its direct impact or its long-term consequences.

High-School History Courses

A law enacted in 1987 requires public high schools to include New Jersey material in their American history courses. We welcome grant applications for the production of curriculum units to satisfy this law.

Projects may deal with the entire range of American history or with specific topics or chronological periods. They should be aimed at integrating New Jersey content into American history units.

Afro-American History

We reserve some funds from our Afro-American History Program for grants supporting projects on the history of Afro-Americans in New Jersey.

County Initiative

County historical agencies may request up to \$8,000 to regrant or expend on their own projects. Any activity permitted under the 1989-91 County Block Grant Program is eligible.

Examples of eligible activities

If you do not see your activity in this list, do not assume we won't fund it; ask us.

original research and writing

oral history

editorial work (including the updating of important works)

publication (including republication)

classroom instruction at any educational level (including courses for out-of-school adults)

the production of classroom instructional materials

public programs such as lectures, exhibitions, conferences, symposia, and workshops

film treatments, film scripts, or films

conservation and preservation of historical materials

microfilming and the production of finding aids to collections

research in connection with historic preservation projects

research which analyzes the field of New Jersey history

feasibility studies or planning for large-scale projects in New Jersey history

surveys of New Jersey historical resources

report. (NOTE: You may not use grant funds to pay for project activities carried out before the beginning of the grant period.) The grant period may *not* begin before the grant deadline; it should begin no sooner than 90 days after the deadline. Grants are usually given for one year, but longer or shorter periods are permitted. Define your grant period in the appropriate space on the application form. Remember to add time after the end of your project for preparing the final report.

Project narrative

The proposal narrative is usually the most important part of the application—it is your only contact with our grant reviewers. Use it to show that we should assist your project with a grant. Be succinct, but take as many pages as you need. Do not assume that our grant reviewers know very much about your project or the history it involves.

- A. Describe the nature and purpose of your project. What is it? What is it supposed to produce? In what specific ways will it meet our basic criteria (see General Provisions, page 3, and Reviewing process, page 5)?
- B. Assure us that you know the history of the subject your project is about, and that you will not be learning that history while doing the project.
- C. Explain in detail how your project will be carried out. What will you and your associates do? Include a schedule of project activities.
- D. Describe the qualifications of the persons who will carry out the project. Be sure to submit their resumes (no more than three pages per person). Are they qualified to do this work?
- E. Explain how the public will benefit from this project. What audience do you want to reach? If your project is a publication or a public program (such as a conference, workshop, or exhibition) how will you publicize it?
- F. Explain how you will use grant funds. Describe every activity that will be itemized in your budget (see pages 11–16 of this booklet for sample budgets).

Reviewing process

A review committee composed of experts on New Jersey history and independent of the Historical Commission evaluates all applications (except applications for minigrants; see page 10) and makes recommendations to the Commission's standing committee on grants, prizes and awards. The standing committee approves or modifies the recommendations and presents them to the Commission, which makes all final decisions.

Staff members and reviewers abstain from commenting or voting if they (1) have any recent financial relationships with the applicant

organization or with any persons connected with the proposal under consideration; or (2) played a meaningful role in the development of the project.

Our reviewers will ask

- A. Does the proposal contain New Jersey history content?
- B. Does the proposal demonstrate that the applicant knows the topic and is familiar with resources for its study?
- C. Is the work plan clear? Has the applicant described the project's purpose and its end product? Has the applicant shown how and where the research or other activities will take place? Is the schedule of activities appropriate and timely?
- D. Is the budget clear? Does it identify the expenditures that are to be covered by grant funds? Are these expenditures permissible? Are they relevant to the narrative?
- E. Is the publicity plan adequate?
- F. Are the project personnel appropriately qualified?
- G. Does the proposal identify the audience that is to be served and explain how that audience will benefit from the project?

REVIEW SCHEDULE		
<i>(all dates except the deadline are approximate)</i>		
Oct. 1	Feb. 1	Deadline. All application materials must be postmarked on or before this date.
Nov.	Mar.	The independent review committee evaluates all applications. It recommends funding amounts for the proposals it approves.
Nov.	Mar.	The committee on grants, prizes and awards approves or modifies the review committee's recommendations for funding.
Dec.	Apr.	The Commission approves or modifies all decisions of the committee on grants, prizes and awards.
Jan. 1	May 1	All applicants are notified of the Commission's decisions.

Payment of grants

If you are awarded a grant, you will receive a check for 80 percent of the funds early in your grant period. You will receive the remaining 20 percent only after you submit a final report. If you are awarded a minigrant, you will receive the entire amount of the funds early in your grant period.

Final report

If you receive a grant you must file a final report after you have completed your project. The final report has two parts: a financial account and a written description of the project—its sequence of events and its results. You must use the final report form provided in this booklet. You must support the expenditures shown with receipts when possible. If the project has a tangible product (such as a book, film, videotape, transcript, article, conference paper, set of slides, or group of curriculum materials), you must submit a copy of that product with the final report. You will not receive the second payment of your grant until we receive your final report. You will not be eligible for further grant support if you do not submit a final report.

Program evaluation

If your project is a public program (an exhibition, conference, symposium, etc.), you must provide for a written evaluation of the project by a recognized expert in the field, selected by you and approved by the Commission. You need not identify the evaluator in your application; our staff will be happy to help you select one if you like. You may use grant funds to pay the evaluator up to \$100 as a fee and up to \$100 for expenses. The evaluator should send one copy of the evaluation to the Commission and one copy to you.

Project products

You must make any product of your project available to the public. "Product" includes books, curriculum materials, educational software, slides, films, videotapes, oral history transcripts, journal articles, conference papers, and other items. The Commission will transfer microfilm and oral history transcripts to the New Jersey State Archives. It will keep other materials or transfer them to suitable places at its discretion.

- A. You must give one copy of any product other than microfilm to the Historical Commission. (For microfilm, see item C, below.)
- B. You must also deposit another copy of the product with a member library of the New Jersey Library Network. That library must agree to make its possession of the product known through the state database and to make the product available to the public through interlibrary loan, on-site use, or other means. The New Jersey Library Network is a voluntary organization of all types of libraries. It is funded by the State of New Jersey to provide state residents with equal access to library services and materials.
- C. You must turn over the master and print negatives of microfilm products to the Commission. We will transfer them to the State Archives for permanent storage in the State Records Center's microfilm vault. We require this to ensure that the microfilm will be preserved and that the public will have access to it. The State Archives may make service copies for patron use.

You must also deposit a service copy with a member of the New Jersey Library Network.

TAX LIABILITY

The U. S. Internal Revenue Service has declined to rule on the tax liability of individuals (that is, of persons as opposed to institutions) who receive Historical Commission grants. The experience of some of our individual grantees persuades us that the IRS will regard such grants or portions of them as taxable income unless you can show proof that you have not benefited personally from the money. All grantees—especially those who receive grants as individuals—should consult their accountants or the IRS on this question.

Publication, Editorial, and Media Proposals

You may apply for a grant to help write, compile, edit, or publish a book. The book may be either an original work or a reprint, anthology, compilation, or other new publication of existing material. In any publication or editorial project, you must show us that you have the publication rights.

Works that interpret New Jersey's past as well as narrate it usually receive the most favorable consideration. We want to assist the publication of works that not only describe sequential events but also explain them (that is, tell how and why they occurred) and link local and New Jersey history to the history of the United States as a whole.

The Commission strongly recommends that you have your publications printed on archival quality paper (paper that meets the national standard ANSI Z39.48).

We urge you to index your books. Your application budget may include funds for indexing.

NOTE: The Commission does not hold the copyright to materials produced with grant funds.

Publication proposals

To apply for funds to publish a book, you must submit one typed, double-spaced copy of the completed manuscript when you apply. Do not send us your only copy of a manuscript or originals of any photographs. This copy must contain all of the main text, including whatever scholarly apparatus and bibliography the work will have. It need not contain front matter, index, or other material that cannot be finished until the production process is under way.

If your work is a photographic history, send us one copy of the entire text and photocopies of representative photographs from the book. In your project narrative be sure to explain fully what is portrayed by the photographs you plan to use and how you will combine them with your text to relate the history you intend to publish.

Any publication proposal must include production bids from three (3) vendors, showing the total cost for typesetting, printing, and binding. If you receive a grant you must contract with the lowest bidder unless you can show compelling reasons for hiring a higher bidder (this stipulation does not apply to university presses or other full-time publishers which have established production departments).

NOTE: The maximum award available for publication production is \$6,000.

Editorial proposals

If your manuscript is not complete, do not request funds for publication (typesetting, printing, and binding). Instead, request funds to help you complete your research, writing, or editing, or to hire typing, substantive editing, copyediting, and other services.

If you are applying for funds to edit a work or hire an editor, you must send with your proposal a copy of the material to be edited. Do not send us your only copy of a manuscript or originals of any photographs. Your project description must include a detailed plan showing how you will organize the material into a book.

If you receive an editorial grant you may apply for publication funds after you finish the manuscript.

Media proposals

If you are requesting money to produce a film or a videotape, you must submit one copy of the completed script and a sample of your work on videotape (VHS only) with your application. Do not send us your only copy of a videotape or film.

If you are requesting funds to prepare a script, do not ask for money for film or video production. In your project narrative describe the film or videotape in detail and explain what resources you will use to produce the script.

If you receive a grant to prepare a script you may apply for film or video production funds after the script is finished.

Exhibition Proposals

You may apply for funds to support research, design, fabrication, and the payment of loan fees and shipping costs for an exhibition.

An exhibition research proposal should include an explanation of the subject of the exhibition, its major themes, and the research to be done.

A design or scriptwriting request should include an explanation of the subject of the exhibit, an outline of the main sections, a list of objects to be displayed, photocopies of some of the objects, and documentation, if possible, of previous exhibits.

A fabrication expense request should include an explanation of the subject of the exhibit, an outline of the main sections, a list of objects to be displayed, photocopies of some of the objects, a draft of the script, a floor plan and some elevations (or their equivalents if your institution is small), examples if possible of some of the materials selected to present the objects, documentation if possible of previous exhibits, and a publicity plan.

NOTE: We will not fund an exhibition that merely displays objects without providing a historical context for them.

Public Programs Proposals

If your project is a public program, your narrative must summarize the overall program topic, the individual speakers' presentations, and the ways your program will increase the public's knowledge of New Jersey history. It must also analyze the audience you hope to attract to your program, outline your publicity plan, and describe the program site (location, capacity, access, etc.).

Conservation Proposals

We will accept proposals to

- (a) conserve or preserve (with microfilming or other appropriate treatment) historical materials such as manuscript collections, books, photographs, costumes or furniture
- (b) organize or describe such materials by archival processing or the production of finding aids.

Projects to conserve unidentified objects or collections are not eligible for support.

In all cases, you must describe the object or collection in detail, showing clearly that it is not merely old but historical as well. Explain the historical importance of the material. In addition, describe its physical condition, outline the steps necessary to preserve it, explain how you will protect it, and make clear how the public will have access to it.

Your storage areas must protect the materials from fire, flood and water damage, maintain stable temperature and relative humidity levels and, if necessary, contain air filtration or purification systems to keep out contaminated air. If your organization has inadequate facilities you must indicate plans for improving them. You may apply

for funds to support the purchase of appropriate equipment or storage containers. These materials must meet professional standards.

If you are applying for microfilming support or for funds to preserve, stabilize or conserve collections of photographs, paper, furniture, textiles, etc., you must demonstrate that the work and storage conditions will adhere to professional standards.

Estimate the cost of microfilming projects before you contact a potential vendor. A good rule of thumb is that you will need from \$.13 to \$.16 per page of material to be microfilmed, depending on the difficulty of the job. This will produce a master negative, a print negative (both to be deposited with the State Archives through the Commission), and two service copies—one to be deposited with a member of the State Library Network and one for use by your organization. By this rule of thumb it will cost between \$1,300 and \$1,600 to microfilm 10,000 pages of material. For each additional service copy add \$.01 per page to the estimate. (See the sample budget for a microfilming project, page 15.)

For information on the specific standards for microform and photographic projects, and for suggestions about vendors capable of meeting these standards, contact the Commission staff.

If the material to be conserved consists of paper (manuscripts, books, maps, etc.), you must have a professional assessment of the conservation needs of your materials. Unless you can demonstrate that you are professionally qualified to conduct this assessment yourself or that you have arranged for a professional assessment from some other source, you will need to apply for a CAPES survey, which will assess the physical state of your materials and recommend steps to preserve or repair them (see the description and the application instructions on page 21). After the survey is finished, apply for a grant to carry out the survey's recommendations.

CAPES surveys are available at no charge. There are many professional sources for the evaluation of paper and other materials. For more information, contact the Commission at (609) 292-6062.

Research Proposals

If you are applying for a research or writing grant you must fully describe the work to be done with the funds. It is very important that you assess the major secondary literature on your subject (if there is any), tell us where you will do your research, and name the collections of primary historical materials that you will use there. We do not expect you to know in advance all there is to know about your potential research materials, for your research will uncover materials unknown to you at the beginning of the project. But we do want to be sure that you know generally what is available. Tell us also how your work will add to the body of knowledge about the history of New Jersey and how you will bring the results of your research to the public.

You may use grant funds as a fellowship, to support yourself while completing research and writing. However, fellowship support is among the Commission's *lowest* priorities and you must justify your request with a strong case.

If your project is to prepare a National Register nomination for a historic structure, your proposal must include some method for presenting the results of the project to the public. You may budget a portion of the grant for this purpose.

If your project is oral history, be sure to tell us its specific goals. Send us a tentative list of the questions you will ask your respondents or an outline of the topics you will cover. Please also identify your respondents by telling us how each of them fits into your plan for the project. Finally, you are required to include transcription costs in your budget.

Archaeological projects must be conducted by personnel who are fully qualified by professional training or experience and can demonstrate their competence to the Commission's satisfaction. You must include written permission from the site owner with your application.

Education Proposals

You may request support for the development of curriculum materials or instructional strategies. The Commission encourages projects that put school systems and their teachers, librarians, or students in cooperative relations with historical organizations.

You must state concisely how the curriculum materials or instructional strategies will help students learn about New Jersey history and culture or understand these subjects in relation to broader trends in United States or world history.

Proposals for the development of curriculum materials should include

- A. a summary of the materials to be developed, identifying the format (e.g., software, original print document, audiovisual production, compilation of existing documents with an edited introduction)
- B. a description of the audience for the materials
- C. a description of the curricular benefits to be gained by developing and using the materials
- D. a description of the need for these materials which explains how they will fill a gap in the existing literature on New Jersey history or culture and shows that they will not duplicate existing curriculum materials
- E. a plan for evaluation of the materials once they have been employed in classroom instruction

Proposals for the development of instructional strategies should include

- A. a description of the strategy or strategies
Sample strategies include field trips (with the restrictions noted on

page 9), oral history interviewing, historical reenactments, docent training and practice, museum curator training and practice, conservation and preservation training and practice. The description must explain how the project will contribute to the learning of New Jersey history and culture in ways that cannot be replicated through existing use of school district funds and resources.

- B. a list of the intended learning goals that are embedded in the use of the strategies
- C. an explanation of how the project will involve community or statewide resources pertaining to the history and culture of New Jersey
- D. a description of a plan for the evaluation of student achievement and learning through involvement in the strategies

Budget

Allowable expenditures

Many types of expenditure are allowable. If you do not see the expenditures you plan, do not assume we won't fund them; ask us.

- microfilming
- travel and maintenance while conducting research
- wages or stipends for typists, transcribers, research assistants, and professional consultants (such as conservators and editors)
No consultant (individual or firm) may receive more than \$8,000 in Historical Commission grant funds in a single fiscal year (July 1–June 30).
- honoraria, travel, and maintenance for speakers
- supplies to be used in the project (such as audiotapes, videotapes, storage materials, office supplies, and materials for educational projects)
- materials for fabricating and installing exhibitions
- typesetting, printing, and binding
- photography and photocopying
- production of promotional or advertising materials
- equipment rental
- equipment purchases, with the following restrictions:
 - Only institutions and organizations may use grant funds to purchase major items, such as computers or cameras. All grant recipients, however, may use grant funds to purchase items such as inexpensive tape recorders and computer software.
 - Unless you propose to buy conservation equipment (shelving, humidifiers, air conditioners, etc.) you may not budget more than 20 percent of your grant request for purchases.
- operating expenses, with these restrictions:
 - Institutions may use grant funds for operating expenses tied directly to the project. These may include salaries and fringe benefits of present staff working on the project or others hired for the project. They may also include overhead.
 - You may not budget more than 25 percent of your request (or 33 percent of the project portion) for operating expenses.

MATCHING REQUIREMENTS

We require all organizations with annual operating budgets of at least \$500,000 (and all divisions of such organizations) to match 50 percent of the grant request. We encourage all other organizations to show a match.

The match need not be in cash; it may include the value of volunteer time, donated supplies, space, or contributions in other budget categories. Agencies which are unable to provide a match for any reason may appeal to the Commission grants officer.

Guidelines on expenditures

- A. You may not use grant funds to purchase items for collections.
- B. You may not use grant funds to purchase books or prepackaged instructional materials unless you can demonstrate that such expenditures are warranted.
- C. You may charge the following expenses to a grant:
 - automobile travel: \$.25 per mile
 - train or airplane fares (coach only; not first class)
 - food and accommodations: up to \$85 per day
- D. You may include field trips in your project, but a project consisting solely of a field trip probably will not be funded.
- E. You may use grant funds to pay speakers' honoraria in the following amounts:
 - Keynote speaker, up to \$500
 - Main speaker, up to \$300
 - Chairperson or moderator, up to \$100
 - Panelist, up to \$75

You may request NJHC funds for higher honoraria if you can demonstrate the speaker's unusual merits.
- F. You may not use grant funds to buy food and drink for your project's audience. (But you may charge a modest admission fee to help cover the expenses of the project.)

How to Apply

All material must be typewritten, word-processed or computer-generated. Your application must be accompanied by the signed application checklist. We will not consider it if it is postmarked after the deadline. We will not consider it unless we receive the original and four (4) additional copies of each of the following.

- A. Completed application form

- B. Project narrative
- C. Resumes of project personnel
- D. Brief history of organization
- E. Detailed budget
- F. One copy of your manuscript, film script, or video script if you are applying for a publication or media production grant (see page 6).

Application forms are at the end of this booklet. Sample budgets showing the level of detail we would like to see begin on page 11.

Assistance from the Commission's Staff

We would be happy to explain our grant program in greater detail and help you formulate your proposal. A discussion about your project with a member of our staff can help you to write a better proposal. Please get in touch with us as early as possible. Write or telephone Grants and Prizes, NJ Historical Commission, CN 305, Trenton, NJ 08625; (609) 292-6062.

Minigrants

The Historical Commission awards minigrants of up to \$1,000 to assist relatively inexpensive projects. You may apply for support for the same kinds of program that are supported by the general program (see page 4). With one exception, the regular rules and procedures apply to minigrants (see page 4). Exception: To speed up the process, the staff reviews all minigrant proposals; next, the Grants and Prizes Committee and then the Commission approve or reject the staff's recommendations.

Please note that there is no application deadline for minigrants. Send us your application at any time. (If your project is a conference, lecture, symposium, or other public program, apply at least 90 days before the date of your event.) We will try to let you know of our decision within six weeks of receiving your application. We will pay the full amount of the minigrant in one check, which you should receive within six weeks after we notify you of your award.

If we do not fund your project, we will tell you why, and you may revise your proposal and reapply at your convenience. Again, we will inform you within six weeks of receiving your revised proposal.

How to apply

- A. Fill out the application form in the back of this booklet.
- B. Write us a narrative describing your project in detail. Tell us what you want to do, why you want to do it, and how you will carry it out. Explain why you are qualified to do this project. Describe the audience for the project. Remember: The project must deal with New Jersey history.
- C. Include a detailed budget for your project. The matching requirements described on page 11 apply to minigrants.
- D. Include resumes for all personnel who will be working on the project. Institutional applicants should include a brief institutional history.
- E. If you are applying as a teacher or on behalf of an institution or organization, certify that the project has the full support of your school, institution, or organization.
- F. Send us the original only of your application form, letter, and budget.
- G. Remember to include the application checklist.

Sample Budgets

These budgets are for imaginary projects. They represent some of the types of project that the Historical Commission funds. They show the level of detail we would like to see in the budget you submit with your grant proposal, and they give an idea of the kinds of expenditures we allow. We do not guarantee the accuracy of any figures in these budgets except the speakers' honoraria, per diem maintenance allowance, and automobile mileage reimbursement (see "Guidelines on expenditures," page 9).

A. Sample Budgets for Two Types of Publication Grant

1. Book Production Project

a. Copyediting; 10 days @ \$100 per day	\$1,000
b. Design; 2 days @ \$100 per day	200
c. Illustrations; permission and reproduction fees; 20 @ (estimated) \$25	500
d. Typesetting	2,200
e. Printing and binding (500 copies)	1,389
Total Grant Request	\$5,289

2. Editorial Project

a. Personnel Costs	\$2,350
(1) Transcribing documents and typing them on word processor; typist for 20 days @ \$55; total \$1,100	
(2) Copyediting for introduction, notes, bibliography; 5 days @ \$85; total \$425	
(3) Indexer, 5 days @ \$85; total \$425	
(4) Research in connection with editorial work on documents (identifying persons and places mentioned, writing explanatory and reference notes, writing bibliography); 5 days @ \$100; total \$500	
b. Travel	668
(1) Automobile mileage to repositories in Gloucester City, Union, Newton, Cape May Court House, and Long Branch; 15 trips at average round-trip mileage of 110; 1,650 @ \$.25; \$413	
(2) Maintenance while traveling; food @ \$10 per day; 15 days; \$150	
(3) Parking and tolls; estimate \$7 per day; 15 days; \$105	
c. Photocopying at repositories; estimate 1,500 copies @ \$.10; \$150	150
d. Equipment and Supplies	1,500
(1) Rental of word processor (with printer); 4 months @ \$300; \$1,200	
(2) Office supplies, including print wheels, ribbons and paper for word processor, estimate \$300	
Total Grant Request	\$4,768

B. Sample Budget for an Exhibition Project

This budget is for the design and installation of an exhibit at the headquarters of a local historical society and museum. The exhibit will consist of photographs and borrowed artifacts. The society has a small professional staff and an annual budget exceeding \$500,000. The project budget shows a match of over 50 percent from the society. It also includes operating expenses tied to the project—in this case a portion of the salary of the society's paid curator. Note that the operating expense request (line 9) is just under the maximum allowable: it is almost 33 percent of the project total (line 8) and almost 25 percent of the total grant request.

Category	Applicant Match	NJHC
1. Professional Services		
a. Exhibit Preparation Services, Philadelphia Pa. Exhibit preparation and fabrication (repairs to gallery, construction of display panels, text panels, lighting, etc.) 15 days at \$150/day; \$2,250		\$2,250
b. Photographer, 4 days at \$80/day, \$320		320
c. Curatorial assistant, 15 days at \$75/day, \$1,125	\$1,125	
d. Curator, 10 days at \$200/day, \$2,000	2,000	
e. Typist (exhibit labels, press releases, etc.) 40 hours at \$7.50/hr, \$300	300	
2. Supplies		
a. Materials for constructing display panels, drymounting photos, mounting objects for display, 14 sheets 14x8 Homasote, molding, undyed muslin, fasteners, mounting hardware, \$600		600
b. Text and labels, 20 matboards, 8 sheets foamcore, paper, vinyl glue, \$250		250
3. Photography		
Film, 30 black & white prints (8 x 10); 20 color (8 x 10), \$410		410
4. Equipment		
Tape player, La Belle repeater tape player & Lear Loop cartridge with remote start, \$270		270
5. Printing		
a. 1500 poster/flyers, \$200	200	
b. 400 invitations for opening, \$120	120	
6. Postage		
a. 1500 pieces, bulk rate, \$.22/each, \$330	330	
b. 400, first class, \$.28/each, \$112	112	
7. Other		
a. Photocopying, \$200	200	
b. Insurance (borrowed objects)	500	
c. Evaluation (fee, \$100; expenses, \$100)		200
8. Project total	\$4,887	4,300
9. General operating costs associated with project (7 days of curator's time at \$200/day), \$1,400		1,400
Total grant request		\$5,700

C. Sample Budget for a Public Program

1. Typesetting and Printing	\$1,050
a. Conference brochures; typesetting, \$200; printing, 5,000 copies, \$500; total, \$700	
b. Poster to advertise conference; typesetting and printing for 200 copies; \$300	
c. Program to be given to registrants at conference; typesetting and printing for 200 copies; \$50	
2. Postage; mail 5,000 brochures at \$.22 per brochure; \$1,100	1,100
3. Speakers	2,460
a. Honoraria (\$1,850)	
(1) Hernandez (keynote), \$500	
(2) Gooden, McCarver, Johnson (main speakers), \$300 each; \$900	
(3) Kiner (moderator), \$150	
(4) Ryan, Glavin, Pendleton (panelists), \$100 each; \$300	
b. Travel and Maintenance (\$600)	
(1) Pendleton, round trip airfare from Atlanta, \$155; per diem allowance for 2 days @ \$85 (\$170); total \$325	
(2) Hernandez, round trip train fare from New York City, \$100; per diem allowance for 1 day, \$85; total \$185	
(3) Six other speakers; automobile mileage; average of 60 miles per round trip; 60x6 @ \$.25, \$90	
c. Photocopying speakers' papers to give to audience; 8 papers at average of 12 pages; \$.10 per page; 8x12 @ \$.10=\$10	
Total Grant Request	\$4,610

D. Sample Budget for a Conservation Project

1. Microfilming	
a. 2,000 pages, uniform size 11" by 14" @ \$.10 per image	\$200
b. Dismantling and organizing fragile documents by town historian (resume attached) 100 hours @ \$5	500
c. Cutting by machine of 25 bound newspaper volumes in good condition @ \$2 per volume	50
d. Microfilm storage cases (archival quality), 100 @ \$.50	50
e. Microfilm reel identification tags (100 acid-free) @ \$2	200
f. Duplicate copy of master negative; \$10 per reel; 100 reels	1,000
2. Equipment	
a. pH detector sets	25
b. Hygrothermograph	600
c. Sun control film for 5 windows with installation by distributor @ \$50	250
d. UV-3 plexiglass in sleeves for 20 fluorescent tubes in storage and library rooms @ \$10 per tube	200
3. Supplies	
a. Costume storage boxes for approximately 2,000 clothing and textile items (not including quilts) @ \$17 per box; 150 boxes	2,550
b. Acid-free tissue paper, 1,000-ft. roll 30" wide; 3 rolls @ \$100 each	300
Total Grant Request	\$5,925

E. Sample Budget for a Public Program Showing Matching Funds

Matching funds are necessary only if the applicant is an institution with an annual operating budget of at least \$500,000 or a division of such an institution. This sample budget shows a much higher level of matching than is necessary; only a 50 percent match is required, and it need not be in cash.

	Applicant	NJHC
1. Typesetting and Printing (\$5,050)		
a. Brochures to advertise program; typesetting, \$500; printing 35,000 copies, \$2,500; total, \$3,000	\$1,500	\$1,500
b. Poster to advertise program; typesetting, \$300; printing 750 copies, \$1,750; total \$2,050	1,305	745
2. Postage; mail 30,000 brochures at \$.22 per brochure: \$6,600	4,155	2,445
3. Speakers (\$5,743)		
a. Honoraria (\$2,750)		
(1) Brown (keynote), \$1,000	1,000	
(2) Fontana, Wertheimer, Roberts, Fenton (main speakers), \$300 each; \$1,200	600	600
(3) Shields (moderator) \$150	150	
(4) Lehrer, Jennings, Rather, Gergen (panelists), \$100 each; \$400	200	200
b. Travel and Maintenance (\$2,993)		
(1) Fontana and Wertheimer, round trip airfare from Washington, D.C., \$175 each (\$350); per diem allowance for two days each @ \$85; four days total; \$340; total for Fontana and Wertheimer, \$690	345	345
(2) Roberts, round trip airfare from New Orleans, \$350; per diem allowance for three days @ \$85, \$255; total for Roberts, \$605	480	125
(3) Fenton, round trip airfare, London to Newark, \$685; per diem allowance for three days @ \$85, \$255; total for Fenton, \$940	850	90
(4) Five other speakers; automobile mileage: average of 250 miles per round trip; 250x5 @ \$.25, \$313; per diem allowance of one day per speaker; \$425; total, five speakers, \$738	738	
(5) Photocopying speakers' papers to give to audience; 10 papers at average of 20 pages \$.10 per page; 10x20 @ \$.10, \$20	20	
4. Food service for reception at end of conference; audience of 250 at estimated cost of \$3.50 each	875	
5. Staff management of program; 10% of annual salary of \$20,000 and fringe benefits package of 18%; 10% of \$20,000, \$2,000; 18% of \$20,000, \$3,600; 10% of \$3,600, \$360; \$2,000 + \$360 = \$2,360	2,360	
6. Value of donated services for typing, photocopying, and related project activities; total of 10 days at a value of \$100 per day; \$1,000	1,000	
Totals	\$15,578	\$6,050

F. Sample Budget for an Education Project

This budget is for a slide show to be developed by a high-school class and its teacher with the assistance of the local historical society. The slide show will demonstrate change over time in the town and surrounding area. It will use reproductions of images from several sources. The script will be based on the students' research and on oral history interviews conducted by the students in the classroom. In training for the project, the students will hear a guest speaker on the uses of local history and participate in a workshop at the Local History Center in a neighboring town.

	Applicant	NJHC
1. Research		
Assistance of local historian at historical society and library, time donated. The historian will direct the students' research in clipping files, newspaper microfilm, local history collections and picture collections	\$750	
2. Photocopying/photography		
a. Slide film (36 shots/roll); 1 roll for each of 30 students, \$6 each		\$180
b. Slide development; 30 rolls at \$12/roll		360
c. Slides of 50 scenes from Historical Society collection; \$8/image		400
d. Equipment; donated use of 3 cameras and 1 slide projector; estimated value of donation. \$200	200	
3. Tape recorder purchased by school for interviews with three long-time residents in one-hour class sessions	300	
4. Supplies		
Slide carousel, oral history tapes, paper, pencils, misc.		165
5. Other		
a. Workshop on local history in the classroom presented by the Balch Institute and the Historical Society of Pennsylvania, Philadelphia; registration fee for teacher, \$35; travel, Morristown to Philadelphia, round trip, 160 miles at \$.25/mile, \$40		75
b. Workshop at the Local History Center, registration fee for 30 students, \$10 each, \$300; materials, \$.55 each, \$150, total \$450		450
c. Lecturer, fee, \$400; travel, Ithaca to Morristown, 600 miles round trip at \$.25 mile, \$150; per diem \$85, total \$635		635
Total	\$1,250	\$2,265

G. Sample Budget for a Microfilming Project

This budget uses a base cost of \$.14 per page to be microfilmed (see the rule of thumb for estimating the cost of microfilming under "Conservation proposals," page 8). Do not apply to the Commission before you secure a quotation from an appropriate microfilming vendor. In the sample, the applicant has a large enough budget to be required to show a 50 percent match of the grant request.

	Applicant	NJHC
1. Arranging approximately 45,000 pages of manuscript material to be microfilmed; professional staff member (see resume attached) working an estimated 100 hours @ \$25/hour, \$2,500	\$2,500	
2. Writing catalogue of collection; professional staff member working an estimated 20 hours @ \$25/hour, \$500	500	
3. Photocopying catalogue for distribution with one copy each for the NJHC, the State Archives, the State Library Network member library, and the local public and college libraries, and two copies for the applicant; 7 copies total; 30 pages @ \$.10; 30 x \$.10 x 7, \$21	21	
4. Cost of microfilming: 45,000 pages @ \$.14/page, \$6,300		\$6,300
5. Cost of two extra service copies to be deposited at the local public and college libraries, @ \$.01 per copy; 2 x \$.01 x 45,000 pages, \$900	450	450
Totals	\$3,471	\$6,750

H. Sample Budget for a Research Project

1. Travel	\$2,243
a. In-State (\$338)	
(1) Automobile mileage for various research trips to Camden, Woodbury, Salem, New Brunswick, Newark; estimate a total of 10 trips at average round-trip mileage of 95; 95x10=950 miles @ 5.25 per mile = \$238	
(2) Food while traveling; estimate \$10 per day; 10 days; \$100	
b. Out-of-State (\$1,905)	
(1) Round-trip train fare, Philadelphia to Washington, D.C., \$65; estimate 3 trips; \$195	
(2) Per diem allowance for food and lodging while working at Library of Congress; \$85; each trip estimated at 3 days; 3 trips; 9x\$85; \$765	
(3) Automobile rental; 3 days @ est. \$50/day; \$150	
(4) Round-trip airfare, Newark to Chicago, \$200	
(5) Per diem allowance for food and lodging while working at Newberry Library; \$85 per day, 7 days; \$595	
2. Photocopying, estimate 2,250 pages @ \$.10	225
3. Cost of work close to home (research at local libraries and writing); NOTE: You must explain this carefully in your proposal narrative	500
4. Research assistant for work at local repositories; 15 days @ \$100; \$1,500	1,500
5. Typing services; 250 pages @ \$1.75	438
Total Grant Request	\$4,906

Archival Evaluation Program (CAPES)

You cannot apply for a conservation grant involving an archival collection of paper items (manuscripts, books, maps, etc.) until you have a professional assessment of the conservation needs of your materials. Caucus Archival Projects Evaluation Service (CAPES) provides professional evaluations of historical collections held by New Jersey archives, libraries, historical societies, and other agencies. A CAPES evaluation may focus on the applicant institution's collections policy and its methods of appraising materials, accessioning them, and processing them (preparing and arranging items, developing storage systems, and creating descriptions and finding aids). It may also focus on condition surveys and estimates of remedial needs. This service is provided by the New Jersey Caucus of the Mid-Atlantic Regional Archives Conference with a grant from the Historical Commission. It is available to eligible agencies and organizations without charge.

After your CAPES consultation you will receive a written report including the survey and, if appropriate, recommendations for changes in your archival practices and facilities. You may apply to the NJHC for grant funds with which to carry out the recommendations in your CAPES report.

Eligibility

CAPES serves *only* organizations—either public or private—which need consulting assistance to evaluate the archival needs of their collections and which cannot obtain such assistance in a timely manner using their own funds. The general categories of eligibility (in priority order) follow:

- A. Small county and local historical agencies, such as archives, libraries, and historical societies, which do not have full-time staff
 - B. Small county and local historical agencies with full-time staff but without professional archivists
 - C. Small county and local historical agencies with full-time staff including professional archivists, but without specialists in the collection area
 - D. Small college and university archives and libraries
- Most organizations funded by the state or federal governments are not eligible for the CAPES service; the exception is small colleges and universities, whose eligibility will be determined case by case.

How to Apply

Complete the CAPES application form in the back of this booklet and return it to:

CAPES
NJ Historical Commission
CN 305
Trenton, NJ 08625

There is no application deadline; return the completed form when convenient. The NJHC's staff will determine whether you are eligible for the service. If you are ineligible, a Commission staff member will contact you. Otherwise a CAPES consultant will contact you to arrange a visit to your collections. The coordinator of the CAPES program will send copies of the consultant's survey and recommendations to you and to the NJHC.

CAPES does not provide evaluations of artifacts.

A repository may submit only ONE application for a CAPES evaluation of its collection or collections.

If you have questions about the CAPES service or about the application form or process, telephone the Commission, (609) 292-6062.

Prizes

In addition to its grants, the Commission sponsors the Alfred E. Driscoll Publication Prize, the Richard P. McCormick Prize for Scholarly Publication, and the Mildred Barry Garvin Prize.

The Driscoll Prize is given for an outstanding doctoral dissertation in New Jersey history. The prize has two parts: an award of \$500 to the author, and a subvention of up to \$6,000 to a press approved by the Commission. The Commission pays the subvention after the publisher presents a reasonable production budget. One award is given each year. Dissertations that have already been accepted for publication are ineligible. Unsuccessful applicants may resubmit their dissertations in subsequent years. You may not apply for both a publication grant and the Driscoll Prize for the same work. To apply, submit one copy of the dissertation by June 15, 1995. Use the DRISCOLL AND McCORMICK PRIZE NOMINATION form in the back of this booklet.

The McCormick Prize is an annual award of \$500 to the author of an outstanding scholarly work on New Jersey history published during the preceding two years. It is given in odd years for an article, in even years for a book. For the 1995 prize submit a copy of the article by June 15, 1995. Use the DRISCOLL AND McCORMICK PRIZE NOMINATION form in the back of this booklet.

The Garvin Prize is an award of \$500 to a New Jersey teacher, guidance counselor, or school librarian for outstanding teaching of black American history in kindergarten through high school or

outstanding performance in a related activity such as developing curriculum materials. One award is given each year. Nominations for the 1995 prize must be postmarked by October 15, 1994. Submit the **GARVIN PRIZE NOMINATION** form in the back of this booklet along with one **ESSAY** (approximately 500 words, typed, double-spaced) by three nominators, describing the nominee's qualifications and showing why he or she should receive the Garvin Prize. For additional information on the Garvin prize contact Giles Wright at the Commission's office.

Prize submissions will not be returned. They will remain the property of the Historical Commission.

If you have any questions about our prize program, please do not hesitate to ask us. Write or telephone

Grants and Prizes
NJ Historical Commission
 Trenton, NJ 08625
 (609) 292-6062

Other Sources of Grant Support for New Jersey History Projects

National Historical Publications and Records Commission
 National Archives Building, Room 607
 Washington, DC 20408
 (202) 501-5610

Aid for projects to manage, preserve and facilitate the use of

documentary sources related to United States history. See State Historical Records Advisory Board below.

State Historical Records Advisory Board
 Contact: Karl J. Niederter
 New Jersey State Archives
 CN 307
 Trenton, NJ 08625
 (609) 292-6260

The State Board is the central advisory body for historical records planning and for NHPRC-funded projects in New Jersey. It serves as the state-level review body for proposals to the NHPRC.

New Jersey Council for the Humanities
 390 George Street
 Suite 602
 New Brunswick, NJ 08901-2019
 (908) 932-7726

Grants to nonprofit New Jersey groups with projects in the humanities, including history—conferences, public programs, teachers' programs, oral history, radio and television programs, publications (finding aids, public documents, commentaries, edited proceedings, biographical dictionaries).

National Endowment for the Humanities
 Old Post Office Building
 1100 Pennsylvania Avenue NW
 Washington, DC 20506

Grant support for organizations, institutions and individual scholars. Four divisions: Public Programs, Humanities Projects in Libraries and Archives; Research Programs, Reference Materials; Research Programs, Editions and Publication Subvention; and Preservation and Access, Library and Archival Materials.

Application Checklist

This checklist (completed, signed and dated) must accompany the original and four copies of your application.

- Application form
- Narrative
- Budget
- Resumes of project personnel
- Summary history of organization (institutional or organizational applicants only)
- Certification of support from school, organization, or institution (for education proposals or applications on behalf of an organization or institution)
- Copy of manuscript, representative photographs, script, videotape (for publication, editorial and media proposals)
- Production bids from three vendors (for publication proposals)

Signature _____ Date _____

New Jersey Historical Commission
Department of State
1995
GRANTS AND PRIZES

Grant Application
(Please type)

1. Project title _____

2. Check one:

October 1 deadline

Minigrant (no deadline)

February 1 deadline

3. Applicant information

Name _____

Street address _____

City, state, zipcode _____

Daytime telephone (____) _____ County _____ Legis. Dist. _____

Type of applicant:

Individual

If you check "Individual" give your Social Security Number _____

Institutional (Note: If you check this box you must fill out question ?)

If you check "Institutional" give your Federal Employer Identification number _____

(TEACHING GRANT APPLICANTS checking either of the boxes above must fill out question ?)

4. In the space below, summarize your project. (This summary does not substitute for your project narrative.)

5. Grant period: _____ to _____

6. Budget summary

a. Total requested from the NJHC \$ _____

b. Portion of line 6a for project use \$ _____

c. Portion of line 6a for general operating costs associated with the project (no more than 25% of line 6a or 33% of line 6b) \$ _____

Note: Lines 6b and 6c must add up to line 6a.

7. INSTITUTIONAL APPLICANTS MUST FILL OUT THIS SECTION

Project director _____

Name _____

Street address _____

Daytime telephone (____) _____

Position with applicant _____

Signature _____ Date _____

Authorizing official

Name _____

Title _____

Daytime telephone (____) _____

Signature _____ Date _____

Chief financial officer _____

Institution's annual budget: \$ _____

8. TEACHING GRANT APPLICANTS MUST FILL OUT THIS SECTION

Name of department chairperson _____

Title _____

Daytime telephone (____) _____

Signature _____ Date _____

9. Have you applied for or received other grants to help support this project? If so, please list them and the organizations that administer them.

10. If you have received a grant from the Historical Commission before, please tell us (for each grant) the year of the grant, the amount awarded, and the title of the project.

CAPE\$
(Caucus Archival Projects Evaluation Service)

a service of the New Jersey Caucus, Mid-Atlantic Regional Archives Conference
funded by the New Jersey Historical Commission, Department of State

Application Form
(Please type)

1. Name of institution _____
2. Address _____
3. Telephone (____) _____
4. Person completing application _____
5. Position with applicant _____
6. Purpose of CAPE\$ evaluation (please check all applicable statements)
 - To evaluate a proposed grant application
 - To survey and evaluate environmental conditions
 - To survey and evaluate preservation and conservation condition of collections, including storage of materials
 - To survey and evaluate arrangement (e.g., storage) and description (e.g., intellectual access) of collection
 - Other (Please use a separate sheet to describe)
7. Title of proposed grant project (if applicable) _____
8. Has your institution been in touch with with an appropriate archival repository about the possible transfer of your collection to that repository?
 - No Yes (If yes, please explain)

9. Number of staff members:
Full-time ____ Part-time ____ Volunteer ____
10. Does your staff include an archivist?
 - Yes Full-time Part-time
 - Archivist's name _____
 - No
11. What is your institution's budget for this year? \$ _____
12. Is this evaluation preliminary to an application to the NJHC for funds to support any of the archival functions listed in the description of this program (page 17)?
 - Yes No

Please answer the questions on the back of this page as completely as you can. Please send with your application a copy of your organization's most recent annual report, or other current information about your organization and its activities.

Date you are submitting this application _____

Institution's staff director or chief elected official:

Name _____

Signature _____

Does the material to be evaluated by CAPES include the following? (Check as many types as you have, and estimate the amounts of each kind of material and the date span of each.)

Manuscripts and records

Date span: From _____ to _____

Boxes: Number _____

Dimensions _____

File drawers: Number _____

____ Legal size ____ Letter size

Folders: Number _____

____ Legal size ____ Letter size

Volumes: Number _____

Average thickness _____

Linear feet _____

Other measurement:

Newspapers

Date span: From _____ to _____

Bound volumes: Number _____

Unbound issues: Number _____

Other measurement:

Photographs

Date span: From _____ to _____

Boxes: Number _____

Dimensions _____

File drawers: Number _____

____ Legal size ____ Letter size

Folders: Number _____

____ Legal size ____ Letter size

Other measurement:

Books

Date span: From _____ to _____

Shelves: Number _____

Linear feet _____

Other measurement:

In this space (and on additional pages, if necessary) please describe other material in your collection, including an estimate of its cost and date span.

New Jersey Historical Commission
Department of State
1995

**Alfred E. Driscoll Prize
Richard P. McCormick Prize
Nomination Form**
(Please type)

Name of nominee _____
Street address _____
City, state, zip _____
Daytime telephone (____) _____

Alfred E. Driscoll Publication Prize

Dissertation title _____
Degree-granting institution _____
Date of degree _____
Submit one copy of dissertation with this form

Richard P. McCormick Prize for Scholarly Publication

Title of book _____
Publisher and year of publication _____
Submit one copy of book with this form

Nominator's name _____
(self-nomination is allowable)
Street address _____
City, state, zip _____

Submit the completed form and a copy of the nominated dissertation or book, postmarked by June 15, 1995, to Grants and Prizes, New Jersey Historical Commission, CN 305, Trenton, NJ 08625. If you are not using the U.S. mail, add our street address, 20 West State St.

For information telephone (609) 292-6062

New Jersey Historical Commission
Department of State
1995

**Mildred Barry Garvin Prize
Nomination Form**
(Please type)

Name of nominee _____

Street address _____

City, state, zip _____

Daytime telephone (____) _____

Nominee's position _____

Institution name _____

Institution address _____

With this form submit an essay prepared by the nominator and two supporting nominators

Nominator _____

Street address _____

City, state, zip _____

First supporting nominator _____

Street address _____

City, state, zip _____

Second supporting nominator _____

Street address _____

City, state, zip _____

Submit the completed form and the nominators' essay, postmarked by October 15, 1994, to Afro-American History Program, New Jersey Historical Commission, CN 305, Trenton, NJ 08625. If you are not using the U.S. mail, add our street address, 20 West State Street.

For information telephone (609) 292-6062

New Jersey Historical Commission
Department of State
1995

Final Report Form

(You must complete both parts A [Budget] and B [Narrative—see other side of this page])

Grantee's name _____ Phone (____) _____
Address _____
City, state, zip _____ Amount awarded _____
Project title _____

A. Budget Report

Category of Expenditure	Grant Funds Spent	Grant Funds to be Spent	Matching Funds Spent	Matching Funds to be Spent
Transportation				
Food, lodging				
Photocopying, photography				
Purchase of equipment				
Salaries, fringe benefits				
Honoraria				
Professional services, fees				
Typesetting, printing				
Postage, telephone				
Materials and supplies				
Typing, transcribing				
Rental of equipment				
Personal maintenance				
Operating support				
Other (specify)				
TOTALS				

Use the reverse side of this page for a report describing your project as you carried it out.

B. Narrative Report

APPENDIX F

Fundraising Ideas

Clevenger Brothers Glass Works

WinCraft, Inc. Catalog Pages

Add a Touch of Class to Your Next Promotion

THE BEAUTY . . . THE FASCINATION . . . THE ROMANCE . . . OF GLASS

**ANNOUNCING AN ORIGINAL GLASS FLASK BY ONE OF AMERICA'S
MOST TALENTED CRAFTSMEN/ARTIST OF GLASS . . .**

Mouth-Blown Glass Flasks Embossed with Your Own Logo
by **JAMES TRAVIS, JR.**

**An exclusive promotion idea, your logo on one side,
a local historical item on the reverse side.**



What a conversation piece — and your flask is the
subject of conversation — Truly a collector's item.

FINELY CRAFTED AND INDIVIDUALLY MOUTH BLOWN ONE AT A TIME. . .

Art of Unusual Charm and Beauty — Issued In A Limited Edition

It's glass with class - the age-old art of green glass-blowing still flourishes at Clevenger Bros. in Southern New Jersey. Here master craftsmen maintain a proud tradition dating back to 1739. Green glass is hand-blown to perfection, creating flasks eagerly sought by collectors from coast to coast.

The blower, Jim Travis, steps up to the glowing furnace door. Inside, the molten glass is fiery red at 2,100 degrees. Jim takes up his blow pipe (about five feet long), dips it in the furnace and the craft of making a flask begins.

Holding the pipe in his fingertips, Jim turns it slowly to start twisting on glass, like so much taffy. He then spins the pipe rapidly to gather molten glass until his sensitive fingers tell him that the weight is right.

Out comes the pipe, with the glass "gather" looking like brilliant orange butter. Jim rolls and shapes the blob on a stone for a moment, lifts the pipe to his mouth and puffs lightly to round out the glowing mass.

Moving swiftly, Jim dips the glass blob into the mold. The mold is closed swiftly and the "green" glass man blows hard and quickly to spread the glass over the mold face. He stops suddenly, twists the pipe away and turns back to the furnace.

Seconds later, the mold is opened to show a beautifully shaped flask, still glowing red on the sides and neck.

AUTHENTIC IN EVERY DETAIL — authentic American glass, American hand-made, mouth-blown, hand-tooled finish south Jersey glass. Each piece is made individually one at a time by glass blowers who have given years of their lives to retaining this fast disappearing art. Clevenger Bros. glass is made in authentic 18th century style. Using formulas from the old original Moore Brothers Glass Works (circa 1880) which at that point in time in history the shades of color varied from batch to batch, so be it today at Clevenger Brothers, including the impurities of yesteryear, bubbles, batch stone and cord admired in the glass first made in 1739 by Caspar Wistar in Allowaytown. Clevenger Brothers is the last "Green System" glass blowing shop of its kind in America whose style of glass making maintains its tradition of creating glass which can be treasured for generations.

Enclosed you will find information for ordering your own Limited Edition glassware for your organization. Also enclosed are just a few of the museums, historical sites and companies for whom we have designed a personalized line of glass and helped to launch a successful fund raising campaign or commemorative celebration. We would be pleased to help you do the same by creating a hand-blown bottle using designs appropriate to your unique needs with images and motifs that you would like to feature.

Please feel free to call for further information or to discuss your order plans. Thank you for your consideration.

Look forward to hearing from you.

Elwood Travis

CLEVINGER BROTHERS GLASS WORKS ESTABLISHED 1929

Located in Gloucester County, Historical Site #87

Linden and Vine Streets
Clayton, New Jersey 08312-0206
Telephone (609) 881-6795

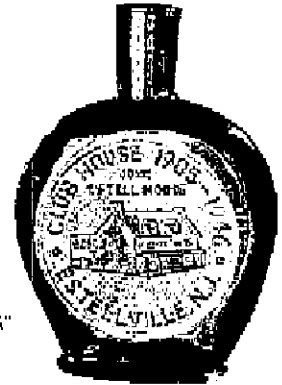




This mold plate can be used on one side of bottles # 1, 2, 4, 6, 7, 8, 9, 10, 20 or 30 at no charge.

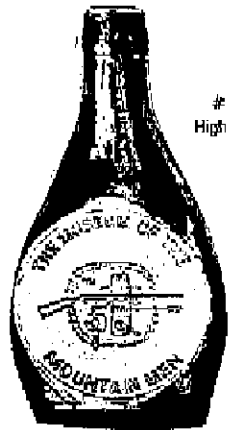
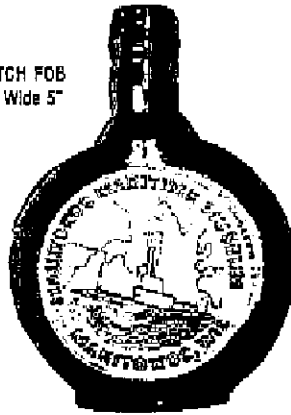


Bottle Shapes Available



4 FLASK
High 6 1/2" Wide 4 1/4"

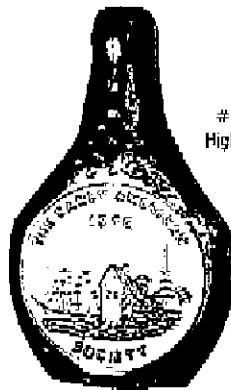
1 WATCH FOB
High 7" Wide 5"



2 DECANTER
High 7 1/4" Wide 4 1/4"



9 BUTTON BOTTLE
High 7" Wide 4 1/4"



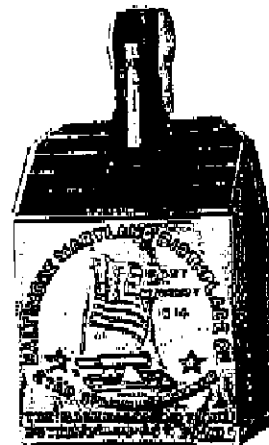
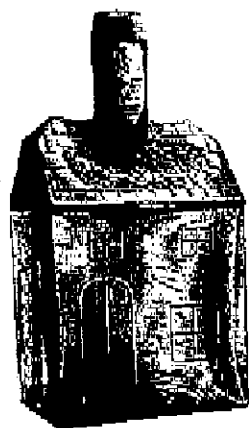
8 STAR FLASK
High 7 1/2" Wide 4 1/4"



7
SUNFLOWER BOTTLE
High 7" Wide 5"



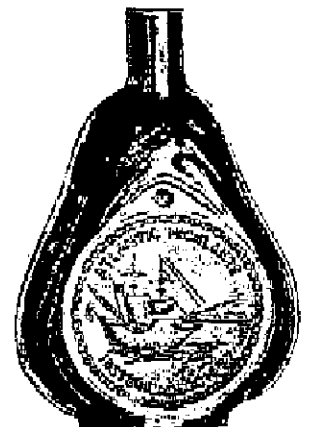
9 LARGE SCROLL
High 8 1/2" Wide 5 1/4"



22 BOTTLE
High 8 1/4" Wide 4"



10 TEAR DROP
High 9 1/2" Wide 5"



30 SCROLL
High 7" Wide 5"

CLEVENGER BROS. GLASS WORKS

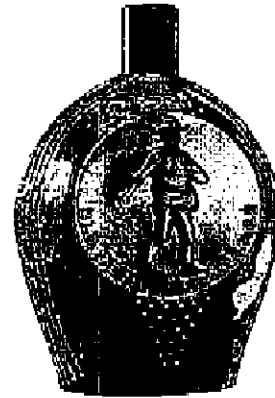
Established 1929



51 PITCHER
High 7" Dia. 5 1/2"



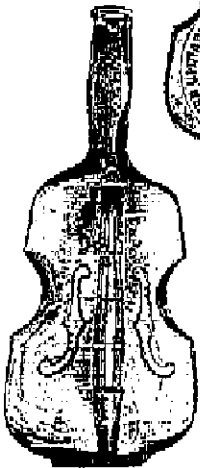
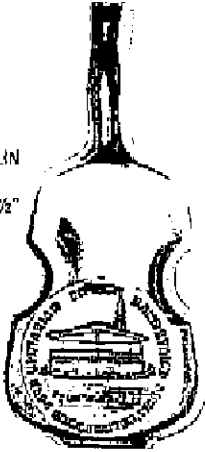
#23
CLEVINGER DECANTER
With Glass Stopper
High 10" Sq. 3 1/2"



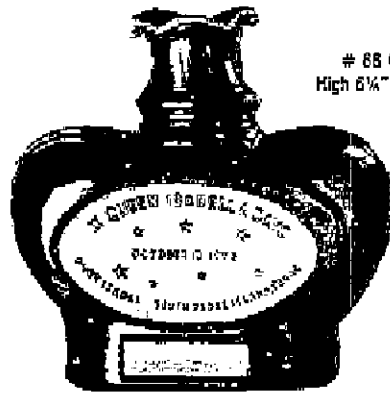
#26
EAGLE & GRAPE FLASK
Size
High 8" Wide 5 1/2"



41 LARGE VIOLIN
Size
High 9 3/4" Wide 4 1/2"



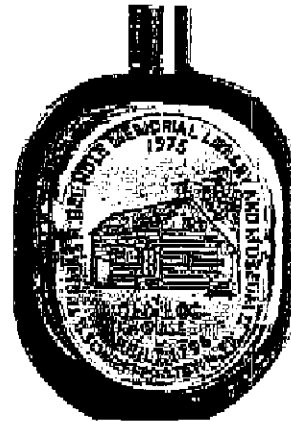
68 CROWN
High 6 1/2" Wide 5 1/2"



3 HALF-PINT FLASK
High 6 1/2" Wide 3 1/2"



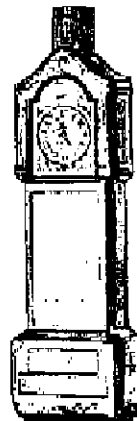
20
AMERICAN LOG CABIN
High 8 1/2" Wide 4 1/2"



5
PUMPKIN SEED BOTTLE
High 7 1/2" Wide 5"



48 BANJO BOTTLE
Size
High 9 3/4" Wide 5 1/4"



#11
GRANDFATHER CLOCK
High 11 1/2" Wide 3"

50 PITCHER
High 6 1/2" Dia. 4 1/2"





CLEVENGER BROS. GLASS WORKS

Linden and Vine Streets, Clayton, N. J. 08312

HINTS FOR YOUR COPY AND MOTIF

THE MORE COPY AND MOTIF YOU WISH TO PUT ON THE MOULD PLATE, THE SMALLER EVERYTHING MUST BE IN PROPORTION TO IT. THE LESS YOU CAN SAY IN COPY THE BETTER AND STILL GET SUBJECT MATTER ON.

AS FOR THE MOTIF, WE CAN USE JUST ABOUT ANY PICTURE THAT YOU MIGHT HAVE SUCH AS FROM A MAGAZINE OR FROM A BOOKLET, OR EVEN A SNAP SHOT. YOU DO NOT NEED TO HAVE AN ARTIST TO DO THE DRAWING, ONLY IF YOU WISH TO.

IF IN DOUBT, JUST SEND IN TO US WHATEVER YOU HAVE. WHEN IT ARRIVES, WE WILL BE IN TOUCH AS TO HOW WE FEEL IT SHOULD BE LAID OUT. IF THERE IS ANY QUESTIONS AS TO YOUR COPY AND MOTIF SEND US YOUR PHONE NUMBER AND WHAT TIME IS THE BEST TO CALL YOU.

CLEVENGER BROS. GLASS WORKS

COMMEMORATIVE BOTTLES, PITCHERS

Effective March 1, 1994

NOTE: MINIMUM ORDER IS 250 PIECES

	250 PIECES	500 PIECES	1,000 PIECES	APP. SIZE OF BOTTLE	
1 WATCH FOB BOTTLE	\$1,187.50 @ 4.75	\$2,300.00 @ 4.60	\$4,350.00 @ 4.35	HIGH 7"	WIDE 5"
2 DECANTER	1,187.50 @ 4.75	2,300.00 @ 4.60	4,350.00 @ 4.35	HIGH 7 1/2"	WIDE 4 1/2"
3 HALF PINT FLASK	1,237.50 @ 4.95	2,400.00 @ 4.80	4,550.00 @ 4.55	HIGH 6 1/2"	WIDE 3 1/2"
4 FLASK	1,237.50 @ 4.95	2,400.00 @ 4.80	4,550.00 @ 4.55	HIGH 6 1/2"	WIDE 4 1/2"
5 PUMPKIN SEED BOTTLE	1,275.00 @ 5.10	2,475.00 @ 4.95	4,700.00 @ 4.70	HIGH 8 1/2"	WIDE 5"
6 BUTTON	1,237.50 @ 4.95	2,400.00 @ 4.80	4,550.00 @ 4.55	HIGH 7"	WIDE 4 1/2"
7 SUNFLOWER	1,237.50 @ 4.95	2,400.00 @ 4.80	4,550.00 @ 4.55	HIGH 7"	WIDE 5"
8 STAR FLASK	1,237.50 @ 4.95	2,400.00 @ 4.80	4,550.00 @ 4.55	HIGH 7 1/2"	WIDE 4 1/2"
9 LARGE SCROLL BOTTLE	1,275.00 @ 5.10	2,475.00 @ 4.95	4,700.00 @ 4.70	HIGH 8 1/2"	WIDE 5 1/2"
10 TEAR DROP BOTTLE	1,287.50 @ 5.15	2,500.00 @ 5.00	4,750.00 @ 4.75	HIGH 9 1/2"	WIDE 5"
11 GRANDFATHERS CLOCK	1,350.00 @ 5.40	2,625.00 @ 5.25	5,000.00 @ 5.00	HIGH 11 1/2"	WIDE 3"
20 AMERICAN LOG CABIN	1,350.00 @ 5.40	2,625.00 @ 5.25	5,000.00 @ 5.00	HIGH 8 1/2"	WIDE 4 1/2"
22 BOOZ CABIN BOTTLE	1,600.00 @ 6.40	3,125.00 @ 6.25	6,000.00 @ 6.00	HIGH 8 1/2"	WIDE 4"
23 CLEVENGER DECANTER W/G/S*	1,997.50 @ 7.75	3,900.00 @ 7.60	7,350.00 @ 7.35	HIGH 10"	SQ. 3 1/2"
26 EAGLE & GRAPE BOTTLE	1,287.50 @ 5.15	2,500.00 @ 5.00	4,750.00 @ 4.75	HIGH 7 1/2"	WIDE 5 1/2"
30 SCROLL BOTTLE	1,237.50 @ 4.95	2,400.00 @ 4.80	4,550.00 @ 4.55	HIGH 7 1/2"	WIDE 5"
41 LARGE VIOLIN BOTTLE	1,287.50 @ 5.15	2,500.00 @ 5.00	4,750.00 @ 4.75	HIGH 9 1/2"	WIDE 4 1/2"
43 BANJO BOTTLE	1,350.00 @ 5.40	2,625.00 @ 5.25	5,000.00 @ 5.00	HIGH 9 1/2"	WIDE 5 1/2"
48 CROWN BOTTLE	1,350.00 @ 5.40	2,625.00 @ 5.25	5,000.00 @ 5.00	HIGH 6 1/2"	WIDE 6 1/2"

NOTE: MINIMUM ORDER FOR PITCHERS IS 500 PIECES

	500 PIECES	1,000 PIECES		
4 PITCHER HAND APPLIED HANDLE & LIP	\$3,850.00 @ 7.70	7,200.00 @ 7.20	HIGH 6 1/2"	DIA. 4 1/2"
5 PITCHER HAND APPLIED HANDLE & LIP	4,225.00 @ 8.45	7,950.00 @ 7.95	HIGH 7"	DIA. 5 1/2"

11 prices F.O.B. Clayton, NJ, are valid for sixty days, including your motif and copy on one side: pitcher circumference. The clock insert available for the second side of either #1, #2, #4, #6, #7, #8, #9, #10, #20 or #30 is illustrated last page bottom of brochure. It will be provided without extra charge at your option. Mould plate charge for second side on #1, #2, #4, #6, #7, #8, #9, #10, #20 or #30 is \$160.00, including your copy and motif.

Mould plate charge for second side on #3 is \$170.00, including your copy and mould.

Mould plate charge for second side on #5 and #88 is \$185.00, including your copy and motif.

Number 11 Only one side can be used for your copy and motif, size 3" x 2".

Number 23 Four sides can be used. One side is included in base price. For each additional side \$155.00 each, Size 4 1/2" x 2 1/2".

Numbers 26, 41 and 43, only one side can be used for copy and motif, six 3 1/2" diameter.

Number 22, only one side can be used for your copy and motif: size, four (4) inch square.

All of the above bottles, pitchers, etc., are individually gift boxed, packed in a master carton.

As these items are custom made to order, terms are 25% with order, balance 15 days after delivery of bottles. Allow 4 weeks for production time.

Our choice of one color: Amber, Forest Green, Amethyst, Azure Blue, Jersey Green and Cobalt Blue. Our glass formulas are from the original Moore Bros. Glass Works (circa 1880). At that time the shades of color varied from batch to batch, so be it today at Clevenger Bros., including the impurities of yesteryear bubbles, batch stone, cord and blisters admired in the glass first made in 1789 by Casper Hester in Allowaytown, NJ. The color will be the color but it will vary in shade, some may be lighter, some may be darker.

Suggested retail prices for bottles from \$12.00 to 15.50. Pitchers #50 - \$17.00; #51 - \$19.00; #23 - 18.00.

Bottles number 1, 2, 3, 4, 6, 7, 8, 9, 30, 5, 41, 11, and 43 will fit on a window sill.

Choice of six (6) sample bottles, \$60.00. Postpaid, enclose check. Deductible when order is placed.

New Jersey residents only must have NJ Sales Tax Number or we must charge sales tax.

All inquiries will be promptly answered.

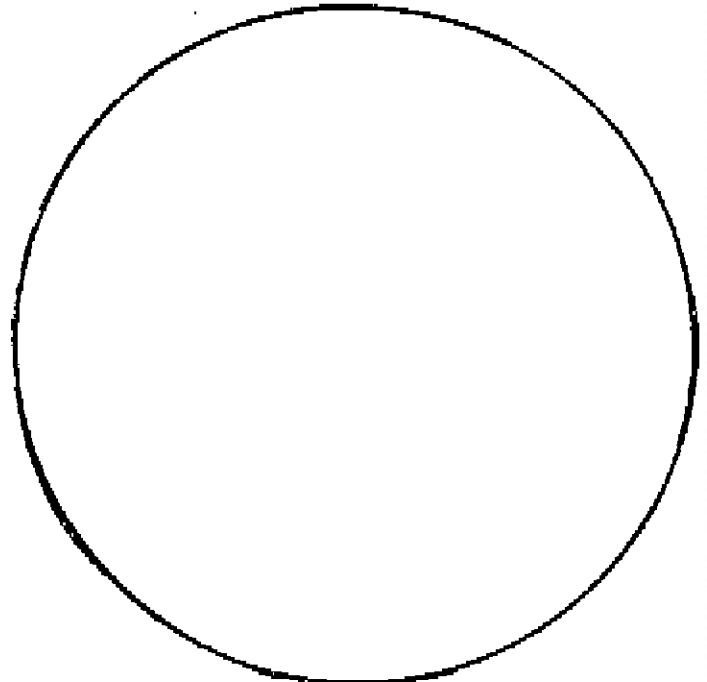
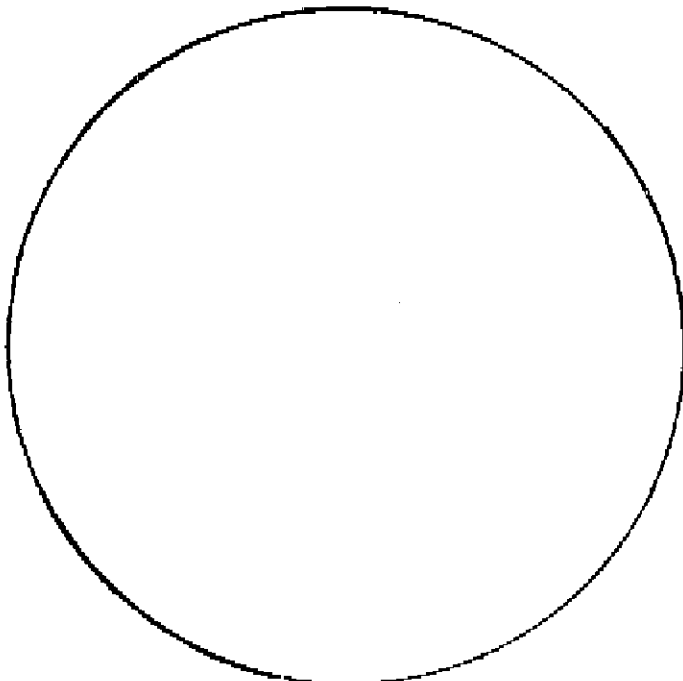


CLEVINGER BROS. GLASS WORKS

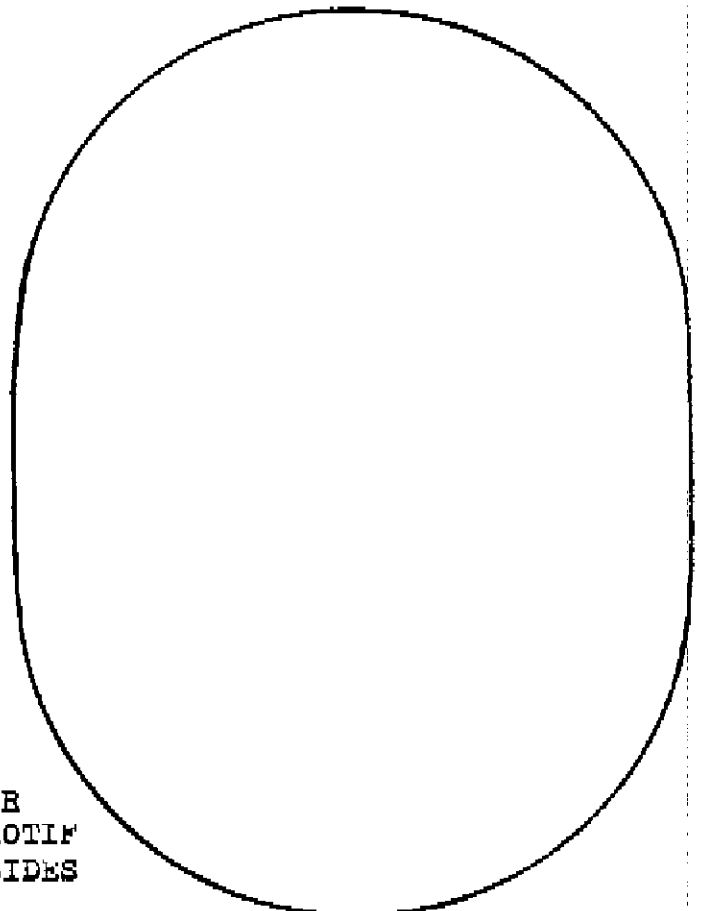
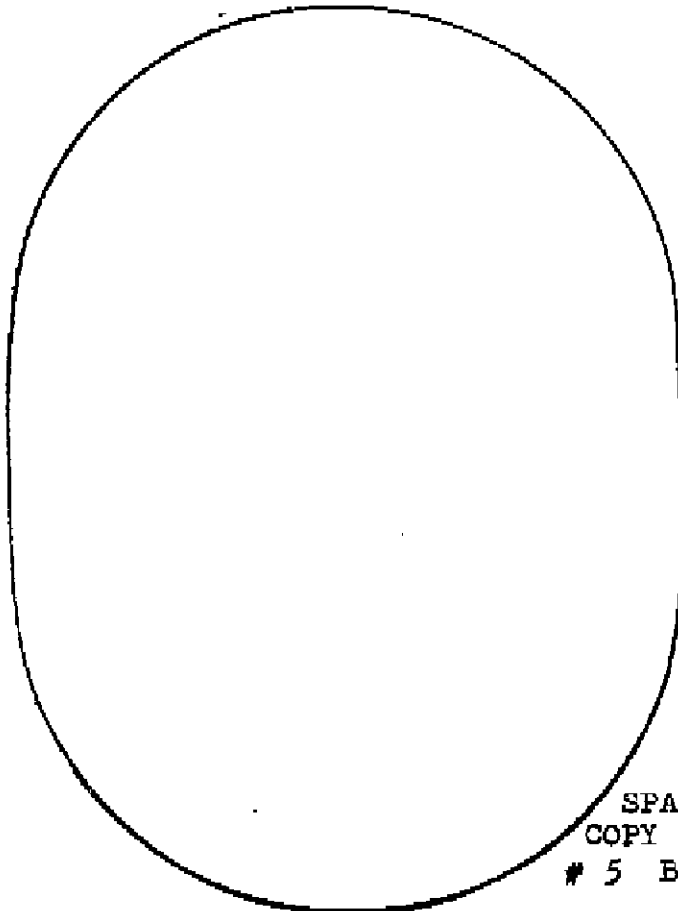
Established 1929

Linden and Vine Streets, Clayton, N. J. 08312

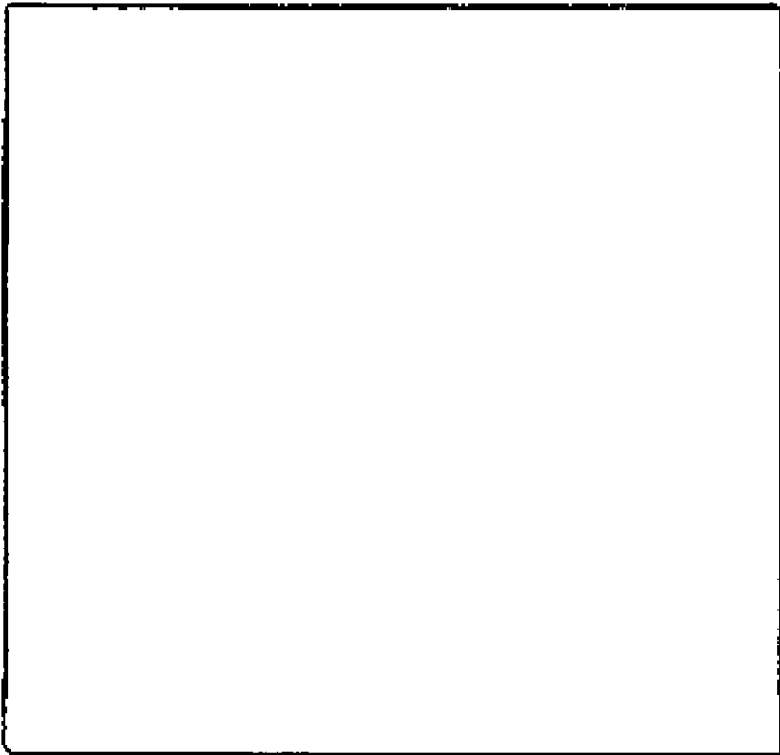
ACTUAL SIZE OF MOULD PLATES



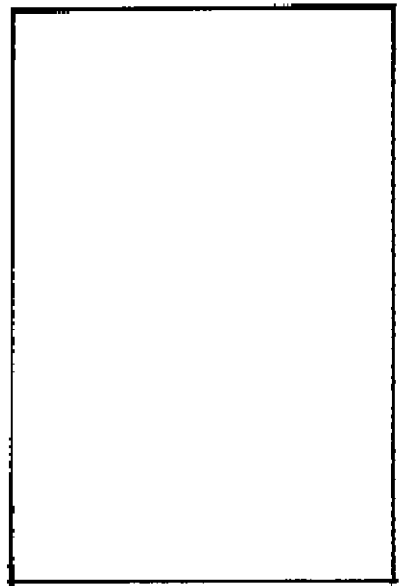
SPACE FOR COPY AND MOTIF, 3½ INCH DIA. #1,2,4,6,7,8,30,10,9, AND 20 BOTH SIDES
SPACE FOR COPY AND MOTIF, 3½ INCH DIA. #26,41, AND 43 ONE SIDE



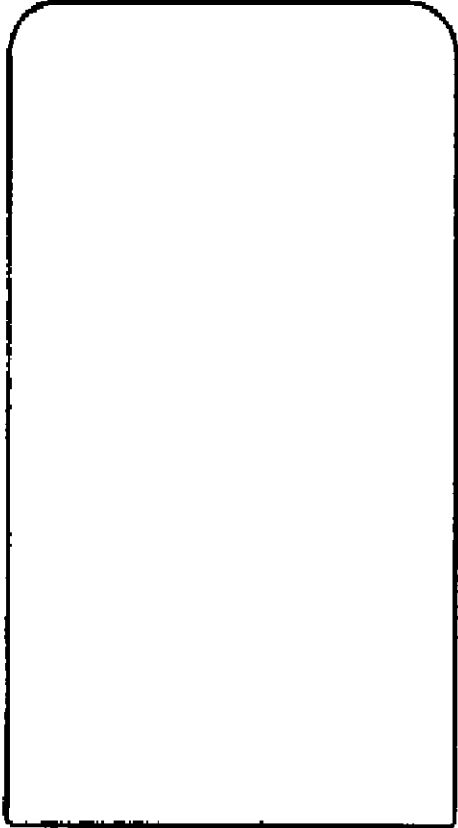
SPACE FOR
COPY AND MOTIF
5 BOTH SIDES



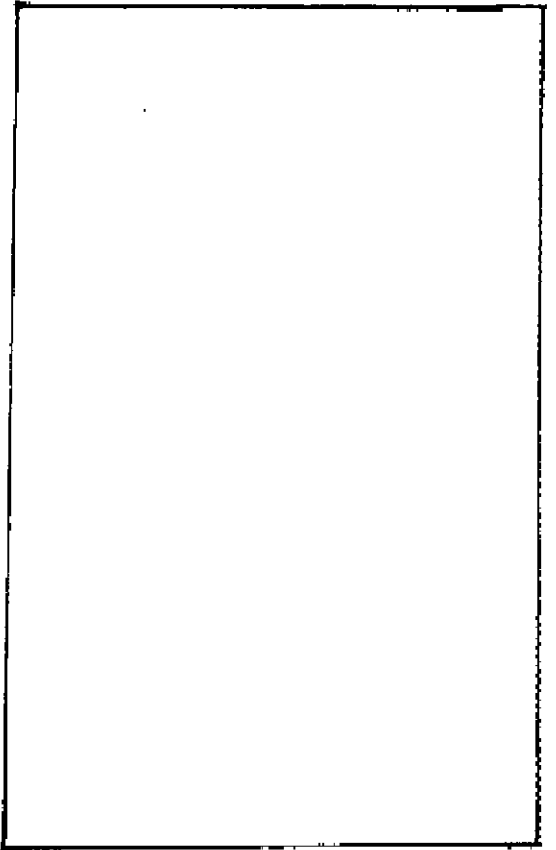
SPACE FOR COPY AND MOTIF #22 SIDES, ONE



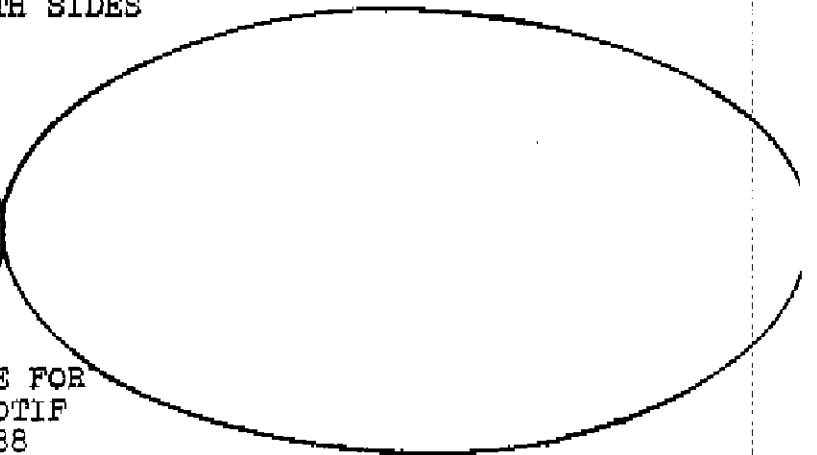
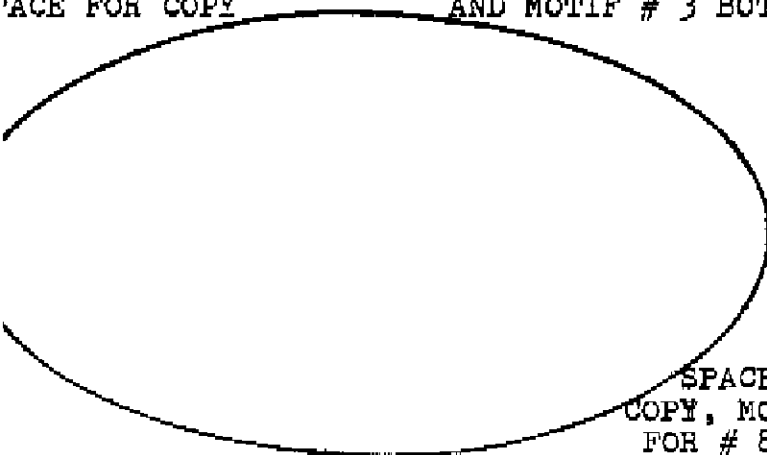
2" WIDE X 3" HIGH
SPACE FOR #11



SPACE FOR COPY AND MOTIF # 3 BOTH SIDES



SPACE FOR #23 4 SIDES
2 3/4 WIDE 4 3/8 HIGH



SPACE FOR
COPY, MOTIF
FOR # 88



Batsto Citizens Committee

Batsto, New Jersey

A committee of citizens organized to aid the State of New Jersey in the restoration, promotion and preservation of the historic village of Batsto and other historic sites in the Wharton Tract.

26th December

1984

CLEVINGER BROTHERS GLASS WORKS

Linden and Vine Streets

Clayton, New Jersey 08312

Attention: Mr. James Travis, Owner / Operator

Dear Jim Travis,

Complaints come easily, but "kudos" are hard to come by. However, this all-too-brief letter is a sincere compliment for you, your organization and your interesting hand-made glass products.

As you doubtlessly know, the Batsto Citizens Committee is a group of 36 talented and dedicated people, appointed by the Commissioner of the Department of Environmental Protection, and approved by the Governor, to assist in the restoration, preservation and promotion of Historic Batsto Village located in the heart of New Jersey's Pinelands (Batsto had its beginning as an iron furnace in 1766). All members of the Committee have been selected based upon their merits and willingness to serve without remuneration whatsoever and entirely devoid of State funding. There is no other organization in the State to compare. The Committee was founded in 1956.

Of course, nothing can be accomplished without funds; the raising of which is obliged to escalate annually. Hence many projects, both fund-raising and educational must be presented every year without letup. Some projects are for one year only; others become annual affairs.

This is where Clevenger Brothers and you, Mr. James Travis, come into the picture.

Back in 1972 the Committee "experimented" with a commemorative flask made by your glass works. This project was an instant "hit" and became a highly successful annual event. We have often wished that we could have promoted the issuance of three or four flasks each year. However, because the State advocates a wide variety of activities, we are obliged to limit our flask issues to one each year.

Since Flask No.1 was issued in 1972, through No. 11 in 1984, the Committee has sold 5682 out of 6500 produced, and has become the Committee's best fund-raising project. Our highly publicized "first-day-of-issue" is a big event. Sales by mail and on site are about equal. By the way, when available, Flasks Nos.1, 2, 3 and 5 bring well over \$100 - up from their \$10 original cost.

Careful planning, timing, adequate publicity, attractive designs and colors, plus superb cooperation by Clevenger Brothers in efficiently meeting all of the Committee's requirements, has made this fund-raising project a pleasure rather than a task.

Our sincere thanks to you "Jim" Travis, for your part in helping to make Historic Batsto Village known nationwide. We hope that your enterprise will continue to flourish for many years to come.

Sincerely,


C.F. Kler, Jr.

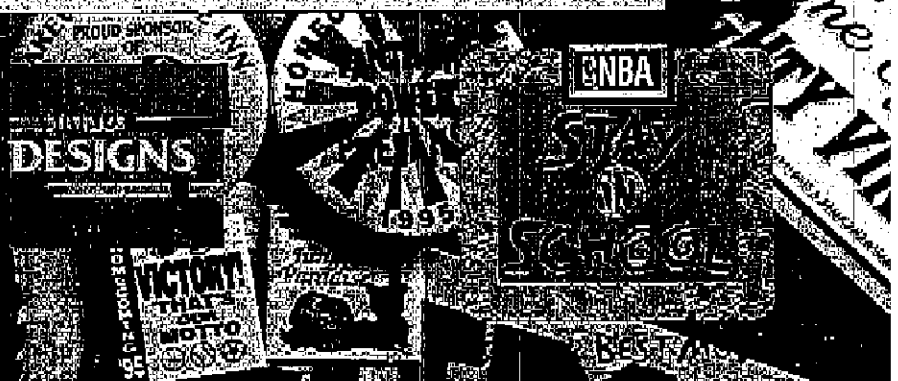
Glass & Bottle sub-Committee

WINCRAFT

INCORPORATED



2 DAY POM SHIPMENT
EXCITING STOCK PRODUCT DESIGNS
HOT NEW PRACTICE WEAR



Homecoming and Sport **BUTTONS**

Create your own design, or customize a design shown on these pages by using your school colors, mascot, team or school name. Order 1 5/8" x 6" imprinted ribbons to attach to buttons.

NEW LOW MINIMUMS

QUANTITY (Prices Ea.)	25	50	100	250	500	1000	2500
00500 1 1/4" Round	2.00	1.10	.71	.44	.32	.25	.20
00510 1 3/4" Round	2.01	1.11	.72	.45	.33	.26	.24
00520 2 1/4" Round	2.03	1.13	.73	.46	.39	.30	.28
00530 3" Round	2.05	1.15	.85	.51	.43	.39	.37
00540 3 1/2" Round	2.08	1.18	1.02	.62	.51	.43	.40
00570 2" Square	2.25	1.30	.99	.62	.50	.48	.46
00580 2 1/4" Heart	2.25	1.30	.99	.64	.54	.49	.47
00550 1 3/4" x 2 3/4" Oval	2.25	1.30	.99	.65	.49	.42	.39
00560 1 3/4" x 2 3/4" Rect	2.25	1.30	.99	.71	.56	.50	.43
Each Extra Color add	1.45	.86	.51	.13	.09	.07	.06
32033 Imprinted Ribbons	N/A	.44	.35	.28	.26	.24	.22

189613 Black Felt Tip Marker99¢ each
 Special Design Art add.....\$25.00 minimum

BUTTON PRODUCTION: 10 working days (does NOT include shipping time).

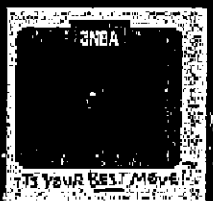
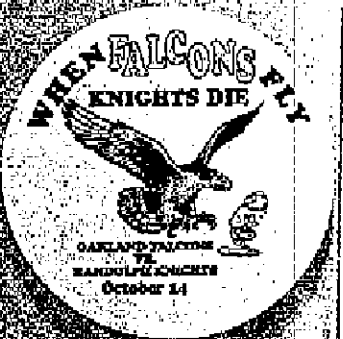
QUESTIONS ON ORDERING? SEE PAGE 36 FOR INFORMATION. CALL FOR SAMPLES.

THE STARRED (*) DESIGNS REQUIRE AN ART CHARGE. ALL OTHER DESIGNS SHOWN MAY BE USED WITHOUT AN ART CHARGE.

BUTTONS SHOWN 1/2 ACTUAL SIZE



3 1/2" ROUND



SPIRIT and ACADEMIC BUTTONS

For Special Design Buttons, send us the art. All Special Design Buttons require a SPECIAL DESIGN ART CHARGE (minimum of \$30.00). When ordering, please specify button size and shape, design layout, background color, imprint color(s), mascot and type style (use FREE of charge from pages 36-38). Order 1 5/8" x 6" imprinted ribbons to attach to buttons.

NEW LOW MINIMUMS

PRICES INCLUDE 1 COLOR IMPRINT & 1 COLOR BACKGROUND

QUANTITY (Prices Ea.)	25	50	100	250	500	1000	2500	
00500 1 1/4" Round	2.00	1.10	.71	.44	.32	.25	.20	
00510 1 3/4" Round	2.01	1.11	.72	.45	.33	.26	.24	
00520 2 1/4" Round	2.03	1.13	.73	.46	.39	.30	.28	
00530 3" Round	2.05	1.15	.85	.51	.43	.39	.37	
00540 3 1/2" Round	2.06	1.16	1.02	.62	.51	.43	.40	
00570 2" Square	2.25	1.30	.99	.62	.50	.48	.46	
00580 2 1/4" Heart	2.25	1.30	.98	.64	.54	.49	.47	
00550 1 3/4" x 2 3/4" Oval	2.25	1.30	.98	.65	.49	.42	.39	
00560 1 3/4" x 2 3/4" Rect	2.25	1.30	.99	.71	.55	.50	.43	
Each Extra Color add	1.45	.66	.31	.13	.09	.07	.06	
32033 Imprinted Ribbons	N/A	.44	.35	.28	.26	.24	.22	
199613 Black Felt Tip Marker							.99¢ each	
Special Design Art add							\$25.00 minimum	

BUTTON PRODUCTION: 10 working days (does NOT include shipping time).
 QUESTIONS ON ORDERING? SEE PAGE 36 FOR INFORMATION. CALL FOR SAMPLES.
 THE STARRED (*) DESIGNS REQUIRE AN ART CHARGE. ALL OTHER DESIGNS SHOWN MAY BE USED WITHOUT AN ART CHARGE.



3 1/2" ROUND



she 3in



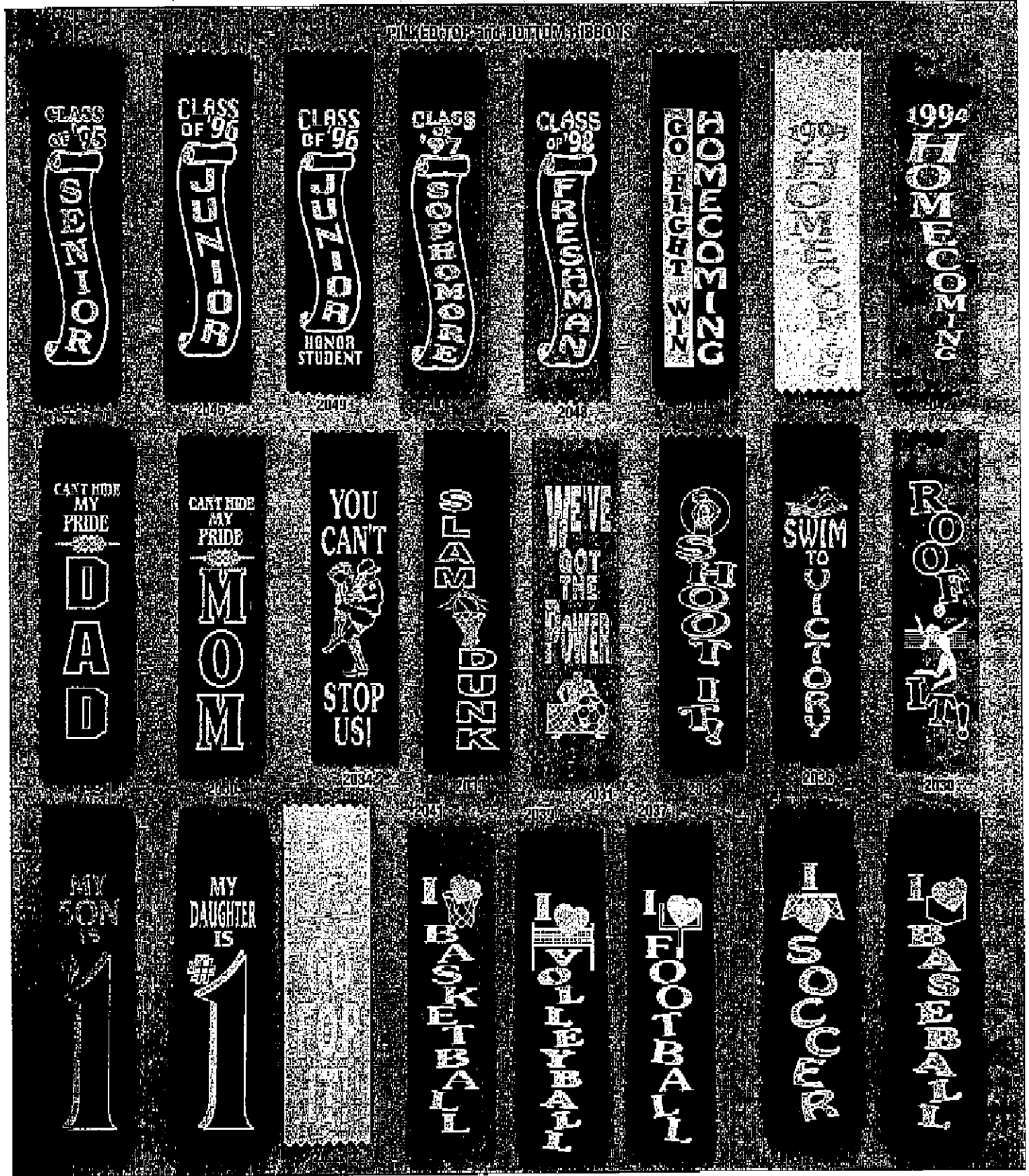
2" SQUARE



1 3/4" X 2 3/4" OVAL



SPIRIT RIBBONS



► SPIRIT RIBBONS

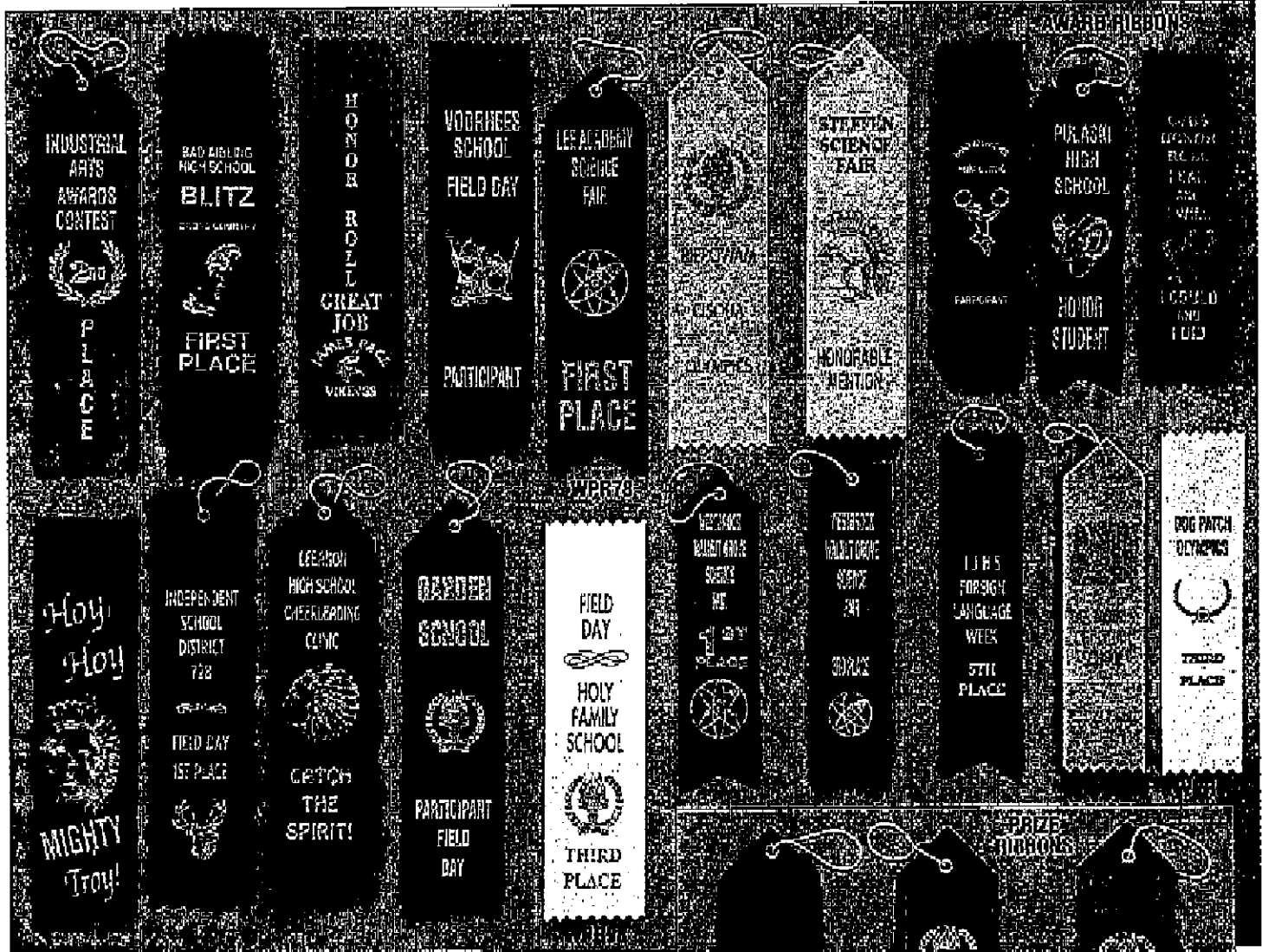
2" x 8" ribbons with pinked top and bottom. Specify design from those shown.
 Imprint Colors: gold. Ribbon Colors: black, light or royal blue, red, green, orange, purple, white, yellow. Specify ribbon color.

QUANTITY (Prices Ea.) PRICE INCLUDES 1 COLOR IMPRINT

55668 Spirit Ribbons - minimum: 5021¢ each

SPIRIT RIBBON PRODUCTION: 1 week (does NOT include shipping time).

AWARD & PRIZE RIBBONS



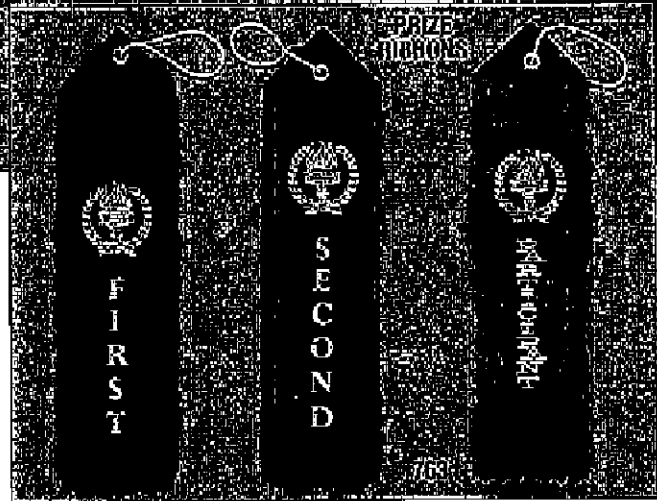
AWARD RIBBONS

Choose from 1 5/8" x 6 1/2" or 2" x 8". Specify pinked top and bottom or eyelet top (peaked or flat) with dovetail or pinked bottom. Record card included with all eyelet ribbons. Ribbon Colors: black, brown, gray, green, light or royal blue, light green, orange, pink, purple, maroon, red, white, yellow. Hotstamped Colors: Gold and silver recommended for highest visibility. Also available blue, red, black, green, white.



QUANTITY (Prices Ea.)	100	250	500	1000	2500
Pinked Top & Bottom					
WPR96 1 5/8" x 6 1/2"	.30	.20	.18	.17	.16
WPR98 2" x 8"	.35	.25	.21	.20	.19
Eyelet Ribbon					
WPR78 1 5/8" x 6 1/2"	.48	.35	.31	.29	.28
WPR76 2" x 8"	.50	.37	.33	.31	.30
Copy Change Charge	\$15.00				
Ribbon Color Change	\$5.00				
Special Design Art Charge	\$25.00 minimum				

RIBBON PRODUCTION: 2 weeks (does NOT include shipping time).



PRIZE RIBBONS

Prize Ribbons (#763) are supplied with peaked top, gold imprint, a metal eyelet with gold cord, and record card on the back of the ribbon. Ribbon size: 2" x 8" Minimum Order: 100 Ribbons.

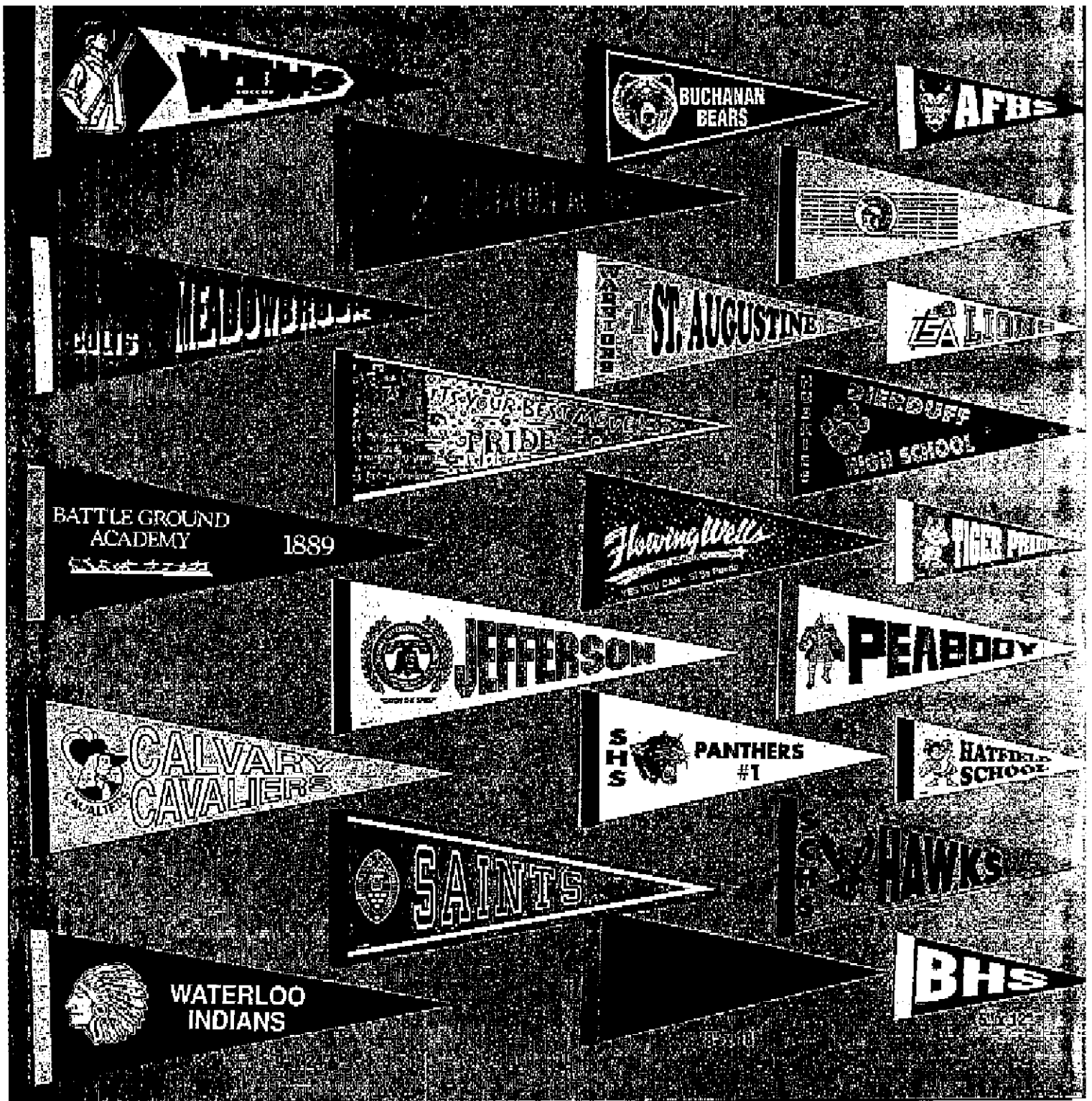
PRIZE RIBBONS

First.....Royal Blue	Fourth.....Yellow	Participant.....Green
Second.....Red	Fifth.....Dk. Green	Hon. Mention.....Light Blue
Third.....White	Sixth.....Pink	

QUANTITY (Prices Ea.)	100	250	500	1000
STANDARD RIBBONS				
763 Prize	.43	.30	.24	.23

PRIZE RIBBON PRODUCTION: 1 week (does NOT include shipping time).

CALL TOLL FREE 1-800-533-8100 FAX 507-454-6403



PENNANTS

Please specify the following when ordering: Synthetic Felt Colors: royal or navy blue, maroon, orange, yellow, green, gold, red, white, black. Felt Sewn Strip Colors: royal, navy or powder blue, red, gold, maroon, orange, purple, gray, black green, yellow, white. 12" x 30" pennant also available as photo pennant. Specify 5" x 7" or 6" x 8" photo size (photo NOT included). Border around the photograph must be requested. Use a mascot and type styles from pages 36-38 FREE of charge.

QUANTITY (Prices Ea.)	100	250	500	1000
WP512 5" x 12"	1.15	.80	.60	.50
WP810 8" x 18"	1.45	1.05	.90	.75
WP924 9" x 24"	1.55	1.20	1.00	.90
WP1230 12" x 30"	2.00	1.60	1.35	1.20
Each Extra Color add	.70	.95	.22	.11
Special Design Art\$25.00 minimum			
Photo Die Cut Option (12" x 30" pennant only)add 6¢ each			

PRODUCTION TIME: 3 weeks (does NOT include shipping time).

BUMPER STICKERS

▶ Durable, self-adhesive white vinyl. Please specify size, background color, imprint color(s), design layout. Use a mascot and type style from pages 36-38 FREE of charge!

QUANTITY (Prices Ea.)	100	250	500	1000	2500
GB7 3 1/4" x 7 1/2"	.95	.65	.35	.25	.20
GB12 3' x 11 1/2"	1.00	.60	.40	.30	.24
GB13 2 3/4" x 15"	1.05	.65	.45	.35	.30
GB15 3 3/4" x 15"	1.15	.70	.50	.40	.35
Each Extra Color add	.70	.33	.20	.10	.05
Special Design Art add\$25.00 minimum				
BUMPER STICKER PRODUCTION: 3 weeks (does NOT include shipping time).					

St. Luke's School

SILVERTON
FOXES

PROUD PARENT
OF A
JEAN VANIER
HONOUR ROLL STUDENT

ST. AGNES ACADEMY ★
Home of The STARS ★

HONOR STUDENT
AT CATHEDRAL HIGH SCHOOL

BALDWIN EAGLES
SOCCER CLUB

JACKSONVILLE HIGH
ACADEMIC TEAM

ANDOVER
SOCCER

PROUD PARENT OF A
STUDENT OF THE MONTH
AT ROSS SENIOR HIGH

Chatfield
CHARGERS

CATCH THE
ST. BERNADETTE SCHOOL

PROUD PARENT OF AN
HONOR STUDENT
GRENDALE
INTERMEDIATE SCHOOL #18

STARS INDICATE SPECIAL DESIGN ART CHARGE WILL APPLY

SEAT CUSHIONS

14" x 14" x 1 3/4" with foam center and vinyl cover. Vinyl Colors: royal blue, red, white, green, yellow, black, orange. When ordering, please specify quantity, front and back vinyl color, front and back imprint, mascot and type style (use free of charge from pages 36-38).

NOTE: Cushions are shipped in a compressed state to reduce shipping cost. Remove pressure sensitive discs to inflate. Some cushions may inflate during shipping. Inflate cushions ASAP to insure full inflation of cushions. Vinyl crack resistant to 10° Fahrenheit.

PRICES INCLUDE 1 COLOR IMPRINT

QUANTITY (Prices Ea.)	100	250	500	1000	2500
10700 14" x 14"	3.65	3.30	3.10	2.99	2.90
2nd Side Imprint/Extra Color	.75	.36	.25	.19	.16
Special Design Art add.....	\$25.00 minimum				

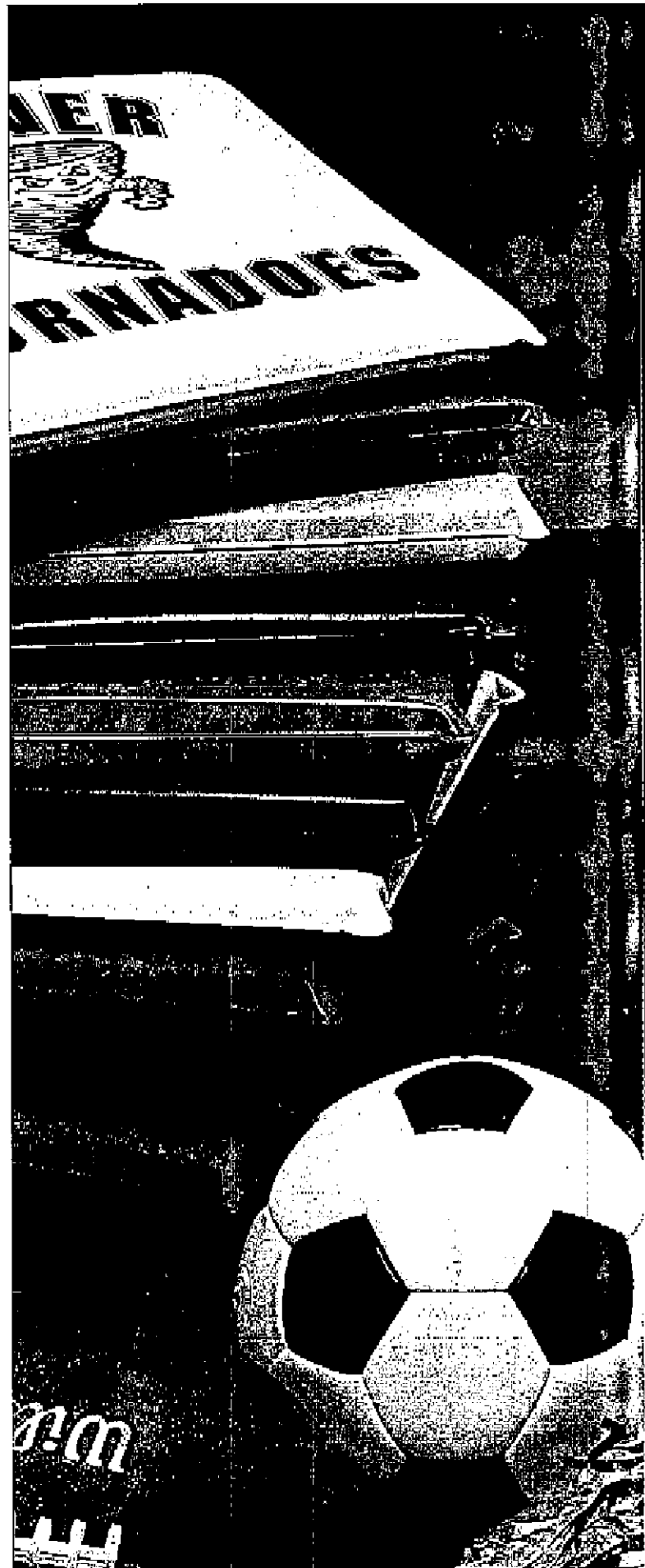
SEAT CUSHION PRODUCTION: 2 to 3 weeks; WITH BACKSIDE ADVERTISING: 3 to 4 weeks (does NOT include shipping time).

QUESTIONS ON ORDERING? SEE PAGE 36 FOR INFORMATION. CALL FOR SAMPLES.

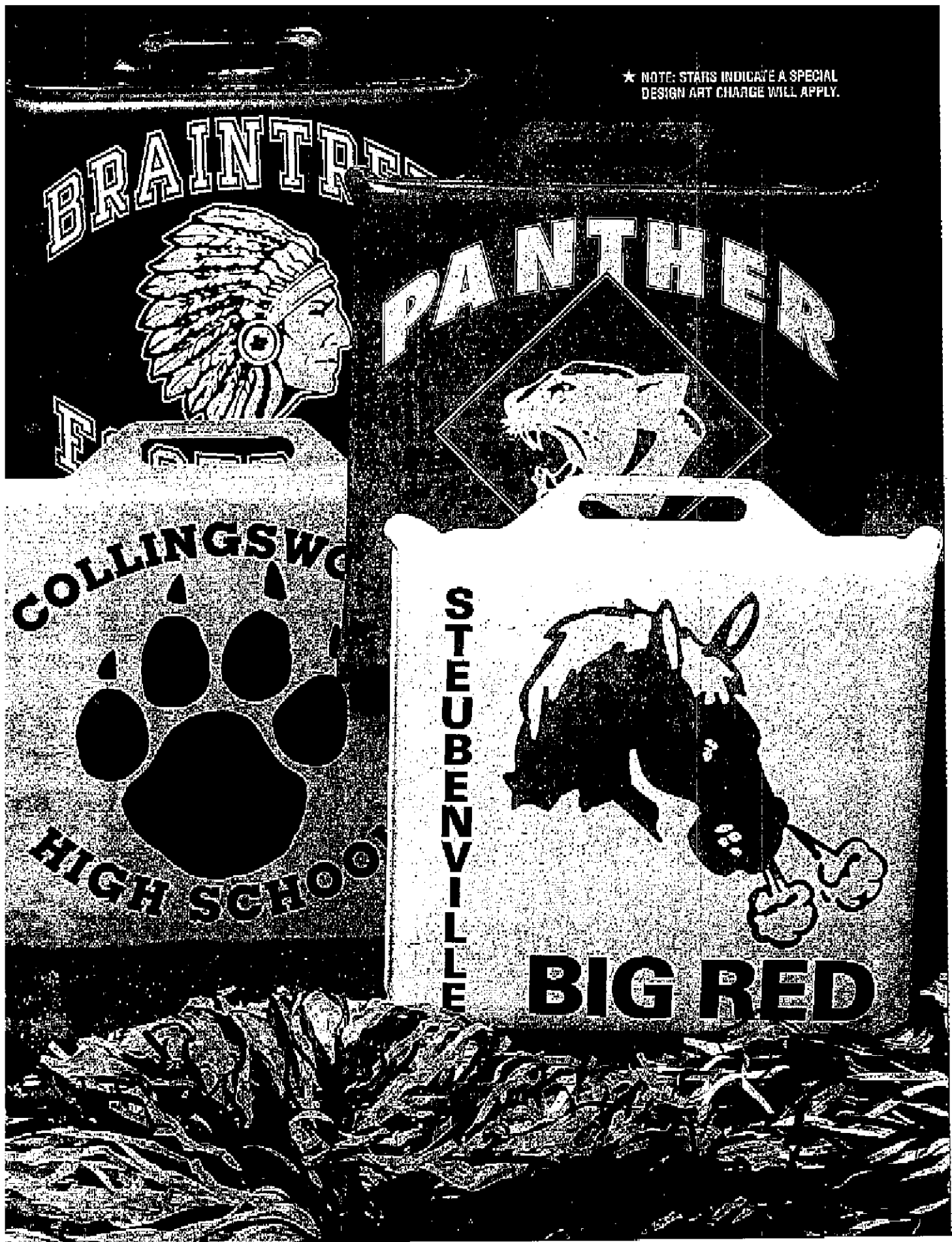
BACKSIDE ADVERTISING

BACKSIDE ADVERTISING SET UP CHARGES

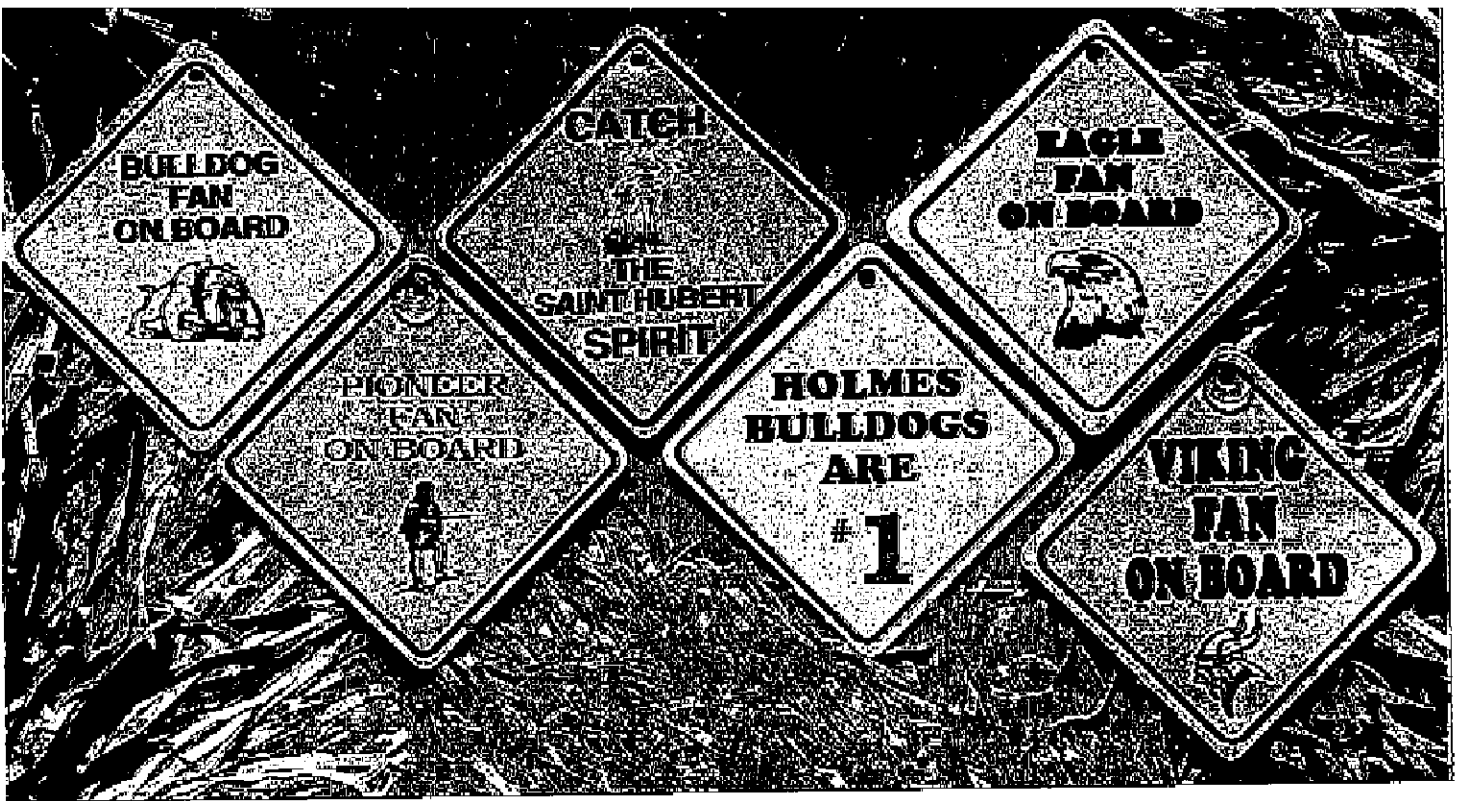
1 to 4 ads.....	\$90.00
5 to 16 ads.....	\$140.00
17 to 24 ads (copy only-limit 3 lines per ad).....	\$165.00



★ NOTE: STARS INDICATE A SPECIAL DESIGN ART CHARGE WILL APPLY.



CALL TOLL FREE 1-800-533-8100 FAX 507-454-6403



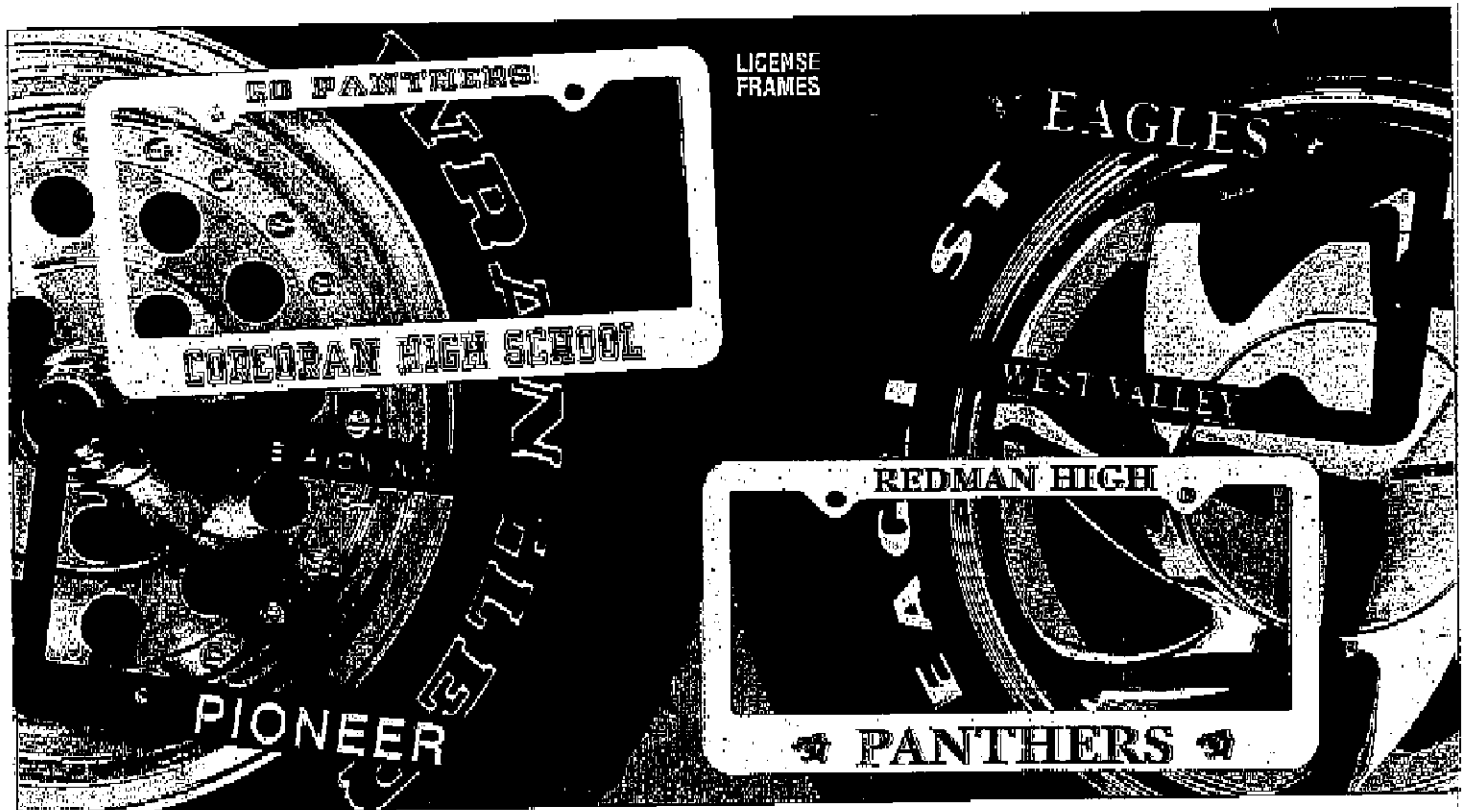
► **ON BOARD SIGNS**

5" x 6" diamond-shaped plastic in white or yellow.

NOTE: Check state and local laws regarding use of this product.

PRICES INCLUDE 1 COLOR IMPRINT AND SUCTION CUP				
QUANTITY (Prices Ea.)	250	500	1000	2500
89719 On-board signs	.70	.85	.60	.55
Extra Color add	.34	.28	.25	.20

ON-BOARD SIGN PRODUCTION: 5 weeks (does NOT include shipping time).



LICENSE FRAMES

► **LICENSE FRAMES**

Durable plastic with a matte black or white finish. Pre-drilled holes at top or bottom (specify).

NOTE: Check state and local laws regarding use of this product.

PRICES INCLUDE 1 COLOR IMPRINT				
QUANTITY (Prices Ea.)	250	500	1000	2500
47048T Top Holes	1.40	1.25	1.10	.95
47048B Bottom Holes	1.40	1.25	1.10	.95

LICENSE FRAME PRODUCTION: 7 to 8 weeks (does NOT include shipping time).

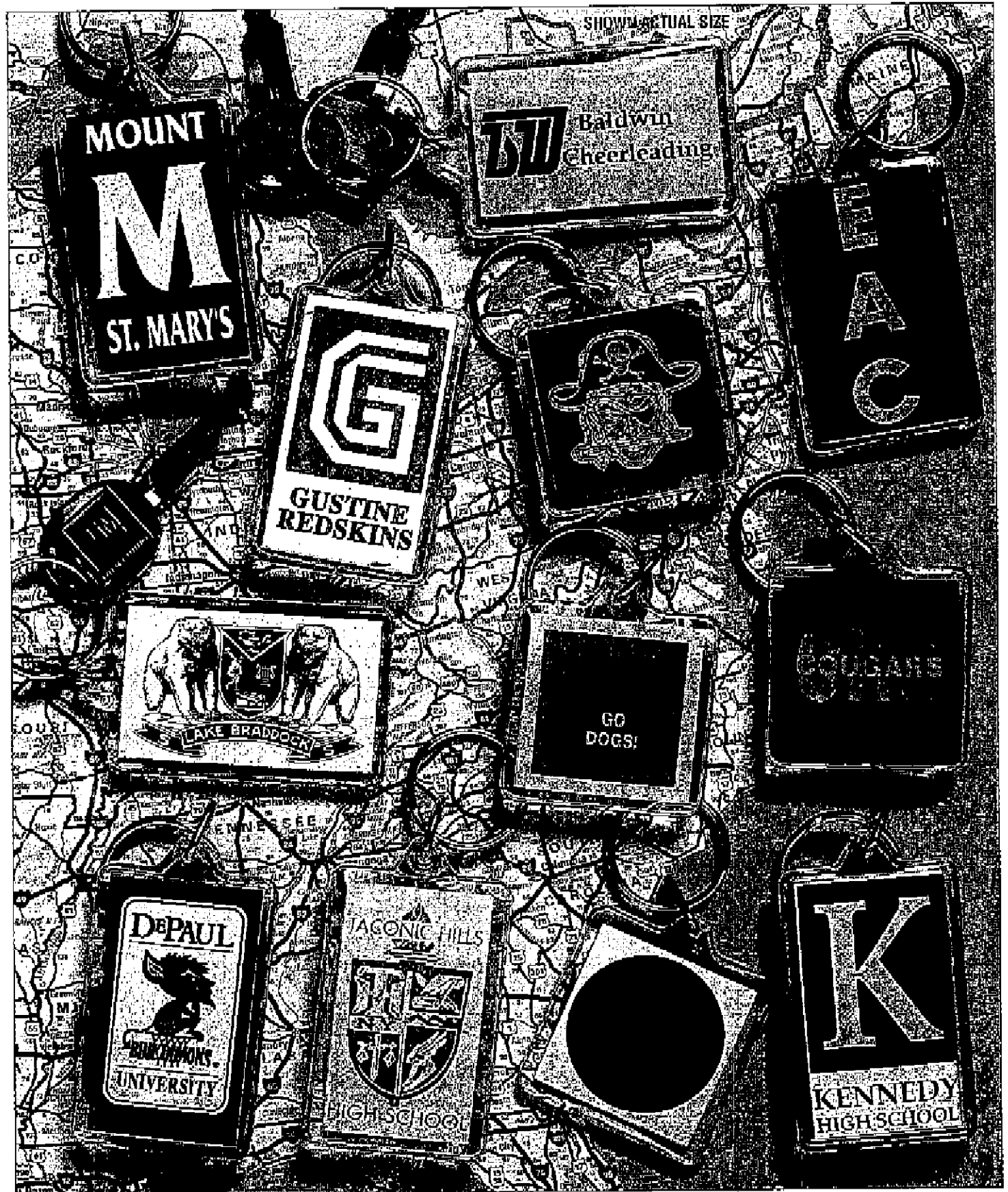
► **ACRYLIC KEY RINGS**

Feature a white paper insert (sealed inside clear acrylic) with the same or different imprint on both sides. Specify front and back imprint, background and imprint color(s).

PRICES INCLUDE 1 COLOR IMPRINT ON WHITE BACKGROUND

QUANTITY (Prices Ea.)	150	250	500	1000
WVI-120 1 1/2" Square	1.60	1.10	1.00	.90
WVI-130 1 3/8" x 2 1/8" Rectangle	1.60	1.10	1.00	.90
Each Extra Color	.35	.20	.14	.10

ACRYLIC KEY RING PRODUCTION: 3 to 4 weeks (does NOT include shipping time).



ORDER INFORMATION

THE WINCRAFT GUARANTEE

Our products are guaranteed against defects. If you are not completely satisfied with the quality of your purchase, we will replace your order or refund your money. Items manufactured to your specifications cannot be returned.

EASY ORDERING INSTRUCTIONS

To order by MAIL: (\$25.00 minimum)

- Fill in order blank with all information necessary to complete your order.
- For original designs, enclose artwork with order blank.
- Have your order authorized and signed by the principal or a faculty member. (If your total order is greater than \$500.00, a principal's signature is mandatory for the order to be processed). Include a purchase order number if required by your school.
- After your order has shipped, you will receive an invoice from WinCraft. Please pay the amount due within the terms on the invoice. All orders not accompanied with payment are subject to credit approval. Credit card orders are welcome. (VISA OR MASTERCARD)

To order by TELEPHONE: (\$25.00 minimum)

- Fill in the order blank with all information necessary to complete your order.
- Ask your principal or advisor to call in the order. (Sorry! Phone orders cannot be accepted from students). Include a purchase order number if required by your school.
- CALL US TOLL FREE 1-800-533-8100.
- After your order has shipped, you will receive an invoice from WinCraft. Please pay the amount due within the terms of the invoice. All orders not accompanied with payment are subject to credit approval. Credit card orders are welcome. (VISA OR MASTERCARD)

NOTE: Orders that require original designs should not be placed by phone. Art work should be attached to the order blank and mailed to WinCraft.

AVOID DUPLICATION! DO NOT MAIL IN THE ORDER FORM IF YOU HAVE ALREADY PLACED YOUR ORDER OVER THE PHONE.

If you need to send in a purchase order confirming your phone order, please mark it "CONFIRMATION OF PHONE ORDER".

SHIPPING, HANDLING & INSURANCE CHARGES

Orders are shipped via UPS ground service whenever possible. Large orders may be sent via truck. If your order must be sent via air to make your need date, you will be billed the actual shipping cost.

The following charges are for shipments within the United States excluding Hawaii and Alaska. Shipment outside this territory will be billed actual shipping cost.

Total amount of order	Add this amount	Total amount of order	Add this amount
\$ 25.01 - \$ 50.00	\$ 8.00	\$200.01 - \$300.00	\$20.00
\$ 50.01 - \$100.00	\$ 8.00	\$300.01 - \$400.00	\$27.00
\$100.01 - \$200.00	\$13.00	\$400.01 - \$500.00	\$33.00
Each additional \$100.00 add \$7.00			

ORDERING INFORMATION

Please read this page carefully before placing your order.
Any questions? Just call toll free **1-800-533-8100**.

1. **INCLUDE IMPRINT COLOR(S).** All items in this catalog are priced to include a 1 color imprint. Multiple color imprints are available but are listed as a 2nd color imprint charge.
2. **INCLUDE MASCOT NUMBER.** Please include the mascot name and number with your order! If a particular catalog design is desired, please refer to the item and the catalog page.
3. **INCLUDE A TYPE STYLE.** Choose a type style from the selection. Note the type style number when you place your order.
4. **INCLUDE A TOTAL QUANTITY DESIRED.**
5. **INCLUDE A TOTAL PRICE.**
6. **PROBLEMS WITH YOUR ORDER?** Every attempt has been made to manufacture and deliver your order on the date you requested. If you have a problem with your order call us within 5 days of receiving your order. This will help us promptly serve your needs. Used or damaged merchandise cannot be returned. An authorized return goods number must accompany the return of your order.
7. **SPECIAL DESIGN ART CHARGES.** Pricing in the catalog includes the cost of using a standard mascot and standard lettering on your product (some merchandise, pens & pencils for example, don't have room for mascots). If you send a sketch of a custom imprint to WinCraft that is not camera ready art, additional art charges will be billed to you.
ART/PREP CHARGES: Art/Prep charges vary considerably, depending upon the complexity of the job. You will be charged our cost (time and materials) to prepare your design for reproduction. \$25.00 minimum.
8. **MINIMUM ORDERS & ORDERING BETWEEN PRICE BOX QUANTITIES.** The lowest quantity listed in any price box is THE MINIMUM AMOUNT YOU CAN ORDER. If you order 75 of an item which has been priced in 50 and 100 quantities, you will pay the lower quantity price. **MINIMUM BILLING ON ORDERS IS \$25.00, SO BE PREPARED TO BUY ENOUGH TO COVER THIS AMOUNT.**
9. **COPYRIGHT INFRINGEMENTS.** Original art work in the catalog is the property of WinCraft, Inc. and may not be duplicated without our written permission.
10. **PRICES.** All catalog prices are each, FOB factory subject to change without notice, and expire August 1, 1996. Orders placed after that date will be billed at 1996 catalog prices.
11. **CANCELLATION OF ORDERS.** Personalized items cannot be cancelled once production has started.
12. **NEED FASTER SERVICE? CONTACT US!** Our schedule is flexible during most of the year. **WE WANT TO HELP!** (May require a rush charge.)
13. **SALES TAX.** Customers in the states of California, Connecticut, Florida, Georgia, Illinois, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, and Wisconsin must pay sales tax unless submitting a signed exemption certificate.

TYPE STYLES

- 1 Available upper case (all capital letters) only.
- 2 Available upper case (first letter capital) and lower case only.
- 3 Can be tapered without extra charge for pennants. CAPS only.
- 4 Available in flexed type.

Examples of Flexed Type Capabilities

WINONA HIGH
Example: Flex Bottom

WINONA HIGH
Example: Flex Top

WINONA HIGH
Example: Flex Top and Flex Bottom

WINONA HIGH
Example: Flexed Arc

³ Aachen

1867

^{1 3 4} BALIN BLOCK

1876

Bookman

1868

² Brush

1674

Century Schoolbook

1894

³ COOPER

1651

Helvetica Black

1938

^{1 3} MACHINE

1873

Palatino

1937

² Park Avenue

1935

STANDARD MASCOT DESIGNS

Most of the designs shown here may be used FREE OF ANY ART CHARGE on any imprinted products ordered from this catalog. Some products may require a special art charge. See individual price charts.



STANDARD MASCO DESIGNS



1200 Indian 1201 Indian 1202 Indian 1203 Indian 1206 Jaquar 1207 Jaquar 1208 Jaquar 1211 Knight 1212 Knight 1214 Knight



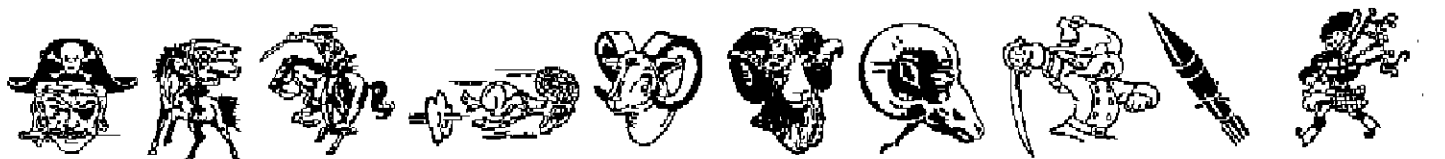
1217 Knight 1220 Knight 1221 Lamp of Knowledge 1223 Leopard 1226 Lion 1228 Lion 1229 Lion 1231 Lion 1224 Lion 1235 Longhorn



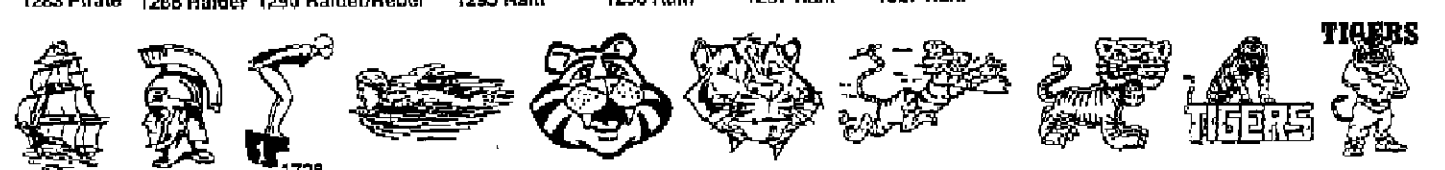
1236 Longhorn 1852 Longhorn Lumberjack 1240 1238 Lyre 2019 Megaphone 1247 Mustangs 1248 Mustang 1249 Mustang 1251 Mustang 1253 Mustang



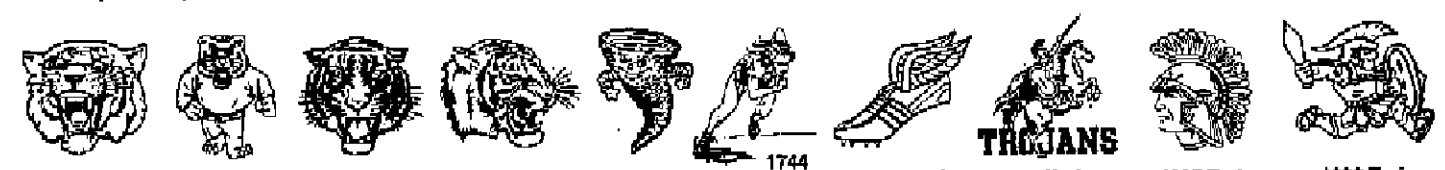
1255 Owl 1256 Owl 1258 Panther 1259 Panther 1266 Patriot 1267 Patriot 1878 Paw 1275 Pioneer 1277 Pirate 1278 Pirate



1283 Pirate 1288 Raider 1290 Raider/Rebel 1295 Ram 1296 Ram 1297 Ram 1927 Ram 1302 Rebel 1305 Rocket 1308 Scotsman



1309 Ship 1311 Spartan 1728 Swimmer 1728 Swimmer 1314 Tiger 1315 Tiger 1316 Tiger 1318 Tiger 1319 Tiger 1320 Tiger



1321 Tiger 1325 Tiger 1327 Tiger 1918 Tiger 1331 Tornado 1744 Track/Female 2025 Track 1334 Trojan 1335 Trojan 1336 Trojan

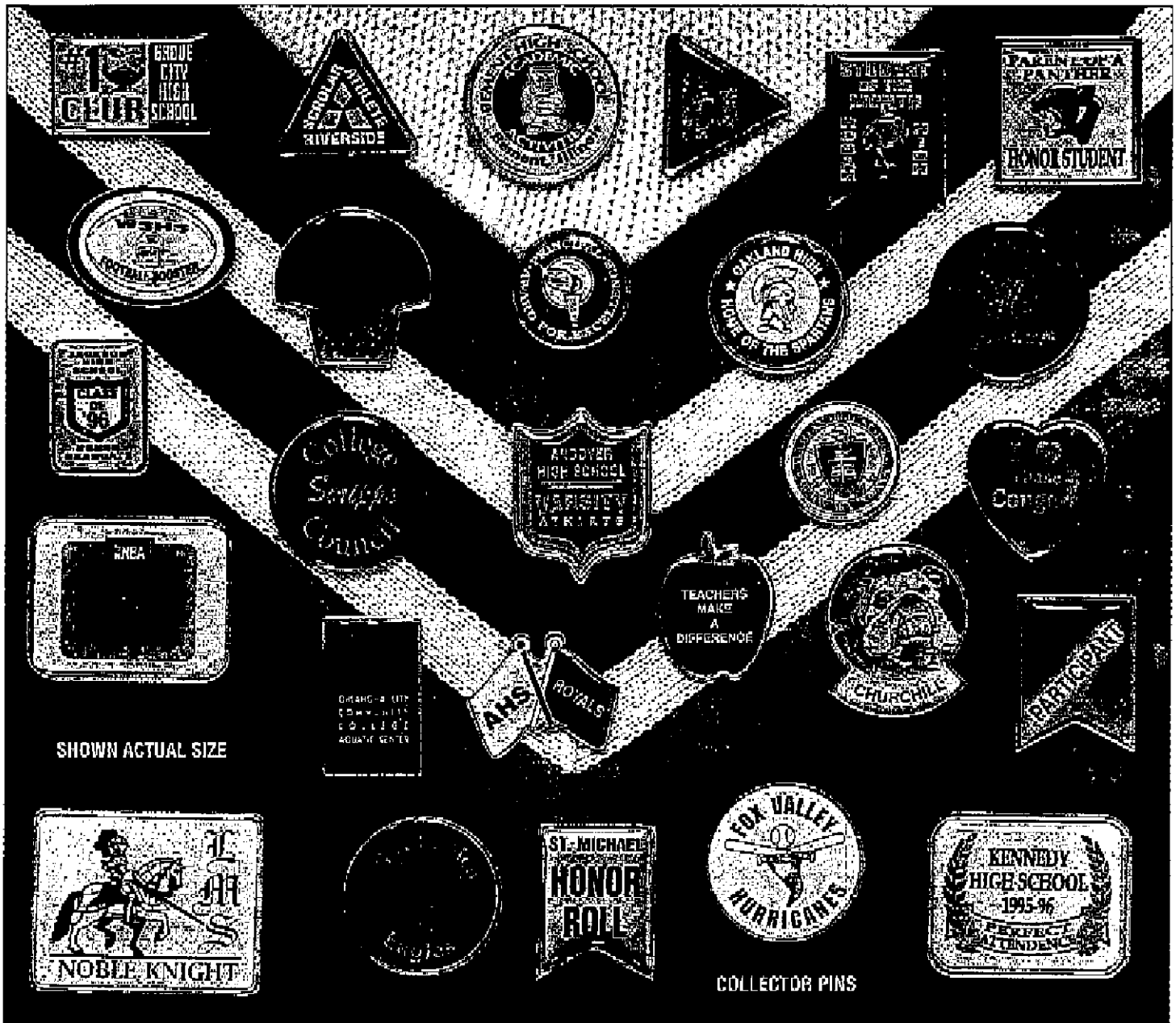


1337 Trojan 1340 Trojan 1344 Unicorn 1345 Viking 1345 Viking 1351 Viking 1352 Viking 1353 Viking 1355 Viking 2021 Volleyball



1730 Volleyball 1855 Warrior 1364 Wildcat 1367 Wolf 1368 Wolf 1369 Wolf 1373 Wolverine 1727 Wrestling 1182 Yellowjacket 1374 Yellowjacket

PINS



COLLECTOR PINS

▶ COLLECTOR PINS

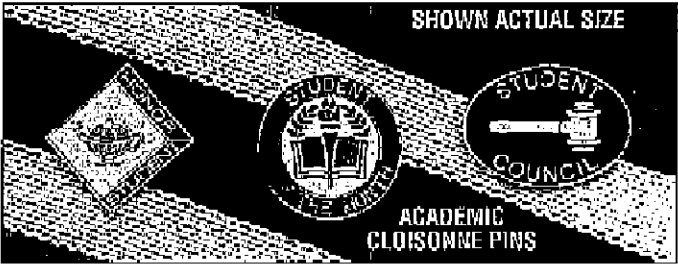
Epoxy coated and individually poly bagged. Backgrounds include brushed gold, gold mylar, silver mylar, white vinyl, gold glitter, silver glitter, or holographic. Also available, Photo Process (full color reproduction of slide, transparency, or color picture). Additional stock shapes available.

PRICES INCLUDE 2 COLOR IMPRINT				
QUANTITY (Prices Ea.)	100	250	500	1000
Screened Pins				
54100-A Up to 1 sq. in.	3.96	1.98	1.35	1.17
54100-B 1.1 to 1.5 sq. in.	4.05	2.07	1.44	1.26
Each Extra Color add	.81	.36	.18	.09

SCREENED PIN PRODUCTION: 2 to 3 weeks (does NOT include shipping time).

PRICES INCLUDE MULTI-COLOR IMPRINT				
QUANTITY (Prices Ea.)	100	250	500	1000
Photo Process Pins				
54000-A Up to 1 sq. in.	4.77	2.52	2.07	1.80
54000-B 1.1 to 1.5 sq. in.	4.87	2.65	2.20	1.91

PHOTO PROCESS PIN PRODUCTION: 2 to 3 weeks (does NOT include shipping time).



ACADEMIC CLOISONNE PINS

▶ ACADEMIC CLOISONNE PINS

3/4" round with scholarship insignia, 1/2" x 9/16" rectangular Honor Student or 5/8" x 7/8" oval Student Council pins. Specify gold or silver finish, pin or clutch back, and your school colors. Minimum Order: 50 pins

QUANTITY (Prices Ea.)	50	100	250	500
HS-500 Academic Pin	2.60	2.40	2.00	1.95

ACADEMIC CLOISONNE PIN PRODUCTION: 8 to 10 weeks (does NOT include shipping time).

MUGS



CERAMIC MUGS

▶ CERAMIC MUGS

11 oz. mugs available in white, black, gray, maroon, green, pink, blue, cobalt blue, yellow, cream. Imprint available on 1 side, 2 sides, or wrap.

PRICES INCLUDE 1 COLOR IMPRINT, 1 SIDE OR WRAP AROUND

QUANTITY (Prices Ea.)	72	144	288	576
51101	3.75	3.30	3.14	3.05
Extra Color add	N/A	.40	.39	.38

CERAMIC MUG PRODUCTION: 5 weeks (does NOT include shipping time).



PORCELAIN MUGS

▶ PORCELAIN MUGS

10 oz., white mugs.

PRICES INCLUDE 1 COLOR IMPRINT, 2 SIDES OR WRAP-AROUND

QUANTITY (Prices Ea.)	72	144	288	576
41302	2.59	2.09	1.79	1.69
Each Extra Color	N/A	.40	.39	.38

MUG PRODUCTION: 3 to 4 weeks (does NOT include shipping time).

CUPS & BOTTLES



► SOUVENIR CUPS

Dishwasher safe 17 oz. and 24 oz. sizes. 17 oz. Colors: white, gold, red, orange, blue, granite, green, teal, purple, maroon, cream, gray, black, hot yellow, hot green, hot pink. 24 oz. Colors: white, gold, red, blue. Optional sipper top for 24 oz. size is available in red, white, blue, black. 24 oz. has handle, 17 oz. does not.

PRICES INCLUDE 1 COLOR IMPRINT, 1 SIDE OR 2 SIDES				
QUANTITY (Prices Ea.)	100	250	500	1000
W17-DC 17 oz.	1.55	.78	.73	.54
W24-1 24 oz.	1.75	1.55	1.47	1.40
Each Extra Color add	1.00	.60	.30	.20
For Sipper Top add (24oz. only)	.35¢ each			
SOUVENIR CUP PRODUCTION: 3 weeks (does NOT include shipping time).				

► #1 WATER BOTTLES

White with white cap. Tip Colors: red, white, royal. Holds 32 oz.

PRICES INCLUDE 1 COLOR IMPRINT, 1 SIDE OR 2 SIDES*				
QUANTITY (Prices Ea.)	125	250	500	1000
48200 #1 Water Bottle	2.20	2.05	1.96	1.80
Each Extra Color add	.58	.39	.29	.24

#1 WATER BOTTLE PRODUCTION: 3 to 4 weeks (does NOT include shipping time).

► SPORT SIPPERS

32 oz. bottle available in white, hot pink, hot yellow, hot green, hot orange with lid and straw tips in white, black, red, blue.

PRICES INCLUDE 1 COLOR IMPRINT, 1 SIDE OR 2 SIDES*				
QUANTITY (Prices Ea.)	125	250	500	1000
12505 Sport Sipper	1.60	1.40	1.24	1.11

SPORT SIPPER PRODUCTION: 3 to 4 weeks (does NOT include shipping time).

► WATER BOTTLES

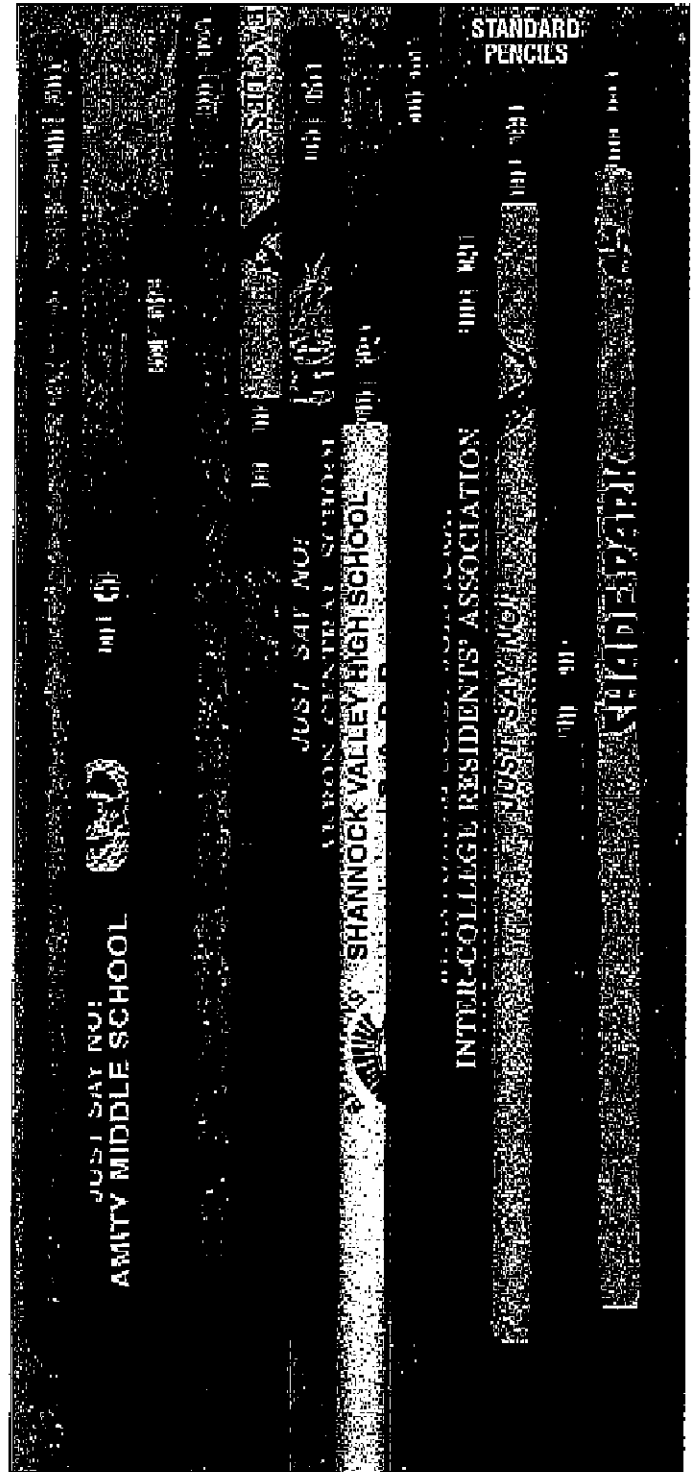
22 oz. and 32 oz. sizes. Colors: white, natural, blue, red, or gold with red, white, blue, or black caps. 32 oz. bottle also available in granite, hot yellow, hot pink, hot green.

PRICES INCLUDE 1 COLOR IMPRINT, 2 SIDES OR WRAP-AROUND				
QUANTITY (Prices Ea.)	100	200	500	1000
47200 22 oz.	1.99	1.81	1.76	1.64
46161 32 oz.	2.10	1.89	1.78	1.68
Each Extra Color add	N/A	N/A	.50	.20

WATER BOTTLE PRODUCTION: 4 weeks (does NOT include shipping time).



CALL TOLL FREE 1-800-533-8100 FAX 507-454-6403



▶ BIC PENS

Clic Stic and Round Stic medium point blue or black ink (specify).
 Barrel Colors: white, black, orange, green, blue, yellow, pink, silver, navy, peach, lavender, and cream.
 Trim Colors: red, blue, gray, green, burgundy, black, yellow, navy, white, orange, pink, purple, and brown.

PRICES INCLUDE 1 COLOR IMPRINT					
QUANTITY (Prices Ea.)	250	500	1000	1500	2500
89303 Round	N/A	.37	.36	.34	.33
89304 Clic	.57	.52	.50	.49	.48

BIC PEN PRODUCTION: 3 to 4 weeks (does NOT include shipping time).

▶ STANDARD PENCILS

Red, light or dark blue, green, metallic gold, cream, orange, metallic silver, white, yellow/gold. #2 lead.

PRICES INCLUDE 1 COLOR IMPRINT				
QUANTITY (Prices Ea.)	250	500	1000	2500
89301 Standard Pencil	.36	.22	.20	.18

PENCIL PRODUCTION: 3 weeks (does NOT include shipping time).

CALL TOLL FREE 1-800-533-8100 FAX 507-454-6403

APPENDIX G

Community Birthday Calendar Gordon Berard Company, Inc.

Cincinnati, Ohio

CLAYTON LIONS CLUB

Community Birthday Calendar

OUR 30th ISSUE

Help Us To Help Others

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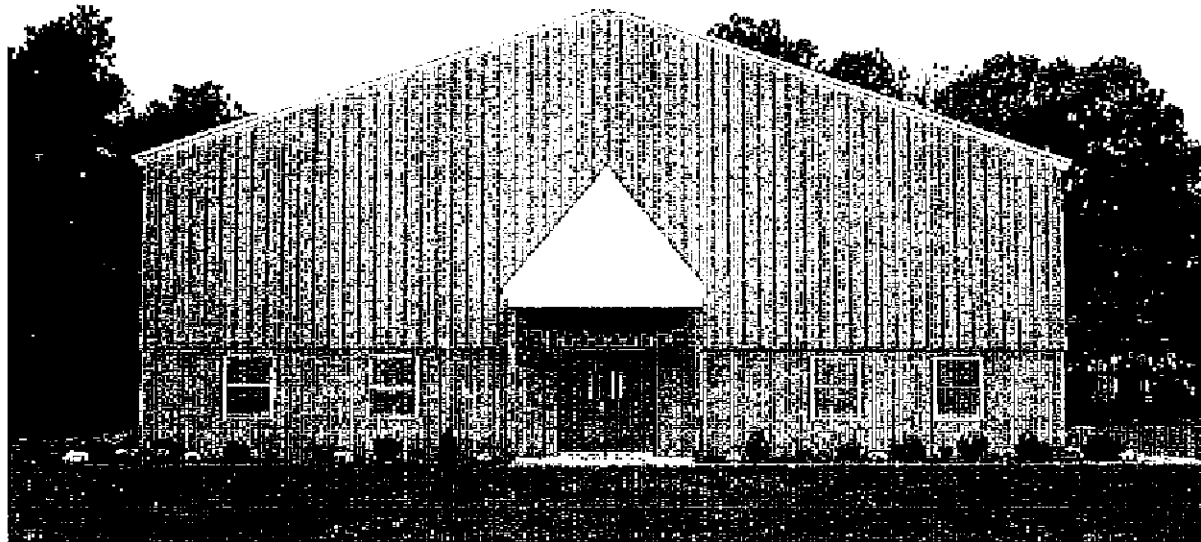
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609/853-9635 - FAX: 883-5830

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CLAYTON BUILDING SUPPLIES

LUMBER - MILLWORK
734 North Delsea Drive

JULY 1995

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>JUNE 1995</p> <p>S M T W T F S</p> <p> 3 2 3</p> <p>4 5 6 7 8 9 10</p> <p>11 12 13 14 15 16 17</p> <p>18 19 20 21 22 23 24</p> <p>25 26 27 28 29 30</p> <p>Jul 18 1997</p>	<p>AUGUST 1995</p> <p>S M T W T F S</p> <p> 1 2 3 4 5</p> <p>6 7 8 9 10 11 12</p> <p>13 14 15 16 17 18 19</p> <p>20 21 22 23 24 25 26</p> <p>27 28 29 30 31</p> <p>8 Anniversary</p>	  <p>5th 12th</p>   <p>19th 27th</p>				<p>1</p> <p>Claudia Travis Amy Schneeman Jean Pleis Joan McLeod</p>
<p>2</p> <p>Bruce Dubois Isabelle Leake Kevin Sheltrampf Dorothy Holleran</p>	<p>3</p> <p>Kathy Sluzda Linda Thomas</p>	<p>4</p> <p>INDEPENDENCE DAY</p> <p>John Whiting II Walter & Suzanne Bastow & Deborah Kraus</p>	<p>5</p> <p>Mike & Deryl Marino & Christine Holleran</p>	<p>6</p> <p>Terry Inderlic Melvina MacDermott</p>	<p>7</p> <p>Samuel Leake Sara Rogers Kevin Michael Sullivan Linda Foster</p>	<p>8</p> <p>Ron Killmer Jr.</p>
<p>9</p> <p>Lorraine Hiker Sarkine & Wan Barclay III & Leonard Derowski</p>	<p>10</p> <p>Donald & Lott Caruso & Tammy & Grant Deborah Chambers Michael Chisello Bill & Joyce Hughes & Walter Dessin IV</p>	<p>11</p> <p>Bob Glick Jean Arseneault Smoky Grant Robert Chaschia</p>	<p>12</p> <p>Dianne & John Vinton & Kathy Siedel Douglas Moore Nina Gaglianone Ken & Joan Herndon & Susan Bastow</p>	<p>13</p> <p>Anthony Escobar Raymond Bonjan Bob & Jane Glick Edward Ewing Marianne Doyle Sean MacDermott Jason Brown</p>	<p>14</p> <p>Jacqueline Cassin Heather Sherlow Edna Kurtz Michelle McCarri Grace Pin Walter Bastow</p>	<p>15</p> <p>Anthony Sheltrampf Frank Hughes (Lion) Calvin McNeil Sr.</p>
<p>16</p> <p>Pat & Ralph Johnson & Gary Bertala John & Jackie Kabilas & Tyler Toth</p>	<p>17</p> <p>Jean Moore Lisa Kalsun</p>	<p>18</p>	<p>19</p> <p>Joe Benkert Ed Bell Sr. Julie Rose Paul Cahill Craig Foster</p>	<p>20</p> <p>Jimmy Vander Crystal Jean Voit Tammy Kraus Dianne Watton</p>	<p>21</p> <p>Megans Cottell Wally & Abigail Ald Long Michael Paul Lowery Timothy John Ewing Earl (Buddy) Foster</p>	<p>22</p> <p>Chris DiGiovanni Sharon Kennedy Katie Bregler Bill Giberson Bill Sherlow</p>
<p>23</p> <p>Jeanne Crane Jean Herndon John MacDermott</p>	<p>24</p> <p>John Johnson Kelly Clark Sue Hughes Grace Dessin Robert Erera Sr.</p>	<p>25</p>	<p>26</p> <p>James Faller Denny Foster Mark Rogers Sandi Sheltrampf Walter MERR Bobby Grant Amy Hickl Joe & Juana Hunt &</p>	<p>27</p> <p>Kath & Frank J. Douglas Arseneault Rudy & Barbara Bompona &</p>	<p>28</p> <p>Donald Lowery Charles Woodall</p>	<p>29</p> <p>Walter Dessin V</p>
<p>30</p> <p>Jean Travis Thomas Holleran Betty Wamack</p>	<p>31</p> <p>Larry & Betty Baston & Katie L. Crane Tyler Toth Jr. Siddy Costil</p>	<p>31</p> <p>Wickey Moorhouse Dennis Scholtz (Lion)</p>				

TELEPHONE NUMBERS FREQUENTLY CALLED

NAME	PHONE NO.

FLOWERS AND BIRTHSTONES

MONTH	FLOWERS	BIRTHSTONE
January	Carnation or Snowdrop	Garnet
February	Violet or Primrose	Amethyst
March	Jonquill or Daffodil	Bloodstone
April	Sweet Pea or Daisy	Diamond
May	Lily of the Valley or Hawthorn	Emerald
June	Rose or Hesperisulda	Pearl
July	Larkspur or Water Lily	Ruby
August	Poppy or Gladiolus	Sardonyx
September	Aster or Morning Glory	Sapphire
October	Calendula or Cosmos	Opal
November	Chrysanthemum	Topaz
December	Narcissus or Holly	Turquoise

WEDDING ANNIVERSARIES

1st year — Paper and Plastic	13th year — Lace
2nd year — Cotton	14th year — Ivory
3rd year — Leather	15th year — Crystal
4th year — Books, Fruit and Flowers, Silk	20th year — China
5th year — Woodan (clocks)	25th year — Silver
6th year — Iron	30th year — Pearl
7th year — Copper, Bronze or Brass	35th year — Cord, Jade
8th year — Electrical Appliances	40th year — Ruby
9th year — Willow or Pottery	45th year — Sapphire
10th year — Tin, Aluminum	50th year — Gold
11th year — Steel	55th year — Emerald
12th year — Silk or Linen	60th and 75th year — Diamond



The Gordon Bernard Company, Inc. founded in 1943, designs and publishes the copyrighted COMMUNITY BIRTHDAY CALENDAR and other calendar fund-raising programs. The COMMUNITY BIRTHDAY CALENDAR is sold only by the Gordon Bernard Company and its authorized representatives. The Gordon Bernard Company, located at 3801 Ridge Avenue, Cincinnati, Ohio 45213, Phone 513/531-1484 or toll free at 1-800/531-1484 is a member of the Cincinnati Better Business Bureau, banks with the Fifth Third Bank, Cincinnati, Ohio 45201 and is financially responsible, as is evidenced by a substantial Dun and Bradstreet rating.

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TELEPHONE NUMBERS FREQUENTLY CALLED

NAME	PHONE NO.

1995				1995			
CALENDAR		CALENDAR		CALENDAR		CALENDAR	
JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST
S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

1996				1996			
CALENDAR		CALENDAR		CALENDAR		CALENDAR	
JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST
S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

1997				1997			
CALENDAR		CALENDAR		CALENDAR		CALENDAR	
JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST
S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

?? QUESTION ??

Should our calendar start with the month of

?? JANUARY ??

ANSWER: ONLY IF IT IS CONVENIENT FOR YOUR MEMBERS TO WORK THE PROJECT IN JULY OR AUGUST !!

QUESTION - - - WHY IS THIS SO ??

ANSWER: All calendars, regardless of the starting month, run a full 12 months.

Make this experiment . . . take a calendar starting with any month other than January (we will furnish the calendar). Tear off all the pages down to the current month. Then ask anyone who sees the calendar hanging on the wall what month that calendar started. No one can tell without looking at the bottom sheet to see when it ends. Everyone has a birthday every 12 months. Regardless of the MONTH your calendar starts, 1/12 of the birthdays will be on the **BOTTOM SHEET**.

A January calendar, in many ways is the least desirable. Competition in fund-raising is most severe in September and October (months when many sponsors make up the January pad calendar), high school annual, football program and other ads are being sold. All types of projects . . . Christmas cards, candles, candy, soap, and a dozen other items are usually being sold at this time by various organizations.

Transportation companies are usually bogged down with excess freight and plagued with absenteeism in December, resulting in possible slow delivery, once your calendars are completed. The calendars will arrive for your organization to deliver them in the middle of the holiday rush, and when chances of bad weather prevail.

ON THE OTHER HAND . . . if your order for a January calendar is received in JULY or AUGUST, it can be published and shipped and delivered ahead of the holiday rush. Working the project in JUNE or JULY, you will avoid much of the competition from other fund raisers.

QUESTION: WHAT ABOUT CALENDARS BEGINNING WITH MONTHS OTHER THAN JANUARY?

ANSWER: Calendars beginning with months other than January offer your organization complete freedom to choose any convenient period of time to work the project. Many schools complete the project the month or so before school is dismissed for the summer, and start their calendar with the month of AUGUST or SEPTEMBER, the beginning of the school year. Other organizations may wish to utilize a slack period after the holidays and have calendars starting with MARCH, APRIL, MAY, JUNE, or JULY.

THE RIGHT TIME TO DO YOUR WORK ON THE COMMUNITY BIRTHDAY CALENDAR PROJECT IS WHEN YOU NEED THE MONEY!

There is absolutely no reason to wait to produce a January calendar.

YOUR NET PROFIT WILL BE 70% TO 80% AND WILL BE IN YOUR TREASURY BEFORE YOUR ORDER IS PLACED.

CONSIDER THESE TEN ADVANTAGES!

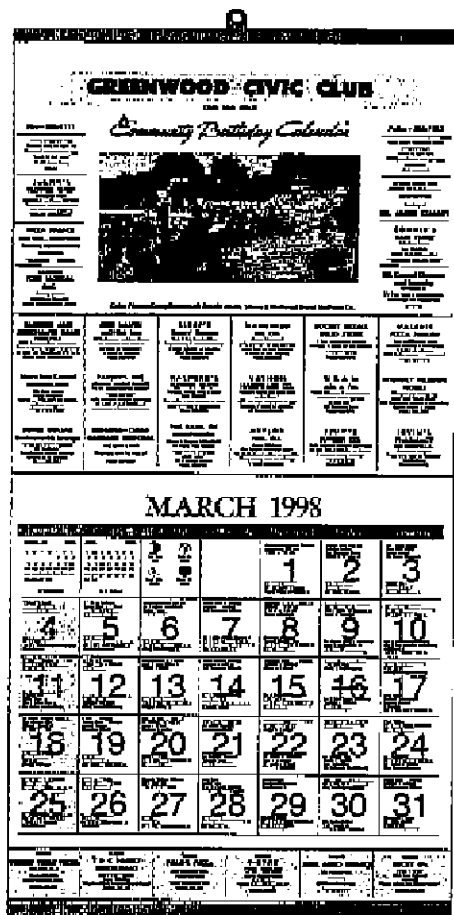
THE COMMUNITY BIRTHDAY CALENDAR FUND RAISING PLAN OFFERS

1. YOU set your own goal. We supply ALL MATERIALS and PLANS for reaching that goal.
2. This Community Birthday Calendar fund-raising plan will keep MOST of the money raised in YOUR OWN ORGANIZATION as PROFIT. (Profits run from 60% to 80%.)
3. Your club members will truly enjoy this dignified way of fund-raising. And the folks in your Community will enjoy the calendar! Once it is established, your town will always want it.
4. Being a "calendar" this project automatically "renews itself" at year's end. For all calendars become obsolete after twelve months. And then your townspeople will want the new one. It is a natural "repeater".
5. But this unique Birthday Calendar does not have to start with January. It can START WITH ANY MONTH! Is still a full 12-months calendar! Thus it can be "tailored" to fit your own "Club Year".
6. By its very nature, the calendar is a wonderful way to PROMOTE YOUR OWN ORGANIZATION. Because your club's name (and also, if you wish, a list of your club's activities) is printed on the calendar, YOURS WILL BE THE BEST KNOWN ORGANIZATION IN YOUR TOWN.
7. The Community Birthday Calendar is not only a top-flight fund-raiser, it also "MAKES A FRIENDLY COMMUNITY MORE FRIENDLY". How better can you increase neighborliness in your town than by remembering birthdays and anniversaries? (Give this a SPECIAL thought!)
8. This Birthday Calendar fund-raising plan STIMULATES WIDER MEMBERSHIP PARTICIPATION. Too often only a small percentage of members actively take part in club projects. This plan, used year after year, not only will quickly build a big bank balance, IT WILL ALSO STRENGTHEN YOUR CLUB'S MORALE! Here, everybody can do something! And EVERYBODY DOES!
9. And remember: THERE ARE NO COSTS, HIDDEN OR OTHERWISE, in getting started. A \$25 deposit, made when you apply for your EXCLUSIVE FRANCHISE (if your town is 5,000 population or less) is deductible at the time you mail in your order. However, most clubs LEAVE THIS DEPOSIT IN YEAR AFTER YEAR FOR AUTOMATIC RENEWAL. This protects your exclusive franchise.
10. FINALLY, Most clubs find that they CAN MAKE MORE FROM THIS ONE SINGLE PROJECT, DONE ONCE A YEAR, THAN FROM ALL OTHER FUND-RAISING PROJECTS PUT TOGETHER! Do this ONCE and FORGET FUND RAISING FOR THE REST OF THE YEAR! Does this appeal to organizations? Answer: Our records show a renewal rate of MORE THAN 94% ANNUALLY! Will it appeal to YOU? Try it and see!



Ask our Sales Representative or write for details on HOW to boost your profits through
beautiful Multi-Color Picture Subjects

Just What Is a Community Birthday Calendar?



It is an impressive 21" x 11" calendar, handsomely printed in two colors on top quality paper.

It has a metal strip across the top to preserve its neat appearance for a full year, with a convenient tab for hanging.

Choose from two pad styles – one with large block numbers in the center of the date or one with small numbers in the upper right-hand corner of the date square.

Choose from five basic background colors.

It has a previous month – and next month – calendar on every one of the 12 month pad sheets.

It shows the Moon Phases on all 12 sheets.

It shows all Holidays throughout the year. Beneath the pad are convenient spaces for phone numbers, Flowers and Birthstones for each month and proper Wedding Anniversary gift suggestions, plus calendars for the current year plus the two years following the year in which your calendar is published.

So, How Is It So Different from Other Calendars?

The difference is that **YOUR OWN ORGANIZATION** creates the Calendar for your very own Community, School, Fraternal or Civic Club, Lodge or Church. It is made up to your own specifications.

Your own organization name or community is printed at the top. Any copy, such as the purpose for which you are raising money, is printed on your calendars.

You feature a **PICTURE OF YOUR OWN**. The "local interest" photo can be a beautiful Kodak Color Print which is bonded to the calendar back...or printed in black ink on excellent quality coated stock.

We will print the names of all the people you furnish – right on the dates of their Birthdays. Everyone will know when your Birthday comes, but it won't tell how young you are. The names of your married couples will be printed on the dates of their Wedding Anniversaries.

We will print the Meetings and Social Events of all your Clubs, Lodges, Churches in your Community – the School activities and Athletic Events...all on the proper days throughout the year. Everyone will know what's going on in town. Or – just the Meetings and Events of your own organization, such as a School, Church or Club.

We can print either Block Style or Directory Style Advertisements for your local business firms on your calendars. You will take in enough money from your advertisers to more than pay for all your calendars.

You will make a very sizeable amount of money from this project. You will gain a great deal of prestige. Your people will like the Calendars so well they will want to order a new one every year...And you will find you have discovered the finest ANNUAL fund-raising promotion you could possibly ask for.

The Community Birthday Calendar may start with any month and continues for a full year. Order your Promotion Kit now and within 30 to 60 days you can have a bank account that will enable you to do the things you want to do.

What Kind of a Fund-Raising Project Are You Looking For?

Almost every day we hear this:

"What we are looking for is a fund-raising plan of our own . . . one that is not being used by everybody else . . . something we can count on year after year without having to look for something different."

You've come to the right place. Here's what we have to offer:

1. Sponsors of the Community Birthday Calendar have an **EXCLUSIVE FRANCHISE** with no worries about competition.
2. You have a project that makes 70% to 90% of the money you take in.
3. You do not have to make any guarantees.
4. No returns of unsold merchandise — no penalties.
5. No weather worries — no storm insurance premiums.
6. No worries about competing attractions.
7. No tickets to sell.
8. No complaints about selling things your local business firms stock.
9. No one telling you the price is too high.
10. No cost for samples and promotional materials.
11. No advertising expenses to pay.
12. No outsiders creating embarrassing situations for you.
13. You handle all the money. You have your money in the bank to pay for your calendars and also your profits in the bank — before you order your calendars.
14. You order and pay for just what you need — no more. You have nothing left over to dispose of.

You can make an estimate of about how many calendars you can expect to sell before you start. You can figure about how much money you will take in. You can figure how much your calendars will cost, and you can figure within a few dollars of how much you will make before you start.

Your only investment in the Community Birthday Calendar project is a deposit of \$25.00 for your Promotion Kit which may be applied toward your order of calendars. Your Kit contains all the materials, forms and instructions to guarantee the success of your promotion.

GORDON BERNARD COMPANY, INC., PUBLISHERS OF THE COMMUNITY BIRTHDAY CALENDAR

5601 Ridge Avenue — Cincinnati, Ohio 45213

513/531-1484

MUSIC B...
20th ANNUAL ISSUE
Community Birthday Calendar

Picture Compliments of Adamson Music Stores

SYCAMORE
Community Birthday Calendar
Sponsored by Sycamore Users Club
Dedicated To Our Schools and Community

Picture Compliments of Dr. William ...

20th ANNUAL ISSUE
Community Birthday Calendar

Picture Compliments of Dr. William ...

AGENCY, INC.	100-1000
KIRBY & SONS	100-1000
WAGNER'S	100-1000
FATHER'S SHOP	100-1000
B & H SYCAMORE	100-1000
JOHN'S SERVICE CO.	100-1000
YERBY'S MARKET	100-1000

WILLIAMS	100-1000
SMITH	100-1000
JOHNSON	100-1000
DAVIS	100-1000
GARLAND	100-1000
WALKER	100-1000
WATSON	100-1000
WILLIAMS	100-1000
SMITH	100-1000
JOHNSON	100-1000
DAVIS	100-1000
GARLAND	100-1000
WALKER	100-1000
WATSON	100-1000

AGENCY, INC.	100-1000
KIRBY & SONS	100-1000
WAGNER'S	100-1000
FATHER'S SHOP	100-1000
B & H SYCAMORE	100-1000
JOHN'S SERVICE CO.	100-1000
YERBY'S MARKET	100-1000

RD ELEMENTARY SCHOOL
Community Birthday Calendar

JOHN MATYKA TAXIDERMIST
DUMAY'S BUN BUNNELS
THE LAKE HOUSE
ROGERS AND ...

GARY DURAN AND SONS
BUSHWAY AGENCY
BOB'S RENOVATING AND BUILDING
BLUE MOUNTAIN GUNITE CENTER
CONNELL HOME BUILDING CENTER

WHAT YOU WANT TO KNOW
about the

Community Birthday Calendar

FUND RAISING PLAN

MONTVIL
1st ANNUAL ISSUE
Community Birthday Calendar
An Adventure in Community Friendship

LOUISVILLE ELEMENTARY
Community Birthday Calendar

MEADOWS PAINTING SERVICE
JOYCE'S BOUTIQUE
THE SNAK INC.
SAVINGS BANK CO.

TRICOUNTY HEARING AID SERVICES
NEW HEARING Evaluation Test and Analysis
LOUISVILLE
N & W SERVICE STATION

ST. WILLIAMS CHURCH
20th ANNUAL ISSUE
Community Birthday Calendar

Phone - 389-7000

Picture Compliments of Summer Religious Book Store

TRY VOL. FIRE CO. INC.
15th ANNUAL ISSUE
Community Birthday Calendar
An Adventure In Community Friendship

Be Sure To Order Your Calendar and Ads Early Next Year Photo Ads At 300-9000



GORDON BERNARD COMPANY, INC.

PUBLISHERS OF THE

Community Birthday Calendar

"AN ADVENTURE IN COMMUNITY FRIENDSHIP SINCE 1949"

HOME OFFICE:
5601 RIDGE AVENUE
CINCINNATI, OH 45213
PHONE: 513/537-1384

WE PROUDLY PRESENT THE **COMMUNITY BIRTHDAY CALENDAR** FUND-RAISING PLAN!

Thank you for your interest in our copyrighted **COMMUNITY BIRTHDAY CALENDAR** fund-raising plan!

We have been publishing "THE" *Community Birthday Calendar* since 1949 and it is our only product. We have many organizations who have been sponsoring the calendar program annually since its inception over 40 years ago. Also, we have a full-time national sales force comprised of very dedicated and knowledgeable individuals who are always available to assist our customers with their individual calendar campaigns.

We are pleased to present you with a sample calendar and complete information on our program. The various profit charts are our guarantee of what you can make...there are no hidden costs.

More than 8,000 Civic, Fraternal, School and Church organizations are now using our plan annually to raise greater sums of money, with less effort, than that required by any of their former money-making activities.

Every year the **COMMUNITY BIRTHDAY CALENDAR** fund-raising program gains in popularity. 94% of our sponsors renew their franchises each year. This is proof positive that this type of program is ideal for ALL NON-PROFIT ORGANIZATIONS. Most of our customers have found that they need only the **COMMUNITY BIRTHDAY CALENDAR** to satisfy the majority of their annual fund-raising needs.

If you are interested in securing the franchise for your area...send us your signed Application For Franchise and \$25.00 deposit (deductible later). As soon as your application is received and approved we will rush to you our Promotion Kit, which contains all the instructions and materials you need to properly organize and conduct a financially successful project. Should you have any questions or desire a personal meeting with one of our Sales Representatives, please don't hesitate to contact us or your local **COMMUNITY BIRTHDAY CALENDAR** Sales Representative.

We look forward to being of service to you and your organization!

Sincerely,

Robert Sherman, Jr.
Sales Manager
GORDON BERNARD COMPANY, INC.

The Community Birthday Calendar Fund-Raising Plan

Who uses the Community Birthday Calendar fund-raising plan?

The following non-profit organizations and many others use the Community Birthday Calendar plan.

Civic and Service Clubs:

Chambers of Commerce
Fraternal Orders
Jaycees
Kiwanis Clubs
Lions Clubs
Rescue Squads
Rotary Clubs
Volunteer Fire Depts.
Churches and Sunday School Classes

Schools:

PTA's
Band Booster Clubs
Athletic Booster Clubs
High School Classes

Women's Organizations:

Business and Professional Women
Eastern Star and other fraternal order auxiliaries
Garden Clubs
Hospital Guilds
Lioness Clubs
Pilot Clubs
Veterans auxiliaries

Why do these organizations use this plan year after year?

They want a good repeating, tried-and-proved, well accepted and dependable plan to raise money yearly that provides from \$1,000 to \$10,000 or more annually without any gamble on the part of the organization. They don't want to get involved with fly-by-night promoters. They want a plan that every supporter appreciates and not one that gives him the feeling that he merely made another donation. They want a plan that strengthens the bonds of neighborliness and friendship and thereby benefits the entire community.

What is the Community Birthday Calendar?

The Community Birthday Calendar, (starting with any month of the year) is a twelve-month calendar, printed especially for your own community, with the names of your townspeople printed on their individual birthdays. It also lists wedding anniversaries, church and lodge meeting dates, license dates, telephone and light bill due dates, picnics, rodeos, fairs, bazaars, football, basketball and baseball game dates . . . as many of these dates of interest to your entire community as you wish to list.

How much money can we raise?

This really is up to the sponsoring organization, their circumstances and their needs. A small organization in a small community (300 to 1000 in population) should be able to clear at least \$1000. A larger organization with greater needs in medium to large size communities (3000 on up) can clear anywhere from \$3,500 to \$10,000.

What do we sell?

You sell three things:

1. A beautiful calendar with a picture of local interest on the front, which includes listing the birthdays of all members of the immediate family and the wedding anniversary of Mom and Dad.
2. Church, lodge, PTA, school events and athletic games listings.
3. Advertising space to your local businessmen. This is the type of advertising that benefits your local merchants and they appreciate it - it's a bargain in good, well accepted advertising.

What is a listing?

A listing is the name of a person printed on the calendar on the date of his birthday or anniversary, or the name of a club or organization - school activity or athletic event printed on the date which it occurs.

When can we start ?

You run your program ANYTIME during the year. The calendars can begin with any month of the year and always run a full twelve months. (See OPERATING SCHEDULE on back of Franchise Application Form.)

How do we start ?

- (1) Fill out and sign the Franchise Application Form. (Page 11)
- (2) Attach your check for \$25.00 to the Franchise Application and mail today, or . . .
- (3) Contact your local representative to arrange for a personal meeting with the members of your club or organization. Find out what this program can mean in terms of profit and public service.

Do we have to make a down payment or advance any money ?

You make a deposit of only \$25 for the PROMOTION KIT which Contains a complete set of all supplies needed to organize and carry out your project. When your project is completed, you may deduct this \$25 deposit from the amount due our company, or you may leave it with us to automatically renew your franchise for the following year.

How much time are we allowed to complete our project ?

Your order must be submitted within twelve months after the franchise is secured. We suggest you decide which month you wish your calendar to start when securing the franchise. When running your CBC campaign, it is best to complete your program in thirty days or less, if possible. A short campaign is the best one!

What if we have had no experience in organizing this type of fund-raising plan ?

The SPONSOR'S PORTFOLIO, which is a part of your PROMOTION KIT shows you how . . . in simple, easy steps. Also, your local sales representative is always available to assist you in any way possible.

How much do we charge ?

Basically, every campaign involves the sale of two items. They are: CALENDAR SALES - We recommend that you sell your calendars first (collecting the money when you take the order). YOU decide what you want to charge for the calendar. Most groups use the \$4.00, \$5.00 or \$6.00 Family (Household) Plan. The price includes the calendar plus all birthdays and anniversary listings within a household.

ADVERTISING SALES - Ideally, it is best to have your advertising sales after your calendar sales are complete. This way you will be able to determine a fair price for your advertisers. Describe the advertising charge this way . . . it is simply a fee to cover the cost of delivering each calendar that has already been sold. We suggest you charge the merchant 15 cents (block ad) or 10 cents (directory ad) for the delivery of each calendar. Example: you have sold 400 calendars so you establish a delivery charge of \$60.00 for each block ad (15¢ x 400 calendars).

You charge organizations, schools, etc., 50¢ to list each of their meeting or events listings. An organization that meets monthly pays 12 times 50¢ or a total of \$6.00 to have its meeting dates listed on the calendar.

WHEN TAKING ORDERS for your Community Birthday Calendars, birthday, anniversary and meeting listings, etc., and business advertisements, COLLECT YOUR MONEY. In this way you take no risks and you have your profit deposited in the bank before ordering your calendars.

How much of this money do we keep ?

YOU HANDLE ALL OF THE MONEY! If you follow our suggestions and those of your local Community Birthday Calendar Representative, you will retain anywhere from 60% to 85% of the money you take in as your NET PROFIT. Needless to say, this is an extremely high profit percentage and this is one reason for the tremendous popularity of the Community Birthday Calendar fund-raising program. Any time an organization undertakes a project it must weigh the probable return (profit) against the amount of time and effort necessary to conduct the project. Most people feel a return of 60% to 85% on their efforts is a sound time investment! Please refer to page 9 & 10 for profit examples on campaigns selling various numbers of calendars and advertisements.

What Form of Advertising Should You Use on Your . . .

Community Birthday Calendar®?

Our Standard BLOCK FORM of Advertising

or

Our "New" DIRECTORY STYLE Form of Advertising

Both forms of advertising are uniquely different yet they both accomplish two very important objectives:

- 1) THEY BOTH PROVIDE AN EXCELLENT PROFIT OPPORTUNITY. As a matter of fact, if your advertising sales are handled properly the revenue you take in from them should more than pay for your entire calendar order with extra profit left over !
- 2) THEY BOTH PROVIDE THE ADVERTISERS IN YOUR COMMUNITY THE BEST ADVERTISING VALUE AVAILABLE. The most effective advertising for the cost involved is Calendar Advertising, which works as a "silent salesman" 24 hours a day, 7 days a week, 365 days a year. It is capable of getting and holding that valuable WALL SPACE in the HOMES and OFFICES within the community where distribution is made . . . and for JUST PENNIES A WEEK !

On the next two pages we will attempt to explain the benefits and advantages of both forms of advertising so you may determine which form best suits your organization's needs and capabilities.

BLOCK ADVERTISING FORMAT!



<p>THE SHOE BOX LTD. Specializing in Size, Selection, Price and Fit Black Earth, WI 53515 767-3447 or 231-4445</p>	<p>2001 ACTIVE WEAR Custom Screen Printing Caps — T-Shirts — Uniforms Village Edge Road, Arena 608/733-2558</p>
<p>(coupon) ROUND TABLE PIZZA 880 Smith Road Phone 484-1552 \$2.50 Off Large Pizza Expires 3/1/92</p>	<p>(coupon) 4-STAR CAR WASH 128 W. Byers Avenue New Stanton "\$2.00 Value Off Any Extra" Expires 3/1/92</p>

USING OUR POPULAR \$5.00 FAMILY PLAN AND THE BLOCK ADVERTISING FORMAT YOU CAN EXPECT TO EARN FROM **60% TO 80% NET PROFIT ON YOUR PROGRAM!**

ADVANTAGES OF BLOCK ADVERTISING

FOR YOU

- 1) EXCELLENT PROFIT**
32 Block Ads sold for \$30.00 each NETS \$776.00
81% NET PROFIT on every advertising dollar taken in.
- 2) EASE OF SECURING ADVERTISING**
Even if you place the maximum of 36 one space ads on the calendar, the amount of time required to sell your ads is limited. Thus, there is less work involved in this aspect of your program but you still earn an excellent profit.
- 3) MUTUAL SUPPORT BETWEEN YOU AND YOUR ADVERTISERS**
You give your advertisers the opportunity to take advantage of one of the most outstanding forms of advertising available while they support your organization and its programs.

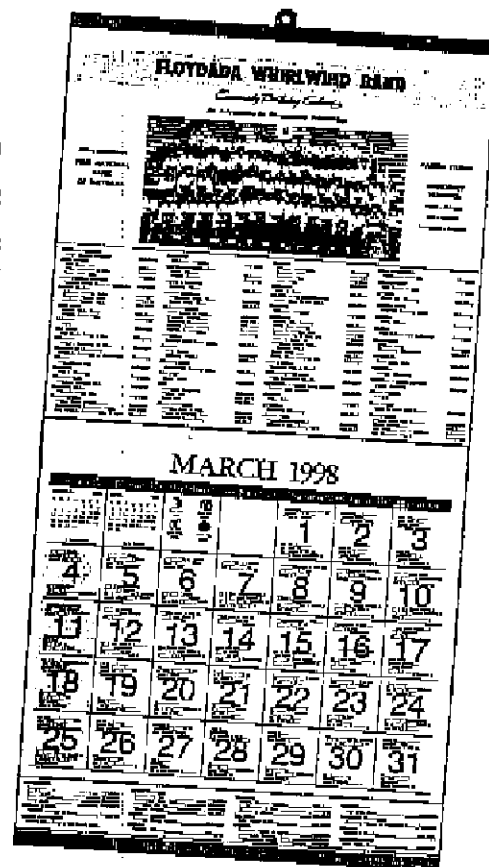
FOR YOUR ADVERTISERS

- 1) AN ADVERTISING BARGAIN**
The advertiser is actually buying wall space for a full year in local homes for only pennies per household.
- 2) THE MONEY STAYS IN YOUR COMMUNITY**
75 to 85% of each dollar you take in is retained. This money is then spent on worthwhile projects in your own community. Helping the community helps the business person.
- 3) ONE ADVERTISER PER BUSINESS CATEGORY**
If you wish, you can sell just one advertiser in each business category (eg. one service station, one insurance agent, etc.). The benefits to your advertiser are obvious.
- 4) EXPANDED ADVERTISING MESSAGE**
Block advertising allows your advertiser to use an expanded advertising message and the opportunity to place special promotions in his ad (as in the example ads above).
- 5) TAX DEDUCTIBLE**
A block ad is a legitimate advertising expense and is fully tax deductible.

BUSINESS AND PROFESSIONAL DIRECTORY ADVERTISING FORMAT!

ACCOUNTANT		BEVERAGE COMPANY	
Joseph Bippe, CPA.....	856-1375	Southern Beverage Co.....	969-5550
AC CONDITIONING CONTRACTOR		CHIROPRACTOR	
Bob's Service Center.....	856-3142	Dr. E. M. Long.....	856-3612
ANTIQUES		CLOTHING STORES	
Mary's Antiques.....	856-3640	Jamar's Dress Shop.....	856-6603
APPLIANCE SERVICE		Snook's 4-H Western Store.....	856-4184
Hutchins.....	366-7898	DAY CARE CENTERS	
TORNEY		Pied Piper Playhouse.....	355-3511
William Patton.....	354-8152	Taylor Day Care Center.....	353-7060
AUTO DEALER		DEMOLISHING AND BUILDING MATERIALS	
Harrel's Chev-Olds.....	354-2233	Jackson Wrecking, Lumber.....	856-4843
AUTO PARTS AND SUPPLIES		DENTISTS	
Madison Auto Supply.....	856-2566	Dr. Stephen Draper.....	856-6903
AUTO REPAIR AND SERVICE		Dr. Richard S. C. Poole.....	856-3926
Car Service Center.....	956-2315	DOCTORS	
Olive's Garage.....	856-8480	John Anderson, M.D.....	956-9000
Henderson's Garage.....	856-8912	William Pierce, M.D.....	856-8300
Madison Freeway Service.....	856-8479	DO-NUT SHOP	
United Motor Exchange.....	354-3511	The Do-Nut Shoppe.....	856-6286
ATM'S		DRUG STORE	
Bank of Madison.....	856-8522	Jacobs.....	856-7111
Bank of Ridgeland.....	856-4131	FARM AND FEED SUPPLIES	
BARBER AND BEAUTY SALONS		Ridgeland Farm and Garden.....	856-7186
Colonial Barber Shop.....	856-5056	Snell's Feed and Supply.....	353-2787
Northeast Barber Shop.....	932-9282	FARM EQUIPMENT	
The Clipper.....	956-7748	Conter Farm Equipment Co., Inc.....	352-4924

USING OUR POPULAR \$5.00 FAMILY PLAN AND THE DIRECTORY ADVERTISING FORMAT YOU CAN EXPECT TO EARN FROM 70% TO 85% NET PROFIT ON YOUR PROGRAM.



ADVANTAGES OF DIRECTORY ADVERTISING

FOR YOU

- 1) **VERY HIGH PROFIT**
100 business listings sold for only \$20.00 each nets from \$1,825 to \$1,875. 150 listings nets around \$2,800.
- 2) **A USEFUL FEATURE**
The quick-reference directory format makes the "calendar" more desirable and valuable than ever.
- 3) **ADDITIONAL PROSPECTS TO SELL**
Many professional people, such as doctors, dentists, lawyers, accountants, etc., because of their professional ethics and certain laws, do not advertise. BUT . . . THEY CAN BE LISTED ON A DIRECTORY.
- 4) **SET YOUR OWN PRICE**
Some organizations are reluctant to approach a business person with a \$50.00 or \$100.00 ad. A directory listing sold for only \$20.00 nets over 90% profit! A listing sold for \$25.00 nets 95% profit! A listing sold for \$35.00 nets around \$33.50 to \$33.75 profit!
- 5) **EASE OF RENEWING ADS**
Since you are just securing a business name and phone number, these ads will be very easy to renew on a yearly basis.

FOR YOUR ADVERTISERS

- 1) **AN ADVERTISING BARGAIN**
The advertiser is actually buying wall space for a full year in local homes for only pennies per household. Since each firm is listed alphabetically under the proper category, this directory is more useful and desirable than the phone book. Why? Because it is handy, hanging on the wall near the phone rather than put away in a drawer somewhere.
- 2) **THE MONEY STAYS IN YOUR COMMUNITY**
90 to 95% of each dollar you take in is retained. This money is then spent on worthwhile projects in your own community. Helping the community helps the business person.
- 3) **PROFESSIONALS**
A prestigious, ethical way for the professional people (Doctors, Lawyers, Accountants, etc.) in your community to make the citizens aware of their services.
- 4) **TAX DEDUCTIBLE**
A directory listing is a legitimate advertising expense and is fully tax deductible.

?? QUESTION ??

Should our calendar start with the month of

?? JANUARY ??

ANSWER: ONLY IF IT IS CONVENIENT FOR YOUR MEMBERS TO WORK THE PROJECT IN JULY OR AUGUST !!

QUESTION . . . WHY IS THIS SO ??

ANSWER: All calendars, regardless of the starting month, run a full 12 months.

Make this experiment . . . take a calendar starting with any month other than January (we will furnish the calendar). Tear off all the pages down to the current month. Then ask anyone who sees the calendar hanging on the wall what month that calendar started. No one can tell without looking at the bottom sheet to see when it ends. Everyone has a birthday every 12 months. Regardless of the MONTH your calendar starts, 1/12 of the birthdays will be on the **BOTTOM SHEET**.

A January calendar, in many ways is the least desirable. Competition in fund-raising is most severe in September and October (months when many sponsors make up the January pad calendar), high school annual, football program and other ads are being sold. All types of projects . . . Christmas cards, candles, candy, soap, and a dozen other items are usually being sold at this time by various organizations.

Transportation companies are usually bogged down with excess freight and plagued with absenteeism in December, resulting in possible slow delivery, once your calendars are completed. The calendars will arrive for your organization to deliver them in the middle of the holiday rush, and when chances of bad weather prevail.

ON THE OTHER HAND . . . if your order for a January calendar is received in **JULY** or **AUGUST**, it can be published and shipped and delivered ahead of the holiday rush. Working the project in **JUNE** or **JULY**, you will avoid much of the competition from other fund raisers.

QUESTION: WHAT ABOUT CALENDARS BEGINNING WITH MONTHS OTHER THAN JANUARY?

ANSWER: Calendars beginning with months other than January offer your organization complete freedom to choose any convenient period of time to work the project. Many schools complete the project the month or so before school is dismissed for the summer, and start their calendar with the month of **AUGUST** or **SEPTEMBER**, the beginning of the school year. Other organizations may wish to utilize a slack period after the holidays and have calendars starting with **MARCH**, **APRIL**, **MAY**, **JUNE** or **JULY**.

THE RIGHT TIME TO DO YOUR WORK ON THE COMMUNITY BIRTHDAY CALENDAR PROJECT IS WHEN YOU NEED THE MONEY!

There is absolutely no reason to wait to produce a January calendar.

YOUR NET PROFIT WILL BE 70% TO 80% AND WILL BE IN YOUR TREASURY BEFORE YOUR ORDER IS PLACED.

COMPARISON PROFIT SHEET FOR THE \$5.00 per FAMILY (HOUSEHOLD) PLAN BLOCK vs. DIRECTORY ADVERTISING

The chart below compares the profit realized from two campaigns using the \$5.00 per family (household) plan, one using the block form of advertising and the other using our directory style advertising. You charge \$5.00 per household for the calendar and this includes all individual birthdays and Mom & Dad's anniversary, plus community activities.

Income using BLOCK ADVERTISING

250 Calendars sold at \$5.00 per family.....	\$1,250.00
250 Meeting and Event Listings at 50¢ each	125.00
36 Ads to merchants at \$37.50 each.....	1,350.00
(ad price based on charge of 15¢ per calendar delivery fee . . . 250 x .15 equals \$37.50)	
	\$2,725.00

Approximate cost

300 Calendars* @ \$1.32 each.....	\$ 396.00
1200 Listings at 15¢ each.....	180.00
300 Color Pictures.....	129.00
36 Block Ads at \$5.75 each.....	207.00
	\$ 912.00

NET PROFIT – \$1,813.00 or 67%

Income using DIRECTORY ADVERTISING

250 Calendars sold at \$5.00 per family.....	\$1,250.00
250 Meeting and Event Listings at 50¢ each	125.00
100 Ads to merchants at \$25.00 each.....	2,500.00
(ad price based on charge of 10¢ per calendar delivery fee . . . 250 x .10 equals \$25.00)	
	\$3,875.00

Approximate cost

375 Calendars* @ \$1.31 each.....	\$ 491.25
1200 Listings at 15¢ each.....	180.00
375 Color Pictures.....	138.75
135 Directory Ads at \$1.15 per line	155.25
(This includes category headings)	
	\$ 965.25

NET PROFIT – \$2,909.75 or 75%

* We recommend you order one calendar for each of your advertisers as a goodwill gesture and tell him/her that you are doing this at the time you secure the ad. Then ask if he would like to place his family's listings on his free calendar for 50¢ each.

It is also a good idea to order a limited number of calendars above this as there will always be those people who were missed when the calendars were being sold and who ask to purchase a calendar after they have been printed and are being distributed by you organization.

LISTED BELOW ARE EXAMPLES OF THE NET PROFITS OUR CUSTOMERS ARE REALIZING, WITH BOTH BLOCK AND DIRECTORY ADVERTISING, USING THE \$5.00 FAMILY (HOUSEHOLD) PLAN SELLING 250, 500, 700 OR 1000 CALENDARS.

Block Advertising vs. Directory Advertising

Number of Calendars	Type of Advertising	Gross Income	Approx. Cost	Net Profit	Profit %
250	Block	\$2,725.00	\$ 809.50	\$1915.50	70%
		Cost per calendar – \$3.24		Profit per calendar – \$7.66	
250	Directory	\$3,175.00	\$ 740.50	\$2,434.50	77%
		Cost per calendar – \$2.96		Profit per calendar – \$9.74	
<hr/>					
500	Block	\$5,400.00	\$1,312.00	\$4,088.00	76%
		Cost per calendar – \$2.62		Profit per calendar – \$8.18	
500	Directory	\$5,700.00	\$1,283.25	\$4,416.75	77%
		Cost per calendar – \$2.57		Profit per calendar – \$8.83	
<hr/>					
700	Block	\$7,530.00	\$1705.00	\$5,825.00	77%
		Cost per calendar – \$2.44		Profit per calendar – \$8.32	
700	Directory	\$8,650.00	\$1,699.25	\$6,950.75	80%
		Cost per calendar – \$2.43		Profit per calendar – \$9.93	
<hr/>					
1000	Block	\$10,700.00	\$2,257.00	\$8,443.00	79%
		Cost per calendar – \$2.26		Profit per calendar – \$8.44	
1000	Directory	\$13,300.00	\$2,280.00	\$11,020.00	83%
		Cost per calendar – \$2.28		Profit per calendar – \$11.02	

So we can send the appropriate Promotion Kit, please circle below the advertising format you plan to use.

BLOCK

DIRECTORY (or combination Block and Directory)

Application for Franchise

Gordon Bernard Company, Inc.
5601 Ridge Avenue
Cincinnati, Ohio 45213
513/531-1484

Date..... 19.....

Gentlemen:

..... Pro. Kit Sent.....

It is the desire of our organization to have the right to sponsor the Community Birthday Calendar in our community. We reserve the right to renew the franchise each year upon successful completion of our project by leaving our \$25 deposit with the company when sending in our final order. We understand that this franchise, when approved by the Representative and the Home Office, shall be in effect for a period not exceeding twelve months. We agree to put forth our sincere efforts toward conducting this campaign in a manner that will bring credit to the Community Birthday Calendar and to our organization. Gordon Bernard Company, Inc., agrees that on satisfactory completion of our current project, we have the privilege of retaining our franchise and that such retention of franchise automatically renews it for the following year.

Enclosed is our check or M.O. for \$25.00. When Franchise is granted, send Promotion Kit to:

Name Telephone:
Area Code..... Home Office.....

Address..... County.....

City..... State..... Zip Code.....

Name of Our Organization.....

Address..... City..... State.....

We understand that we obtain an exclusive franchise for our community if our community has a population of 5,000 or less.

Name of Community Population.....

We wish to work in these adjoining smaller communities, but agree that our franchise is not exclusive for them:

TERMS: Money Order or Check made payable to Gordon Bernard Co., Inc., must accompany final order. All orders and agreements contingent upon strikes, fires, delays of carriers and other causes beyond our control. Prices subject to change upon 90 days notice before deadline date. Prices are f.o.b., Cincinnati, Ohio.
Glossy photo to make halftone to print black and white picture subject must accompany order. (See special instructions in Portfolio when picture subject is to be printed in multi-color.) DO NOT FOLD PHOTOS.
Logos, if any, for ads, must accompany order.
Listings must appear under proper date.
Calendars must be ordered in multiples of 25.
The \$25.00 deposit is deductible at the time you send your order, but is not refundable when cancellation is requested or the franchise reaches its date of expiration.
We agree that you shall be our exclusive supplier in printing and supplying all calendars in connection with each campaign conducted by us.
The application is not transferable unless authorized by the Gordon Bernard Company or one of its representatives.

WE WANT OUR CALENDAR TO START WITH THE MONTH OF

..... 19.....

For our calendar to start with the above month we agree to have our completed order in your office on or before the

DEADLINE DATE OF..... 19.....

See reverse side for Operating Schedule and current prices.

NO AGREEMENT RECOGNIZED UNLESS WRITTEN ON THIS FORM.

BLANKET CERTIFICATE OF EXEMPTION: I hereby certify that the Community Birthday Calendars purchased are to be resold in the form they are received.

.....
Customer Initials

I have read and approved the above contract. Quantity of Calendars and Names to be designated when copy is sent to the Company. Our final order, together with complete copy and check to cover manufacturing costs will be in your office on or before the deadline date specified above.

For Gordon Bernard Co. use only

District Representative

.....NEW ACCOUNTRENEWAL ACCOUNT

SOURCE:

.....Personal Contact Referred by Customer

.....Direct Mail Convention (Month/Year)

.....Other (.....)

CUSTOMER SIGNATURE:

Office:

Organization:

Estimated number of people selling calendars.....

Community Birthday Calendar Operating Schedule

TO HAVE YOUR CALENDAR START WITH THE MONTH YOU HAVE CHOSEN PLEASE ADHERE TO THE SCHEDULE BELOW

CALENDAR TO START WITH THE MONTH OF	COMPLETED ORDER MUST BE IN CINCINNATI BY	CALENDARS WILL BE SHIPPED BY
JULY	MAY 1	JUNE 15
AUGUST	JUNE 1	JULY 15
SEPTEMBER	JULY 1*	AUGUST 15
OCTOBER	AUGUST 1	SEPTEMBER 15
NOVEMBER	SEPTEMBER 1	OCTOBER 15
DECEMBER	SEPTEMBER 15	NOVEMBER 15
JANUARY	OCTOBER 1*	DECEMBER 15
FEBRUARY	DECEMBER 1	JANUARY 15
MARCH	JANUARY 1	FEBRUARY 15
APRIL	FEBRUARY 1	MARCH 15
MAY	MARCH 1	APRIL 15
JUNE	APRIL 1	MAY 15

(*) MOST COMMON DEADLINE DATE FOR CALENDARS STARTING WITH THIS MONTH. YOUR DEADLINE MAY BE SLIGHTLY DIFFERENT DEPENDING UPON ARRANGEMENTS MADE BETWEEN YOU AND OUR SALES REPRESENTATIVE.

\$25 DEPOSIT REQUIRED FOR FRANCHISE AND PROMOTION KIT

Upon receipt of the \$25 deposit, we will send you a PROMOTION KIT which contains all the supplies you need to successfully conduct your project. Included will be our SPONSOR'S PORTFOLIO which is very valuable because it suggests several types of procedures and also tells how to organize properly, how to sell the name listings, wedding anniversaries, club listings and advertisements. It gives complete instructions on how to send in the final order.

CURRENT PRICES FOR PRINTING THE COMMUNITY BIRTHDAY CALENDAR

Price per calendar at various quantities: 200 - \$1.33, 400 - \$1.31, 600 - \$1.29, 800 - \$1.26, 1100 - \$1.22, 1500 - \$1.20, 2000 - \$1.17.

Cost for printing Birthday, Anniversary, Meeting, etc., listings on Calendar pad...15¢ each
1 to 12 block ads\$69.00

Additional ads over and above 12 will cost\$ 5.75 each
We can print a maximum of 36 ads on our present style calendar.

Category & Business Ad Listings...\$1.15 per line

Minimum Advertising Set-up Charge of \$69.00 (60 category and business listings or a combination of these ad listings and block ads totaling \$69.00 or more).

Maximum of 270 Category & Business Listings. (when no block ads are used)

Price per color print at various quantities:
200 - 58¢, 400 - 35 1/2¢, 600 - 29¢, 800 - 25¢, 1000 - 22¢.

Black & White Print
approximately 3 1/2" x 7"\$30.00

ADDITIONAL CHARGES: IF SPECIAL TRADEMARKS, EMBLEMS, ETC., are desired, to be printed in Block Advertisements, and we are authorized to make them, the COST FOR MAKING EACH ONE IS \$10.00. We must be furnished CAMERA-READY COPY (copy printed in black ink on a white background).

Prices effective May 1, 1992