

FACES of Rural America

**PROJECT TOOLKIT
FULL TEXT & APPENDIX**

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What is a Project Toolkit?

This project toolkit is intended to provide you with an overview of the Massillon Museum's project, *Faces of Rural America*. Our project focused on gathering oral histories, photographs, and information related to two photographers and the communities in which they lived and worked. Please see our project overview below.

It is our intention to make resources available for you to launch a similar program for your city, family, church, or other group. Anyone can use some or all of this toolkit to initiate a program that will help to identify and preserve photographs and document the history of a community.

What is in the toolkit?

- **Phase 1: Pre-planning**
 - Identify resources
 - Identify funding opportunities
 - Assemble a project team
 - Gather your photographs and documents
 - Access to your photographs and documents
 - General storage and handling tips

- **Phase 2: Public Relations**
 - Connect to your community
 - Establish etiquette
 - Do your research
 - Media coverage
 - Use social media

- **Phase 3: Onsite visits**
 - Trip itinerary
 - Securing a venue and establishing headquarters
 - Establishing staff roles
 - Holding a town hall meeting
 - Conducting oral histories

- **Phase 4: Digitization**
 - Introduction to digitization
 - Scanning photographs: in-house pre-trip
 - Digital photography using a copystand
 - Scanning photographs onsite
 - Establishing staff roles
 - Scanning photographs
 - Protocol and benchmarks for scanning

- **Phase 5: Implementation**

Project Overview

Faces of Rural America has been a two-year project facilitated by the Massillon Museum and funded by the Institute of Museum and Library Services (IMLS). This project focuses on two important American photographers, Belle Johnson (1863-1945) and Henry Clay Fleming (1845-1942), whose work is represented by over 2,000 images in the Museum's permanent collection. These photographers operated studios in the late-nineteenth and early-twentieth centuries in the rural cities of Monroe City, Missouri, and Ravenswood, West Virginia, respectively. The Museum has worked in collaboration with libraries and historical societies in these towns to publicize and facilitate the project, which consists of several phases dedicated to pre-planning, collecting oral histories, digitizing photographs, and creating an exhibition with corresponding catalogs.

Download the Toolkit:

- Full PDF of the Toolkit
- Phase 1: Pre-planning
- Phase 2: Public Relations
- Phase 3: Onsite visits
- Phase 4: Digitization
- Phase 5: Implementation
- Glossary of Terms

To download an individual form, please reference the sections below in appendix documents.

Appendix Documents

There are several forms, examples, and documents included in this toolkit to help you with your project. They are listed with their respective sections and are available for download, or appear at the end of the document (if you are downloading the entire toolkit). Here are the icons used in this toolkit:



Microsoft Word document



Link to other web resources



Adobe PDF document

Additional Resources:



Philadelphia Historical Society's PhilaPlace.org
<http://www.philaplace.org/>

Phase 1: Pre-planning

- **Identify Resources:**

Libraries, historical societies, and museums hold a wealth of information that can help lead you to the information you need to carry out a research project. Find out who in your community can be an asset to your project. Write a letter introducing yourself, the project, and mention what kind of information you are seeking.



Appendix 1.1

Letter of support from Suzette Lowe, Director of the Jackson County Public Library



Appendix 1.2

Letter of support from the Office of the Mayor, Ravenswood, WV



Appendix 1.3

Grant Award notification letter to Linda Geist, Publisher/Owner of the Lake Gazette, Monroe City, MO

- **Identify funding opportunities:**

The Massillon Museum facilitated this project through an Institute of Museum and Library Services grant. Research grant and award opportunities in your community, state, and even nationally that could help provide funding for your project. Service organizations like Rotary and private foundations are also potential sources of funding. Partnering with other organizations in applying for grant funding is always a good idea. Grants usually require you to be a 501(c)3 non-profit, or at least partner with one. Many museums, service organizations, and libraries are non-profit.



IMLS grant application information

<http://www.imls.gov/applicants/project.shtm>

- **Assemble a Project Team:**

Know what roles you need to establish and fill for this project, from the initial stages through the implementation. Some sample roles are: Project Manager (leads the team, organizes meetings, sets deadlines), Supply Coordinator (gathers necessary supplies and equipment), Public Relations Coordinator (writes press releases, creates fliers and brochures), Event Coordinator (makes arrangements for venues and refreshments), Project Historian (keeps track of names and addresses, all publicity related to the project).



Appendix 1.4
Equipment/Supply list



Appendix 1.5
Project Timeline

- **Gather your photographs and documents**

Assemble the photographs you wish to learn more about, and any documents that may be useful to this project, such as correspondence, city directories, family trees, and yearbooks. These are the items you will need to make available to the public. Decide what information you already have, make that available, and know what questions to ask of the public. In our case, we wanted identifications for the anonymous subjects. We gathered all pertinent information about the photographs, and any identifications we already had.

(See the Phase 4: Digitization: Scanning In-house below for more tips on how to prepare your photos and documents).

- **Access to your photographs and documents**

Prepare your items for public access. The most important rule is to maintain safety of the artifact. If you have digitized your photographs and documents, you can easily print copies for public use. If you are using original artifacts, ensure that they are safe to travel, and are handled minimally with relatively little light exposure.

(See below for proper storage and handling tips).

For our trip, we printed photocopies of our 2,000 plus photographs and placed them in sheet protectors so that researchers could easily flip through a binder. This eliminated the need to transport our fragile and light-sensitive original photographic prints and glass plate negatives. Choose a method that works best for your collection.

- **General storage and handling tips:**



Library of Congress guide to *Caring for Your Photographic Collections*
<http://www.loc.gov/preservation/care/photo.html>



Victoria & Albert: Identify the photographic process
<http://www.vam.ac.uk/vastatic/microsites/photography/processes.php>



Monroe City, Missouri resident, Emma Jo Mudd, looks through reproductions of Belle Johnson photographs in a binder assembled by the Massillon Museum.



Printing copies of photographs allowed for easier access and minimized the possibility of damage to the originals.

PHASE 2: Public Relations

- **Connect to Your Community**

Announce your project early to build anticipation; to give potential participants time to digest the scope of the project; to allow time for word-of-mouth to include as many people as possible; and to provide time for people to gather information, stories, documents, and photographs. Use newspapers, electronic and social media, church bulletins, library resources, and any other communication means appropriate to your target audience.



Appendix 2.1

Sample press release

- **Establish etiquette**

Above all, be respectful to the people who share their history for your project. Create a professional yet comfortable atmosphere where participants feel welcome and understand easily what they should do. Smile, use good eye contact, show genuine interest, and offer your complete attention. Wear a nametag, introduce yourself, and try to remember participants' names. Find common ground in conversation, but keep your own stories to a minimum. Be mindful of volunteers' time and be generous with words of appreciation.

- **Do Your Research**

Learn the history of the town and the photographers before you meet with oral history providers to be able to relate to your subjects. Do enough research to ask pertinent questions. Get a basic understanding of businesses and industries, geographic and cultural influences, and churches. What makes the community unique? Become familiar with the area in order to have a concept of the locations discussed.



Appendix 2.2

Brochure: Sample, History of Massillon, Ohio



Appendix 2.3

Brochure: Sample, History of the Massillon Museum



Appendix 2.4

Sample Signage for headquarters, ID stations, and photo scanning stations

- **Media coverage**



Massillon Independent newspaper article

<http://www.indeonline.com/newsnow/x897603647/Massillon-Museum-project-sets-out-to-put-stories-with-faces-in-old-photos>



Parkersburg News and Sentinel article

<http://www.newsandsentinel.com/page/content.detail/id/532310.html?nav=5056>



Hannibal Courier-Post article

<http://www.hannibal.net/arts/x1487801020/Museum-project-showcases-pioneering-photographer>



Appendix 2.5

Jackson Star-News article



Jackson Star-News article

<http://www.jacksonnewspapers.com/archive/x1519718001/Museum-reps-will-visit-to-research-photographer-Henry-Clay-Flemming-in-Ravenswood>



Appendix 2.6

Canton Repository article

- **Use social media:**

Social media is a great way to connect with audiences across the globe. Social media includes Facebook, Twitter, blogs, and websites. These items allow you to share findings and ask questions of people all over. If people are interested in the project, you can keep them updated with a central location to share their information and photographs. Facebook provides a great opportunity, as many people already have personal pages setup and can easily post photos to your site. Our team found it useful to update our blog each night while traveling and use it as a journal, logging our trip experiences and findings.



Faces of Rural America blog site:

<http://sites.google.com/site/massmufacesofruralamerica/>



Henry Clay Fleming Photography Facebook page:

<http://www.facebook.com/group.php?gid=141740992505572>



Belle Johnson Photography Facebook page:

http://www.facebook.com/home.php?sk=group_111034002310668



The staff of the Jackson County Public Library, Ravenswood Branch, produced a sign and handout to advertise our visit in August 2010.

Phase 3: Onsite Visits

- **Trip itinerary**

Be specific when planning your itinerary. Plan out what hours you will be open to the public, and what times you will be out to lunch. Allow times between interviews for breaks.

In your itinerary, be sure to schedule a wrap-up meeting each night. We found this useful in identifying subjects to call the next day, and making house call arrangements for those who are homebound. After the wrap up, we downloaded all photographs and scans onto our backup hard drive. We also took time each night to update our travel blog. It became our journal, providing us with an invaluable and lasting document of the trip while keeping those on the web informed of our progress and exciting finds.

It is important to photograph your team working, as well as the individuals you meet and speak with during your project. This will document your journey and possibly be helpful in putting names and faces together as you work through all of the information you collected.

We brought gifts for those who helped us to facilitate our stay, such as library staff, or historical society volunteers. After each day, we wrote thank you notes to each person we spoke with.



Appendix 3.1 **Trip Itinerary**

- **Securing a venue and establishing headquarters**

Well in advance of your project, be sure to establish a visible, easily accessible venue in which to conduct your research, scanning, and oral histories. The venue name, address, and phone number should be included in all promotional materials and press releases. If there are multiple venues, designate one as the headquarters. You and your team members must be easy to find, and people need to know where to go to find the information they need about your project. The entrance to the venue should be well marked.

Whether you are working on this project in your hometown, or in a different city, the venue must accommodate your needs. While a very simple, stark setting without frills is absolutely fine, there are some essentials you cannot afford to sacrifice. Comfortable seating, electrical outlets, and restroom facilities are among the essential accommodations. It is advisable that, if you do select a venue with high-traffic areas, you designate a quiet space for conducting oral histories. When viewing and scanning photographs, you want to assign a place that is clean, well-lit and has plenty of table or counter space. Again, comfortable seating is necessary, as some people will stay for long periods of time. Have plenty of water available for visitors as well.

- **Establishing Staff Roles**

In advance of your project, make sure that you have plenty of staff/volunteers on hand. Your project size and scope will dictate how many people you will need to carry out various duties. There should be someone stationed nearby the venue entrance to direct participants to the research/scanning/interview areas. We found it necessary to have two staff members present in the scanning area, as it required one person to scan and use the computer, and another to take notes, issue release forms, and greet participants. At times, there might be two or more participants arriving at the same time with large amounts of photographs to share. You must ensure that you have enough manpower to accommodate them, so as not to keep them waiting for long periods of time. Although visits should be scheduled in advance – either via phone, or at the town hall meeting – walk-ins are inevitable, and you must allow for flexibility in your schedule.

One person should be designated as being in charge of equipment and supplies. Another should be designated as the liaison with community partners or the venue manager. Knowing what activities you need to facilitate is crucial to determining your staff needs. It is always better to have too many people assisting you than too few. Remember to recruit volunteers from the community you are visiting, if it is in a city other than your own. This will help them feel invested in the project, and provide you with another level of access to information and to members of their community.

It is important that staffing roles are made clear to all those involved before the onsite activities take place. Communication is key!

- **Hold a Town Hall Meeting**

It's important that your community understands the project and its value. Communicating this is the responsibility of the project team, and a town hall meeting is an effective way to do so at the project's outset. It provides an opportunity for you to introduce the project, as well as meet, face-to-face, many of the individuals with whom you will be working. In addition, it helps to instill trust in community members and establish a level of comfort. As a way to kickoff your project, it also helps build morale, and makes people feel invested in participating.

The location of the town hall meeting is important. It should be someplace accessible, easy to find, and conducive to giving a presentation to audiences of varying sizes. Refreshments should be provided, and the meeting should be advertised in the local media as an invitation to the community, with everyone welcome to attend (*see appendix 3.2 below for an example*). You should allow some funding in your project budget for advertising. Placing an ad for the town hall meeting will help support the local newspaper and community in which you conduct your work.

It is important that you begin with introductions. Each member of the project team should be introduced, and each should wear a name tag. Having a sign-in sheet to record who attended and how to contact them is highly important. Having access to a projector and screen will allow you to showcase your project in a slideshow or PowerPoint presentation. Brochures and

informational material about your project should be available for participants to take with them. The town hall meeting also presents an opportunity to sign some of the attendees up for interview and scanning appointments.



Appendix 3.2
Sample advertisement for local papers



Appendix 3.3
Oral History Signup Sheet



Appendix 3.4
Town Hall Procedures



Town hall meeting held at City Hall in Monroe City, Missouri, in February 2010. Citizens came forward with photographs and looked through our binders of reproductions from our collection.



Local historian Bob Staats shared photographs of Henry Clay Fleming's studio when he attended the town hall meeting in Ravenswood, West Virginia, August 2010.



Suzette Lowe of the Jackson County Public Library assists the staff with taking notes and identifying people in photographs. Ravenswood, West Virginia, August 2010.



Curator (present Executive Director) Alexandra Nicholis calls people on the contact list to schedule interview and scanning times. Monroe City, Missouri, February 2010.



Faces of Rural America team member, Andy Preston, carries binders of research and photograph reproductions into the headquarters of the Jackson County Public Library. Ravenswood, West Virginia, August 2010.



Barbara Nicholas holding a photograph of her and her sister in the 1940s. Ravenswood, West Virginia, August 2010.

- **Conducting oral histories:**

As discussed before, it is important to have a sufficient number of staff and volunteers to facilitate traffic in the oral history/interview room. We suggest a minimum of three people to staff this part of the project: one to record video and photograph, one to ask questions, and one person to greet and distribute release forms.

When setting up, think about the traffic flow. You will want to select a secluded space where background noise will not interfere. The camera should be about 5 feet away, depending on the microphone you use. If it is the onboard mic built in to the camera, it should be very close to the interview subject. If you have a lavalier mic to pin to a person's clothes, you may move the camera wherever you like. The interviewer should sit close to the subject being interviewed, but not too close. Be advised that when your interviewer speaks or makes noises, he/she will be picked up by your microphone. Be sure to have a comfortable chair for your subject. He/she may want water to drink, so have some available.

When videotaping, let the camera run at least 30 seconds before your interview starts. That will prevent you from missing anything important. After the interviewee has answered a question, wait 10 seconds before asking another question. Some people take a while to think of their answer. Be sure to take notes while you are interviewing, or have another team member or volunteer do so. This will allow you to refer back to stories and write down questions that you may wish to ask later, without disrupting the flow of the interview. Refer to the guides in Appendix 3 and links below for more tips on conducting oral histories.



Appendix 3.5
Equipment List



Appendix 3.6
Release Forms/Gift Agreement



Appendix 3.7
Guide to oral histories



Appendix 3.8
Sample Interview questions- Monroe City, Missouri



Appendix 3.9
Sample Interview questions- Ravenswood, West Virginia



Appendix 3.10
Video Tape log

When your trip or information collecting phase is over, you should transcribe the oral histories you recorded. Don't allow much time to pass between the recording and the transcription. It's best to transcribe while the stories are fresh in your mind. They will be important for essays, catalogs, or other histories you may be writing. These words will also be searchable, and can help guide you through your video/audio if you choose to edit a documentary or other presentation. In addition, they can be posted online for increased access.



Appendix 3.11
Sample Oral History Transcription



Oral history video sample

Visit the Faces of Rural America site, under "Places," each city features oral history interviews with several citizens from their respective towns



Library of Congress guide to oral histories:

<http://www.loc.gov/folklife/familyfolklife/oralhistory.html>



Suggested book:

The Oral History Manual by Barbara K. Sommer and Mary Kay Quinlan

<http://www.amazon.com/History-Manual-American-Association-State/dp/0759101019>



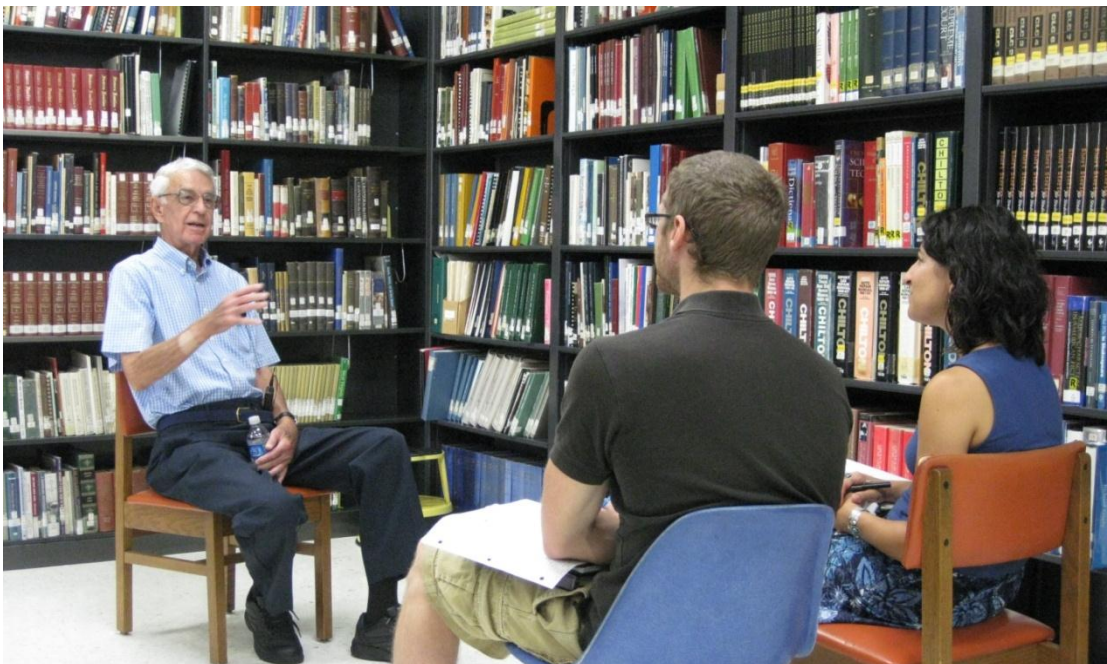
Suggested book:

Digital Imaging: A Practical Approach by Jill Marie Koelling

<http://www.amazon.com/Digital-Imaging-Practical-Approach-Association/dp/0759104468>



Mandy Pond videotapes an interview with Robert and Elizabeth Hawkins conducted by Alexandra Nicholis. Monroe City, Missouri, February 2010.



Faces of Rural America team members Andy Preston and Alexandra Nicholis conduct an oral history with Dan Fleming, Jr. in the quiet of the research room of the Jackson County Public Library in Ravenswood, West Virginia, August 2010.

Phase 4: Digitization

- **Introduction to digitization**

Photo digitization is the process by which an original photographic image (either a print or a negative) is converted into a digital format, either through scanning it or re-photographing it with a digital camera. Digitization is a valuable process because it helps you share, publicize, preserve, and organize your collection. It enables you to share a collection online and easily print study copies for educational or reference purposes. In our case, the digitization process allowed us to create prints from the original glass plate negatives in our collection. Digitization allows you to use the images to create publicity materials. By digitizing, you preserve an unaltered computer copy of the original, in the event that the original is lost or damaged. Also, you can embed digital images within collection records that are part of a database, making the records more searchable. At the Massillon Museum, images from *Faces of Rural America* were entered into the *Past Perfect* collections management database.* Scanning is an optimum way of digitizing an image if the original is on a paper-based medium, and is small enough to fit on a scanning bed (generally 9 x 12" or smaller). Photographing the image using a copy stand is useful when an original is too thick, highly delicate, or too big for the scanning bed.

** Past Perfect is software created by Past Perfect Software, Inc. and licensed by the American Association of State and Local History (AASLH). It is user-friendly, affordable, and adaptable to a wide range of collection types and sizes. For more information visit their website:*



Past Perfect Software, Inc.

<http://www.museumsoftware.com/>

Pre-travel: Scanning Your Collection

- **Scanning photographs: in-house pre-travel**

Digitizing your collection of photographs will allow for greater access and ability to identify them. Bring as many records as you have that correspond to the collection. In our case, we have an accession record (or object I.D.) for each item., which can include information such as photographer, identification of the subject, the location at which the photograph was taken, year it was taken, and donor information. Unfortunately, we did not have a lot of information accompanying the Fleming and Johnson photographs, which is what inspired this project. While photographing our glass plate negatives, however, we discovered names etched into the glass plates.

As described in this Toolkit *Phase 1: Preplanning: Access to your photographs and documents*, we printed out a copy of each photograph in the Fleming and Johnson collections, along with all pertinent information, and placed them in binders. The most important factor we considered was safety of the artifacts. The photograph copies stored in binders allowed for portability during travel, and easy access to 2,000 plus images.

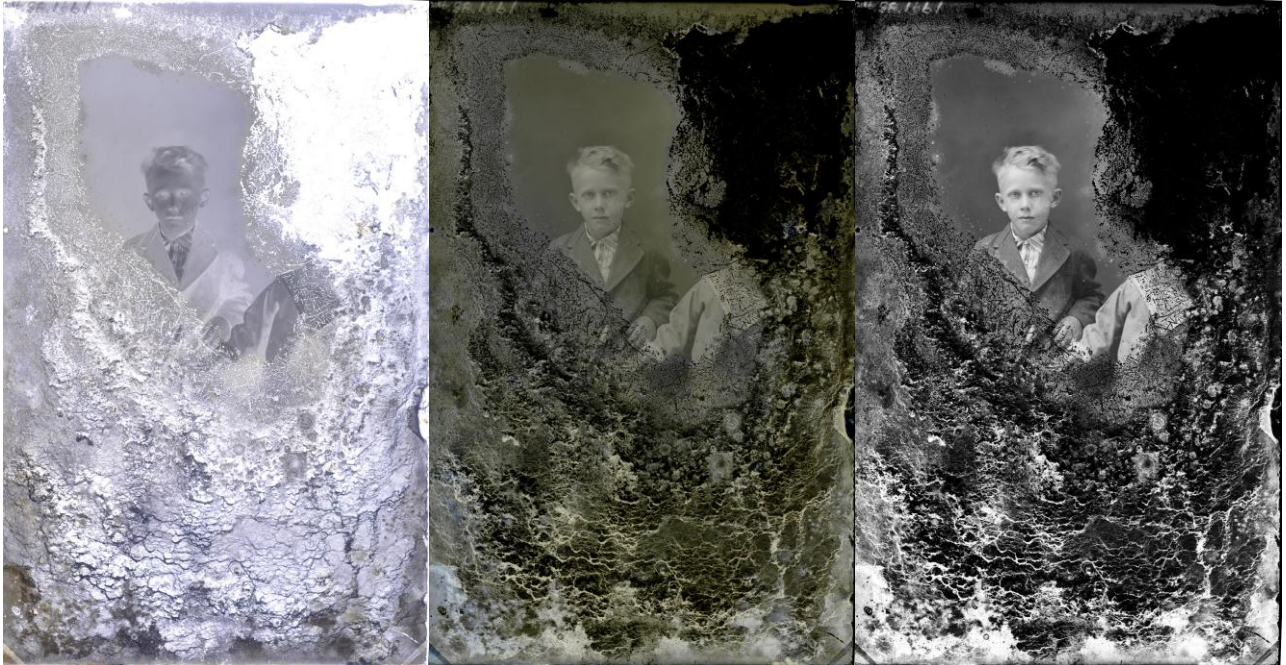
We scanned our Belle Johnson photographs because they were small and in good condition. Our Henry Clay Fleming photographs, however, existed only as negative images on glass plates. This required special equipment. See the section on *Digital Photography using a Copystand* for more information about the process we employed.

Digital photography using a copystand

Our original images from Henry Clay Fleming are glass plate negatives. Because we needed to project light through the plates in order to see the images, we chose to photograph, rather than scan, the negatives. We also chose this method because of the delicacy of the emulsion-coated glass plates. It is important to use a good quality camera and lens to shoot the images. We used a Nikon D-90 digital camera with a macro lens. A copy stand is a structure to which we attached the camera. It holds the camera at a perfect 90-degree angle from the flat copy surface, and allows for adjustment near or far from the photographed surface. We placed our negatives on a light box (9" x 12"), and darkened the room so that the camera recorded only the light shining through the negative. We took multiple exposures of each negative so that we could choose the best one once transferred into the computer. We used a mat to prevent any extra light from escaping around the negative, and cropped the images to their proper dimensions once transferred into the computer. We were also careful to use a level on the photographed surface and the camera, so that no warping would give a keystone appearance to the image. Once we downloaded the images into the computer, we used the programs *Adobe Photoshop* and *Adobe Bridge* to invert the images from negative to positive, add copyright information, and label each with a unique file name. *Bridge* is a database program that works along with *Photoshop*, helping to efficiently work through batches of multiple images. Once the images were inverted and labeled, they were individually cropped.



Museum staff member Cristina Savu carefully handles a glass plate negative, wearing nitrile gloves to prevent slippage, preparing to place it on a lightbox for photographing with the digital camera.



(Left) An original digital image created by placing the glass plate negative on a lightbox and photographing with the Nikon D90 camera mounted to a copy stand, without any alterations to its color or appearance.

(Middle) The digital image is then inverted as a positive in Photoshop.

(Right) The digital image is edited in Photoshop to make the image appear more closely to what Henry Clay Fleming would have printed in his studio. This image was then pigment ink printed for the exhibit.

This image, c. 1915, is from the Massillon Museum's permanent collection of glass plate negatives taken by Henry Clay Fleming (1845-1942).

Onsite Scanning

- **Establish staff roles:**

We had three people at our scanning station. One person greeted the visitors as they came in, one person concentrated on scanning and saving the images, and one person recorded what visitors had to say about the images.

- **Scanning photographs**

(Refer to the supply list below for required equipment)

We scanned images brought to us by members of the community on our research trips. The scanning process was the best choice for on-the-road digitizing because the scanner and laptop were easy to transport. We used a CanoScan LiDE 700F, but any good quality scanner will work. We always scanned images at a resolution of 360 dpi or higher. A higher resolution was useful if the original was very small.

Each person who brings photographs should be assigned a manila folder. This will contain their photograph release form, an oral history release form (if applicable), and a printout of each photograph shared. On that sheet of paper, all people in the photograph should be identified, as well as the title/file name of the photograph as it will appear on the computer. This will also prevent misplacing information. Be sure to record dates, pertinent history or genealogy, type of photograph if known, dimensions, and note whether the photograph is an original or copy.

- **Protocol and benchmarks for scanning**

Each photograph brought in was scanned at 300 DPI or higher. Each photograph was then saved as a TIF file (uncompressed high resolution suitable for quality printing) and JPG file (for previewing on the computer). The file name started with the last name of the person who owned the photograph, an underscore, and any identifications or descriptive information.

Example: Emma Jo Pike Mudd brought in a photograph of her brother Don Pike as a baby. This image was saved as such:

- Mudd_DonPike6MonthsOld.tif
- Mudd_DonPike6MonthsOld.jpg



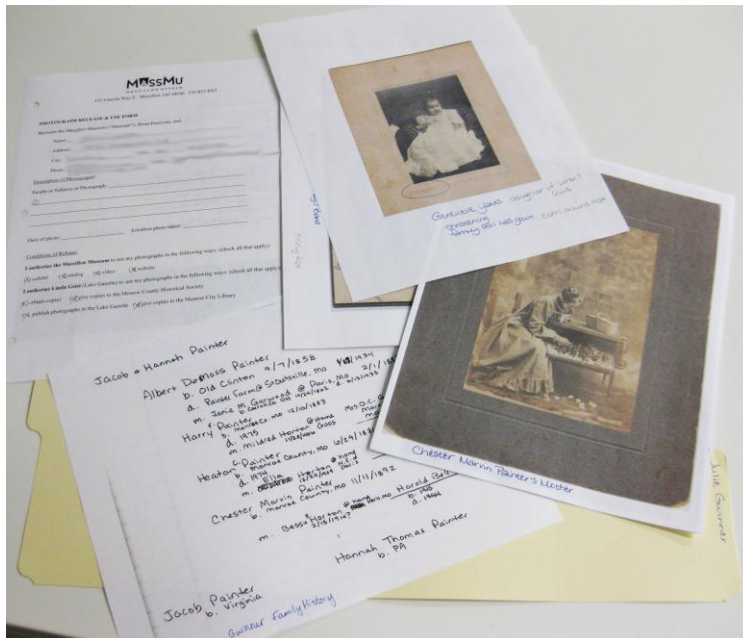
Appendix 4.1
Digitization equipment List



Appendix 4.2
Release form/gift agreement



Museum staff members Emily Vigil and Cristina Savu sorted and scanned photographs brought by citizens of Ravenswood, West Virginia, August 2010.



Each person should be assigned a manila folder. This will contain the release form, a printout of each photograph with identifications, and any other genealogy notes.
 Monroe City, Missouri

Phase 5: Implementation

There are a variety of possible outcomes for the information you gather during scanning, interviews, and research. The Massillon Museum organized the Faces of Rural America project with the intention of producing three main outcomes:

1. Organizing an exhibition* that would open in Massillon, and travel to Monroe City, Missouri, and Ravenswood, West Virginia.
2. Producing two exhibition catalogs, one focusing on Henry Clay Fleming and the people of Ravenswood, the other on Belle Johnson and the residents of Monroe City.
 - a. Printed publications serve an important purpose, as they preserve the information you gather in an easily accessible format. They also provide lasting documentation of the exhibition (if there is one).
3. Producing two 7-minute documentaries—one for each photographer and his/her community—and one longer documentary about the entire project, from start to finish.
4. Creating a website unique to this project that preserved all the digital information we captured:
 - a. 2,200 photographic images
 - b. Oral history interviews and transcriptions
 - c. Links to social media outlets where people could share information and engage in dialogue about the project
5. Developing a Project Toolkit from which others could benefit.

Once we launched the project, it assumed a life of its own. The number of participants expanded exponentially, due in large part to our consistent communication with community partners, and the social media components – Facebook pages and blogs. This is exactly what our Project Team had hoped would happen. Museums are obligated to serve as leaders in their communities, setting precedents for how best to preserve history and information. The Massillon Museum assumed the position of leader in this case, and, with funding from the Institute of Museum and Library Services, was able to:

- enhance scholarship of the photographs in our permanent collection
- inventory, digitize and archivally store two large photographic collections
- make these photographic collections accessible in exhibition, print and web formats to numerous audiences
- inspire other communities to document and preserve their histories

**Exhibition – The parameters for our exhibition were dictated by our institutional budget, project budget, physical space, and staff resources. The decisions we made regarding the printing, matting, installation, and educational programming were unique to our organizational mission and vision. How you choose to interpret and implement the information you gather is entirely up to you. If you organize an exhibition, it can exist on any scale .*



Staff members enlisted the technical assistance of local photographer Jody Hawk to consult on printers, inks, papers, and the protocol for digitizing glass plate negatives. Here, we compared the original photographic prints from the 1980s to those taken in 2002, and those we printed in 2011 for this exhibit.



Staff members test out sepia tones on the digital scans of glass plate negatives.



Staff members compared digital images of glass plate negatives to prints scanned from citizens of Ravenswood, West Virginia.

APPENDIX



Appendix 1.1

Letter of support from Suzette Lowe, Director of the Jackson County Public Library

JACKSON COUNTY PUBLIC LIBRARY

208 N. Church Street
Ripley, WV 25271-1296
(304) 372-5343 – phone
(304) 372-7935 – fax

323 Virginia Street
Ravenswood, WV 26164-1734
(304) 273-5343 -- phone
(304) 273-5395 – fax

October 28, 2008

Mandy Pond, Archivist
Massillon Museum
121 Lincoln Way E.
Massillon, OH 44646

Dear Ms. Pond,

On behalf of the Jackson County Public Library, I want to express complete support for the *Faces of Rural America* Project.

This project will assist in preserving local history unique to this area, something that has always been important to both the public library and the people of Jackson County. The library, with branches in both Ripley and Ravenswood, has been a leader in maintaining local history, with both branches' genealogical and local history collections.

It is very exciting to have the chance to be part of such a worthwhile endeavor as the *Faces of Rural America* Project. We are honored to be able to provide a venue and publicity for this invaluable collection of photographs. We will also provide any other assistance possible.

Thank you for the opportunity to be involved in this very meaningful project.

Sincerely,

Suzette Lowe
Director



Appendix 1.2

Letter of support from the Office of the Mayor, Ravenswood, WV



212 Walnut Street
Ravenswood, West Virginia 26104
Telephone: (304) 273-2621
Fax: (304) 273-2612
<http://ravenswoodco.org>

Mandy Pond
Archivist
Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646

Dear Mandy,

On behalf of the Mayor of Ravenswood, I would like to express our support for your "Faces of Rural America" project. By preserving the Henry Clay Fleming portraits in your collection, you are also preserving the legacy of our community. We will be happy to welcome you to Ravenswood for the research component of your project, which will, we understand, include conducting oral histories of town residents, scanning their family photographs taken by Fleming, and working with the local library on further research.

We at the Mayor's Office believe in supporting local history projects, and are delighted that your institution is working to preserve Fleming's photographs not only for their artistic qualities, but for their documentation of our town's people.

We wish you the best of luck on receiving the grant award for this important project.

Sincerely,
Ali Thompson
Municipal Services Specialist

Visit Ravenswood: an historical past and a bright future.



Appendix 1.3

Grant Award notification letter to Linda Geist, Publisher/Owner of the Lake Gazette, Monroe City, MO

*Mayor
King J. Harbert
Recorder
Katharine Garrett
Clerk Treas.
Hendrie Fryer
Council Member
Erny Hunt
Judge H. Whisman
Richard Kelly
Dary Cross
Billy Gray*

October 19, 2009

Linda Geist
Publisher/Owner
The Lake Gazette
304 S. Main St.
Monroe City, MO 63456

Dear Linda,

It was so nice to speak with you again on the phone last week. I was delighted to share with you our receipt of the IMLS grant to facilitate the project, *Faces of Rural America*. As I mentioned, this will involve our staff traveling to Monroe City, tentatively in February, to interview residents who remember Belle Johnson and scan their photographs for possible inclusion in our exhibit catalog. We will also provide contact sheets of all our Belle Johnson photographs with the hopes that Monroe City residents can help identify the portrait subjects. This project will result in a summer 2011 exhibition at the Massillon Museum, which we hope to travel to Monroe City as well.

The grant funds will facilitate our travel and lodging in Monroe City, as well as the equipment we'll be using during our visit to scan photographs and record oral histories. We would like to work with you and the Community Betterment Association to secure a venue for us to co-host a town hall type of meeting where we explain our project and schedule interview/meeting times with interested residents of Monroe City and neighboring cities.

Our staff will be meeting on Tuesday, October 20, to discuss some tentative dates for our travel. I will then share those with you to see which best suit your schedule.

Thank you again for all you've done to help make this project possible. I look forward to working with you again on this exciting venture!

Very Best,

Alexandra Nicholas
Curator



Appendix 1.4 Equipment/Supply list

Digitization:

- 500 GB External Hard drive (to save photos/audio on while traveling)
- Desktop computer for digitizing in-house
- Laptop computer for digitizing onsite
- Portable scanner for onsite
- Still camera for taking pictures of photos/paintings that are too large for the scanner
- Extra batteries
- Digital recorder to record stories that are not on camera
- Portable printer (Epson or HP)
- Printer ink
- Several reams of printer paper
- Photoshop for editing photographs
- Color Calibration for monitors to match colors before printing
- Copystand for digital camera to shoot straight down onto light table
- Light Table- in-house
- High quality printer (Epson Stylus Pro 3880 or similar) for printing reproductions
- Extension cords
- Photo usage forms
- Temporary receipts and gift receipts for any photos you may be borrowing for extended periods of time, or any items people may wish to donate to you
- File folders for each individual who brings photographs to scan, sits for an oral history interview, or gives you information

Oral History:

- Signup sheet with space for contact information
- Oral History gift agreement forms
- Video camera, tripod (we used Canon XL1H DV)
- Microphone (lavalier mic or shotgun mic)

- Extra batteries
- Headphones to check your video camera sound
- Mini DV Tapes for recording oral histories (these are 60 minutes each)
- Still camera for taking pictures of subjects
- Digital recorder as backup
- Video editing software to compile your oral histories to a DVD
- Notebooks for taking notes during the oral history
- Water bottles for your subjects
- Extension cords

General Supplies:

- Binder for each team member containing the grant narrative, newspaper articles, photographer and town background information, itinerary, blank forms, oral history questions, and any other useful items
- Portable digital projector
- Tax exempt forms
- Employee reimbursement forms
- Pliers, screw driver, small hammer for unframing large photos
- Magnifying glass
- Business cards
- Name badges, including blank ones for any additional volunteers
- Gifts for those who helped you during your stay (we brought note cards and matted photo reproductions)
- Powerpoint presentation for your town hall meeting
- Protocol for your volunteers
- Directions to your locations, and any side trips you may wish to take
- Petty cash/company credit card
- Thank you cards to write as you go. Each night, write notes to those who came forward with photos or information
- Stapler, pencils, white out, sticky notes, scissors, scotch tape, 3-hole punch, ruler
- Copies of your photographs you wish to identify or learn more about



Appendix 1.5 Project Timeline

“Faces of Rural America” Project Timeline

- August 1, 2009 Grant period begins
- October 20, 2009 First official meeting—overview, phases, staff
- November 20, 2009 Meeting—internship posting, visit dates
- November 23, 2009 Post intern position
- December, 2009 Meeting—interview format, venue publicity, database
- January 1, 2010 Exhibition entered on all web listings
- January 8, 2010 Intern applications due
- Weeks of January 18 & 25, 2010 Intern interviews
- January 29, 2010 Hire intern
- February 8–13, 2010 Monroe City visit
- Week of March 1, 2010 Intern starts
- Early June, 2010 Ravenswood visit
- February 21, 2011 Issue media kit
- March 15, 2011 All Belle Johnson catalog components to Margy
- April 1, 2011 Proof Belle Johnson catalog
- April 4, 2011 Belle Johnson catalog to Dan
- April 8, 2011 All Henry Clay Fleming catalog components to Margy
- April 25, 2011 Proof Henry Clay Fleming catalog
- April 27, 2011 Henry Clay Fleming catalog to Dan
- April 29, 2011 Invitation information and images to Margy
- May 2, 2011 Invitation to Dan
- May 19, 2011 Mail Invitation
- June 11, 2011 Exhibition opening
- June 11–October 9, 2011 Exhibition
- July 31, 2011 Grant period ends

Revised: February 15, 2011



Appendix 2.1 Sample press release

News Release: Massillon Museum Features Henry Clay Fleming Photographs

Staff members and interns from the Massillon Museum in Massillon, Ohio, will be in Ravenswood from **August 9 through August 13** to learn everything they can find about the late Henry Clay Fleming (1845–1942), whose glass plate negatives have made their way to the permanent collection of that institution. They will conduct oral history interviews, digitize photographs owned by Ravenswood area residents, and ask residents to identify Fleming photographs from the Museum’s collection.

The week of research will begin with a town hall meeting on Tuesday, August 9, from 6:00 to 8:00 p.m. in the Ravenswood Branch of the Jackson County Library. The Museum staff will present a brief overview of the project, accept reservations for interviews and scanning sessions, and chat with residents. Light refreshments will be served.

Professional videographers will record interviews with Ravenswood area residents who wish to talk about Henry Clay Fleming, the town of Ravenswood during his era, or the photographic heritage he left. Staff will be set up to scan photographs throughout their visit. Images will be processed and identified while the owners are present, so that photographs will be returned immediately. Scanning times will be announced at the town hall meeting and posted at the library; walk-ins will be welcome.

While the Massillon Museum preserves 1,895 glass plate negatives photographed by Fleming, project leaders hope that Ravenswood area residents will gather and share their own images to create a more comprehensive retrospective of the photographer’s work. They also hope that prints owned by local families will hold information about the unidentified negatives in the Museum’s collection.

The Massillon Museum is facilitating the two-year-long project, *Faces of Rural America*, that focuses on two important American photographers, Henry Clay Fleming (1845–1942) of Ravenswood, West Virginia, and Belle Johnson (1863–1945) of Monroe City, Missouri. Funded by the national Institute of Museum and Library Sciences (IMLS), the project includes research and gathering of images to culminate in a traveling exhibition that will debut at the Massillon Museum in the summer of 2011 (June 11 through September 18). A scholarly catalog and website component will accompany the exhibition.

“The Massillon Museum has the unique opportunity to work with the residents of Ravenswood and Monroe City to help preserve the historical narratives of the cities and their residents as well as the legacies of Henry Clay Fleming and Belle Johnson,” said Massillon Museum Curator Alexandra Nicholis, who leads the project. “Making these images and their stories accessible is a high priority.”

In February of 2010, Museum employees visited Monroe City, where they videotaped twelve informative interviews, scanned more than 670 images presented by local residents, and identified previously unnamed photographs from the Museum’s permanent collection.



Appendix 2.2

Brochure: Sample, History of Massillon, Ohio



Abel Fletcher set up a portrait studio in Massillon in 1843, just four years after the inception of photography. When he invented a system of paper negatives, he became known as the "Father of American Photography." Fletcher made this 1850s image of Massillon, looking east from the Tuscarawas River. The Main Street bridge over the canal can be seen in the foreground. (From the private collection of Bud Maier)

Meet Massillon, Ohio!

Massillon, originally five small villages settled in the early 1800s, has grown together to become the home of 32,000 people in a nineteen-square mile area flanking the Tuscarawas River, fifty miles south of Cleveland.

The fertile rolling hills, temperate climate, and water power originally attracted intrepid New Englanders, who introduced Merino sheep and woolen mills along the bubbling Sippo Creek, a tributary of the Tuscarawas River. Soon after Thomas Rotch founded Kendal in 1812, fellow Quakers and seafarers joined him from the Massachusetts and Connecticut coast. Rotch and his wife, Charity, exemplified their Quaker faith by using their farmhouse as one of several local stations on the Underground Railroad. After the passing of the Rotches in the 1820s, Kendal temporarily reinvented itself as a Utopian experiment, which lasted just three years.

When the War of 1812 halted shipping, James Duncan turned his adventurous spirit toward "the West." While visiting Kendal, he decided to purchase land along the Tuscarawas River—two miles further southeast—to develop his own town. Duncan recorded Massillon in 1826, immediately lobbying the State of Ohio to route the proposed Ohio and Erie Canal through his land rather than the land on the west side of the river, where William Henry would soon found West Massillon.

When the Port of Massillon opened in 1828, the Wellman brothers built a warehouse beside the canal. Their offer of cash for wheat drew farmers from miles around, earning Massillon the sobriquet, "The Wheat City." Canal boats also hauled

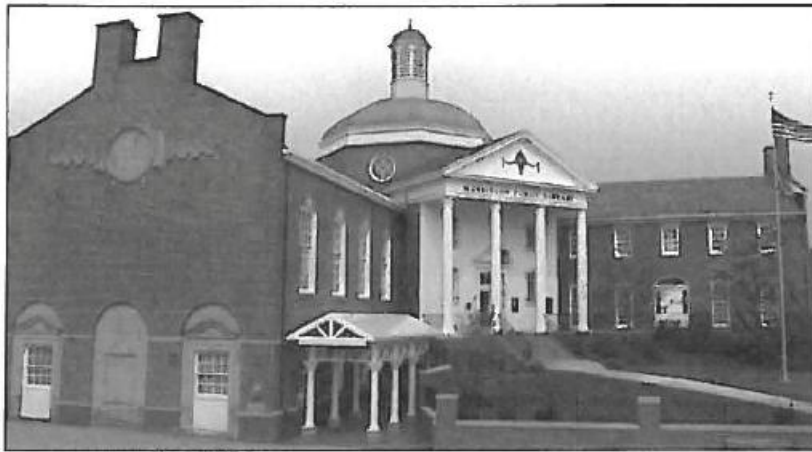
local coal to fuel freighters on Lake Erie. Canal prosperity continued until the railroad arrived in 1852. The canal sliced through the town, diminished in its usefulness, until the banks washed away in the Flood of 1913.



300 boats plied the Ohio and Erie Canal in the 1830s and 1840s, when Massillon was the busiest port between Lake Erie and the Ohio River. This late-1800s photograph of the public landing shows a block of West Main Street at the top right. (From the private collection of Rudy Turkal)

Massillon founder James Duncan built his home on the Main Street hill overlooking his town. The home (the brick section of the building on the right side of the dome), which stands today as part of Massillon Public Library, was home to the Massillon Museum from 1933 to 1996.

(Photographed by Margy Vogt)



When the first train whistled into Massillon from Pittsburgh, the ten-year-old Russell & Co. was manufacturing steam engines that needed a faster, stronger shipping option to reach markets across the continent. The company led Massillon's industrial production into the first decade of the twentieth century. During that era, numerous glass factories took advantage of the local abundance of silica sand and coal to produce thousands of beer bottles during the cooler months each year. The Hess-Snyder Company manufactured stoves, furnaces, pumps, and windmills. Massillon's Joseph Davenport, inventor of the cowcatcher and cantilever bridge, founded Massillon Bridge Company.

When the town incorporated in 1853, the villages of Kendal and West Massillon merged with the bustling downtown area to become the unified Massillon. Two smaller villages further west on Massillon's main street, the old state road (later The Lincoln Highway), were incorporated into the town during its centennial year, 1926.

The second half of the 1800s was, in contrast to the large population of mill workers, the heyday of wealth and influence in the community. Bankers and owners of the big factories built mansions on Prospect Street overlooking the burgeoning town. Bank director Caroline McCullough Everhard led the successful movement to gain Ohio women the right to vote in municipal elections. An opera house and impressive church spires punctuated the skyline, all built of locally quarried sandstone.

During the 1890s, the leisure-time energy of Massillon's many factory workers turned to football. High school Tiger players often doubled as professional gridgers as they initiated the football passion that consumes the community more than a century later.



Massillon's largest church, St. Mary Roman Catholic Church, and the Five Oaks mansion, home of J. Walter McClymonds, a banker and president of Russell & Company, are examples of the town's most impressive architecture. (From the private collections of St. Mary Church and Ed Schultz)



A block of buildings at the main intersection in Massillon was built shortly after a fire took the entire block in 1851. Although severely damaged by a fire on Easter Sunday of 2009, they still stand with some architectural alterations at the center of the town's business district.

(From the private collection of Susan Gessner)

The town, which has raised two dozen professional football players and ten professional baseball stars, carried the nickname "The City of Champions," during the second half of the twentieth century.

The same year that the nationally-famous Massillon and Canton McKinley football rivalry started, Jacob Sechler Coxey conceived the concept of a protest march and led an "army" of unemployed men on foot from Massillon to the nation's capital to promote economic bills he had suggested to Congress. Coxey later ran for President, following the footsteps of Victoria Claflin Woodhull, who had made a bid for the Presidency in 1872, after she left Massillon.

The State of Ohio built a mental hospital with picturesque castle-like edifices on the hills at the south edge of town in the late 1890s. Housing as many as 3,000 patients, it employed hundreds of local people into the mid-1900s. Patients tended gardens so lovely that tourists visited from other states; they raised enough produce on the farm to feed residents of all Ohio institutions.

In 1915, the the Central Steel Company (later merged into the Republic Steel Corporation) lit its first blast furnace, the beginning of the steel industry that buoyed the town through the middle of the twentieth century. Concurrently, the Griscom-Russell Company emerged from the former Russell & Co. to produce heat exchangers that became essential for industrial and military applications.

Flooding crippled the business district every spring. It was 1939 before civic leaders set the mammoth project in motion. After inactivity during World War II, the community celebrated completion in 1951. Three viaducts spanned the widened and straightened river, newly lined with levees. Railroad tracks—previously dangerous grade crossings—were consolidated, also beneath the viaducts. The town was reunited and safe.



Massillon festooned the downtown for its centennial celebration in 1926. This view was taken from near the river, looking east on the main street, which by 1926 was called Lincoln Way, as it had become part of the transcontinental Lincoln Highway.

(From the permanent collection of the Massillon Museum)

Some of the same visionaries who solved the flooding issue foresaw the downfall of the steel industry. Forming the Massillon Development Foundation, they organized investors to create industrial parks and recruited new industries before the town became a typical Rust Belt shell. Within the new diversified economic base are companies that process food; manufacture products as divergent as truck caps, pulleys, polymer packaging, paper products, advertising displays, plastic containers, and stump grinders; drill wells; and repair huge heat exchangers and electrical motors.

Sons and daughters of the community have moved on to control the U.S. Steel Corporation (Ben Fairless), found the Cincinnati Bengals (Coach Paul Brown), star on stage and screen (Lillian Gish, dozens of silent and sound films until 1990), dazzle opera enthusiasts (Rose Bampton, New York Metropolitan Opera), and earn television fame (David Canary, *All My Children*).

Today, downtown storefronts sport colorful awnings as they compete with outlying commercial centers. The streets are filled during summer months with twice-weekly concerts, Saturday night car shows, and frequent family events. Fans and traditionalists flock to the football stadium in the fall.

The canal towpath, revived as a hiking and biking trail from Cleveland through Massillon, about twenty miles to the south, augments the town's thirty parks and green spaces.

The Massillon Museum, the community's cultural hub, is at the heart of downtown activities, offering ever-changing exhibitions, a popular coffee shop, research opportunities, classes, and a creative and constant parade of free public events.



*A Christmas parade marches past the Stark Dry Goods building about 1940. In 1996, that building opened its doors as the Massillon Museum.
(From the permanent collection of the Massillon Museum)*

© Margy Vogt 2010



Appendix 2.3

Brochure: Sample, History of the Massillon Museum

MASSMU™

MASSILLON MUSEUM



The Massillon Museum *Where Art & History Come Together*

The Massillon Museum, a local art and history museum, preserves major collections of photography; costumes and textiles; china, glass and pottery; domestic appliances; and circus memorabilia. The Museum was first accredited in 1972 by the American Association of Museums and has continued to be accredited by the AAM since that time. The permanent collection now contains more than 100,000 items, mostly gifts from local residents and their families.

James Duncan built his home in the early 1830s overlooking the booming canal town which he had founded in 1826. In 1880, Dr. and Mrs. J.P. Barrick bought the house, later passing it on to Mrs. Barrick's son, Frank Lee Baldwin. In a truly selfless gift to the community, the Baldwins agreed to bequeath their historic home to the community, but their gift remained a secret until after their deaths. Using a generous financial bequest from the Baldwins, a WPA grant, and money raised by passing a bond issue in the depth of the Depression, library trustees added a huge wing reflecting the original structure joined together with a rotunda and dome that dominate the town from near the top of the hill.

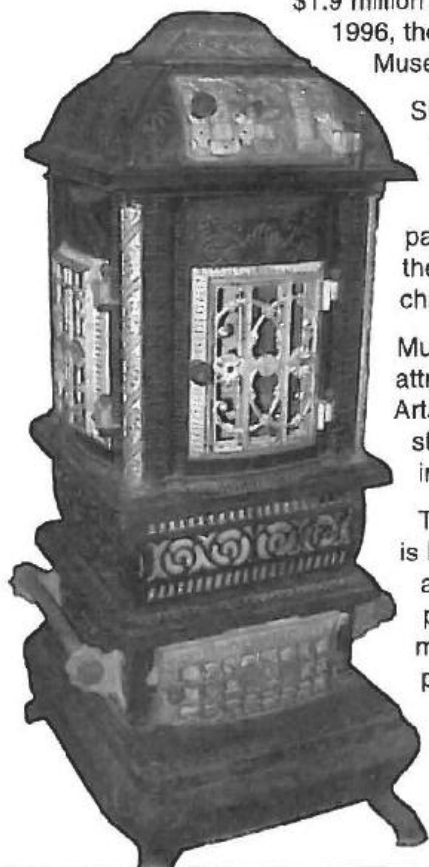
The Museum closed in 1936 for remodeling and the construction of the adjacent library wing. The library reopened in October 1937, while the Museum remained under construction until a reopening ceremony on April 3, 1938, exhibiting Abel Fletcher photographs, the Ella O. Shoemaker shell collection, the "Vigilant" hand-pumped fire engine, paintings, and furniture. Its new name was the "Massillon Museum."

Museum exhibits in the historic building focused on regional artists, rented exhibits from larger institutions, and vignette-style settings highlighting the permanent collection. Childrens' and adults' classes, tours, and outreach programs abounded from the 1950s through the 1980s.



The Museum was, from its inception, funded by county intangibles tax that was directed through the Massillon Public Library. When it became apparent that the Museum could not continue its quality service to the community within that budget or the constraints of the old building, the Museum director and board members succeeded in working with state legislators to pass legislation permitting Ohio museums to place tax issues on the ballot. As a result, the Massillon Museum passed a tax levy within the city of Massillon and is now supported by local property taxes.

In 1991, the Board of Trustees purchased a former department store in the center of town and launched a capital campaign to remodel the facility. The \$1.9 million dollar renovation commenced in 1994; on May 12, 1996, the new "state of the art" contemporary Massillon Museum opened its doors to the public.

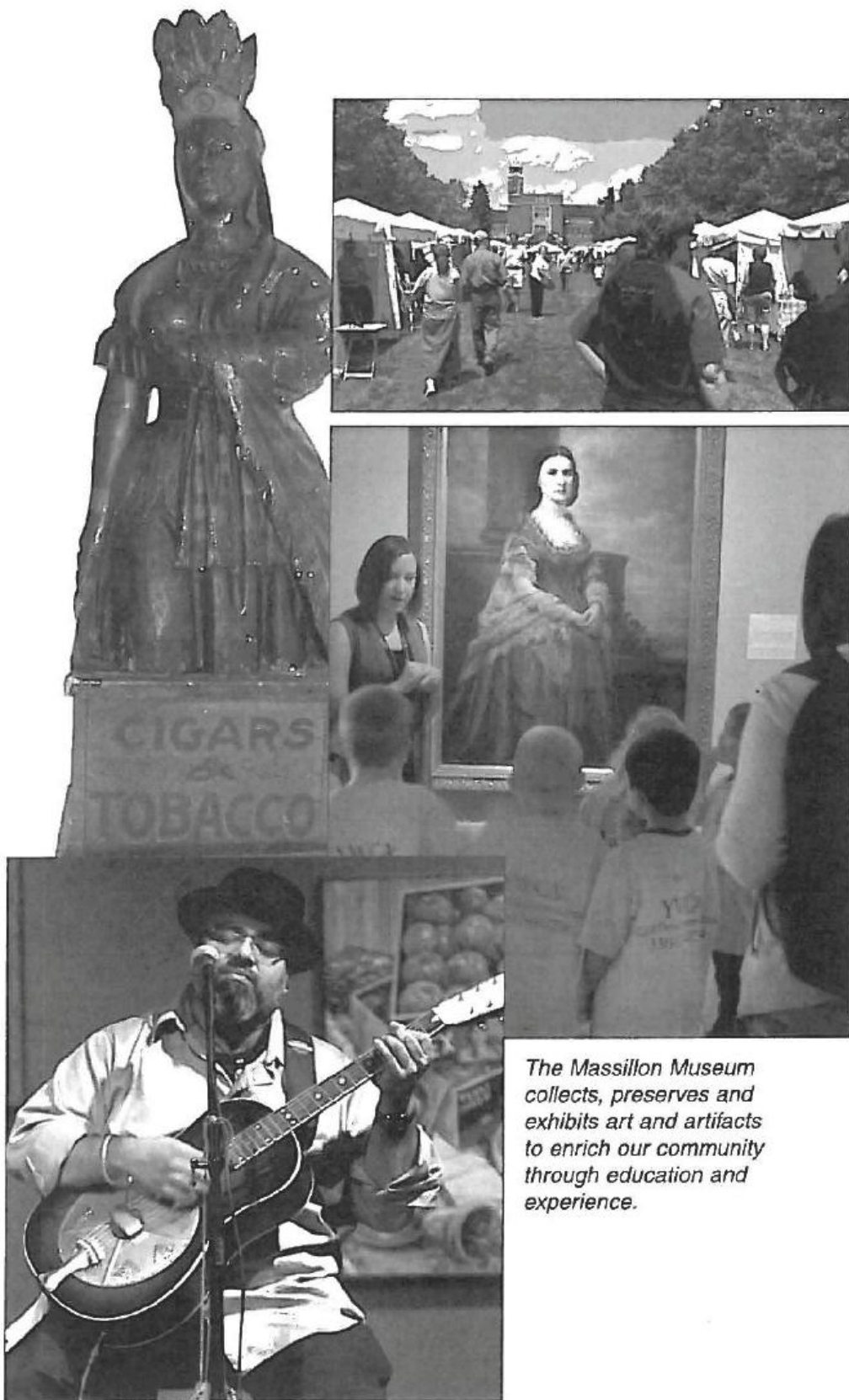


Since that time, the Massillon Museum has been at the heart of cultural activities in the town. Its large front lawn is the scene of community events as well as its own ultra-successful annual island party and pig roast and the family fun fest that fills the downtown with free, yet fun and worthwhile, children's activities.

Museum exhibits have advanced to a level that attracts National Endowment for the Arts funding, ArtsinStark (county arts council) funding, feature stories in American Artist, and rental by prestigious institutions in surrounding states.

The current collections storage renovation project is being funded by the national Institute of Museum and Library Sciences, the State of Ohio, and private foundations. The Massillon Museum has moved into the 21st century in the professional preservation of its exceptional collections.





The Massillon Museum collects, preserves and exhibits art and artifacts to enrich our community through education and experience.



Appendix 2.4

Sample Signage for headquarters, ID stations, and photo scanning stations

STORIES
Record

Record
STORIES

PHOTOGRAPHS
Identify

Identify
PHOTOGRAPHS

Belle Johnson

Faces of Rural America PROJECT



Appendix 2.5 Jackson Star-News article

Museum reps will visit to research photographer Henry Clay Fleming... <http://www.jacksonnewspapers.com/news/x1519718001/Museum-rep...>

JacksonNewspapers.com

Museum reps will visit to research photographer Henry Clay Fleming in Ravenswood

By Staff reports
The Jackson Star-News
Posted Aug 05, 2010 @ 09:03 AM
Last update Aug 05, 2010 at 02:04 PM

Ravenswood, W.Va. — Staff members and interns from the Massillon Museum in Massillon, Ohio, will be in Ravenswood from August 9 through August 13 to learn everything they can find about the late Henry Clay Fleming (1845–1926), whose glass plate negatives have made their way to the permanent collection of that institution.

They will conduct oral history interviews, digitize photographs owned by Ravenswood area residents, and ask residents to identify Fleming photographs from the Museum's collection.

Artist Ken Vanderplaz found the Fleming negatives in a barn near Athens, Ohio. He transferred the cartons of glass plates to the Museum, where they have been cataloged, conserved, scanned, and housed in archival storage containers.

The work of research will begin with a town hall meeting on Monday, August 9, from 6:00 to 9:00 p.m. at the First United Methodist Church on Elm and Fitzhugh. The Museum staff will present a brief overview of the project, accept reservations for interviews and scanning sessions, and chat with residents. Light refreshments will be served.

Professional videographers will record interviews with Ravenswood area residents who wish to talk about Henry Clay Fleming, the town of Ravenswood during his era, or the photographic heritage he left.

Staff will be set up to scan photographs throughout their stay. Images will be processed and identified while the owners are present, so that photographs will be returned immediately. Scanning times will be announced at the town hall meeting and posted at the library; walk-ins will be welcome.

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ISSN: 1540-0211 | Advertiser Inquiries



Appendix 2.6
Canton Repository article

*Canton Repository
Tuesday, July 26
2010*

FLEMING OF RAVENSWOOD

MASSILLON MUSEUM FEATURES HENRY CLAY FLEMING PHOTOGRAPHS

Staff members and interns from Massillon Museum will be in Ravenswood, W.Va., Aug. 8-Aug. 18 to learn everything they can find about the late Henry Clay Fleming (1846-1942) of Ravenswood, whose glass plate negatives have made their way to the permanent collection of that institution.

They will conduct oral history interviews, digitize photographs owned by Ravenswood area residents, and ask residents to identify Fleming photographs from the museum's collection.

The week of research will begin with a town hall meeting on Aug. 8 from 8 to 8 p.m. in the Ravenswood Branch of the Jackson County Library. The museum staff will present a brief overview of the project, accept reservations for interviews and scanning sessions, and chat with residents.

Professional videographers will record interviews with Ravenswood area residents who wish to talk about "Fleming Clay Fleming, the town of Ravenswood turns his eye" or the photographic heritage he left. There will be set up to scan photographs throughout their visit.

MUSEUM COLLECTION

While the Massillon Museum preserves 1,816 glass plate negative photographs by Fleming, project leaders hope that Ravenswood area residents will gather and share their own images to create a more comprehensive retrospective of the photographer's work. They also hope that prints owned by local cameras will hold information about the unidentified negatives in the Massillon collection.

Massillon Museum is facilitating the two-year-long project, "Faces of Rural America," that focuses on two important American photographers, Henry Clay Fleming (1846-1942) of Ravenswood, W.Va., and Belle Johnson (1861-1945) of Monroe City, Mo. Funded by the National Institute of Museum and Library Services, the project includes research and displaying of images in prominence in a traveling exhibition that will debut at Massillon Museum in 2011 (June 21-Sept. 28). A scholarly catalog and website component will accompany the exhibition.

SEES OPPORTUNITY

"The Massillon Museum has the unique opportunity to work with the residents of Ravenswood and Monroe City to help preserve the historical narratives of the cities and their residents as well as the legacies of Henry Clay Fleming and Belle Johnson," said Darrin A. Johnson, Nichols, who leads the project. "Walking these images and their stories is a high priority."

In February, museum employees visited Monroe City, where they videotaped 13 informative interviews, scanned more than 470 images, presented by local residents, and digitized previously unscanned photographs from the museum's collection.

Six museum representatives will be in Ravenswood from Aug. 8 to



PHOTOGRAPH BY BELLE JOHNSON

Use of the unscanned Henry Clay Fleming images from the photographs collection of the Belle Johnson.

About the collections

Archival descriptions from the Henry Clay Fleming negatives in the Jackson County Library. The Fleming photographs in the collection have been identified by the museum, which they have been selected, preserved, scanned, and housed in archival storage containers. Individual images have been digitized, scanned, and listed in a metadata file. The Massillon Museum has presented to participants images of Fleming work.

"You'll see it in restaurants, shops, and the library. You'll catch on after spending the day. And you'll see us straggling along the streets to honor the memories of the community," said museum public relations coordinator Maggie Vogt, who visited Ravenswood in the early 1990s to oversee the completion of the initial digitizing of the Massillon Museum's collection of Fleming

photographs from the collection of Belle Johnson photographs that accompanied the project.

Johnson and Johnson are the authors of "Faces of Rural America: The Story of Henry Clay Fleming and Belle Johnson." The book is available for purchase from the museum's online store.

negatives.

Follow this journey on the Faces of Rural America blog: <http://facesofruralamerica.org> or www.massillonmuseum.org. For information, call 330-335-1111 or visit the website at www.massillonmuseum.org.



Appendix 3.1 Trip Itinerary

Itinerary for Faces of Rural America trip, Phase II: Ravenswood, WV

Monday, August 9

9:00 am - Depart Museum (Alex and Mandy driving)
11:30 am - Noon – Arrive in Ravenswood, Have lunch
1:00 pm – check into hotel (or leave bags there)
1:30 pm – Jackson County Library in Ravenswood – Meet with Suzette Lowe view rooms and leave some materials
2:00 pm – Begin setup at North Ravenswood United Methodist Church, at Washington and Brown Streets
3:00 pm – Take a tour around town, scout out filming locations
4:30 pm – Meet back at North Ravenswood United Methodist Church
5:00 pm – Caterer arrives (Dana, 330.440.4140)
6:00 pm – Town Hall Meeting
7:30 pm – Dinner

Tuesday, August 10

8:00 am – Breakfast pow-wow, leave for Library by 8:30 am
9:00 am – Interviews and scanning begin in Library
Noon – 1:30 – Staggered lunch breaks so that someone is always on duty
5:00 pm – Interviews and scanning conclude
6:00 pm – Dinner

Wednesday, August 11

8:00 am – Breakfast pow-wow, leave for Library by 8:30 am
9:00 am – Interviews and scanning in Library
Noon – 1:30 – Staggered lunch breaks so that someone is always on duty
5:00 pm – Interviews and scanning conclude
6:00 pm – Dinner

Thursday, August 12

8:00 am – Breakfast pow-wow, leave for Library by 8:30 am
9:00 am – Interviews and scanning in Library
Noon – 1:30 – Staggered lunch breaks so that someone is always on duty
5:00 pm – Interviews and scanning conclude
6:00 pm – Dinner

Friday, August 13

9:00 am – Breakfast pow-wow and wrap-up
10:00 am – 11:30 am – get any last minute footage, appointments
11:30 am – Depart for Massillon Museum with Alex
*anyone wanting to stay a bit longer may ride back with Mandy



Appendix 3.2
Sample advertisement for local papers



BELLE JOHNSON
MONROE CITY'S STAR PHOTOGRAPHER

The citizens of Monroe City and the Massillon Museum together can ensure Belle Johnson's recognition in the history of outstanding American photographers.

SHARE YOUR STORIES | SHARE YOUR PHOTOGRAPHS

LEARN ABOUT "FACES OF RURAL AMERICA" AND HOW YOU CAN PARTICIPATE
TOWN HALL MEETING
WEDNESDAY, FEBRUARY 17 | 6:00-6:45 PM
CITY HALL | REFRESHMENTS | FREE | NO RESERVATIONS NEEDED

"Faces of Rural America"
A TRAVELING PHOTOGRAPHY EXHIBITION AND CATALOG
OPENING IN THE SUMMER OF 2011

ORGANIZED BY THE MASSILLON MUSEUM—MASSILLON, OHIO
FUNDED BY THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES

IN COLLABORATION WITH
THE LAKE GAZETTE | MONROE COUNTY HISTORICAL SOCIETY | JACKSON COUNTY PUBLIC LIBRARY

WE INVITE YOU TO BE PART OF THIS HISTORIC PROJECT
VOLUNTEER TO HELP THE MASSMU STAFF DURING THEIR VISIT! CALL 573-735-3300 FOR DETAILS!



Appendix 3.3
Oral History Signup Sheet

Oral History Schedule | Friday

9:00 am

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

2:00 pm

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

10:00 am

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

3:00 pm

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

11:00 am

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

4:00 pm

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

1:00 pm

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL

5:00 pm

 NAME

 ADDRESS

 CITY STATE ZIP

 PHONE EMAIL



Appendix 3.4
Town Hall Procedures

Faces of Rural America: Monroe City
Wednesday, February 17, 2010

Town Hall Procedures

- 4:15pm, Food delivery from Phyllis at Senior Nutrition Center
- 5:00pm- Projector, cameras, and stations setup
- 5:30pm- Welcome presentation, introductions

PRESENTATION:

- Margy 3-minute MassMu/Massillon history
- Alex- project introduction
- Mandy- explain the camera usage
- Alex- direct people to signup stations

STATIONS

- Mandy- schedule interviews (master binder)
- Margy- information tent (project, Massillon, Museum history)
- Alex- meet with volunteers
- Christine- photo scanning signup/questions



Appendix 3.5
Equipment List

FACES OF RURAL AMERICA Equipment List

Oral History Equipment List:

- Signup sheet with space for contact information
- Oral History gift agreement forms
- Video camera, tripod (we used Canon XL1H DV)
- Microphone (lavalier mic or shotgun mic)
- Extra batteries
- Headphones to check your video camera sound
- Mini DV Tapes for recording oral histories (these are 60 minutes each)
- Still camera for taking pictures of subjects
- Digital recorder as backup
- Video editing software to compile your oral histories to a DVD
- Notebooks for taking notes during the oral history
- Water bottles for your subjects
- Extension cords



Appendix 3.6
Release Forms/Gift Agreement

(your institution/group logo)

Address

Phone #

ORAL HISTORY RELEASE

Between (your institution/group) and,

Interviewee Name: _____

Address: _____

Phone: _____ Email: _____

Description of Recording:

Type of recording: audio visual audio-visual other

Subject of Recording/Interview: _____

Date of Interview: _____ Location of Interview: _____

Conditions of Release:

I give permission to (your institution/group) to use the above mentioned work for all standard purposes, including exhibition, loans, reproduction, digitization, and transmission.

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Limiting Conditions or Exclusions:

I, the undersigned, do hereby grant permission and give to (your institution/group), as an unrestricted gift, legal title and all literary property rights including copyright in and to the recorded interview as described above.

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Common interviewing problems & solutions

Lack of self-confidence

Think of an interview as a conversation with a purpose. Use normal social skills when conducting an interview. Most people are quite capable of having a normal conversation. An interview is really no different. A certain degree of nervousness is to be expected. Even famous interviewers such as Barbara Walters admit they are nervous sometimes.

Not being prepared for the interview topic

Do some basic background research about the topic. Look at documents, books, articles, records, etc. about the topic before you request an interview. Work with a story coach to get a specific angle for the story. This will help keep your interviews focused. You may even conduct short interviews with other sources to gain background for your “main” interview. When forming questions, ask yourself what information you want/need to find and ask yourself questions about your topic that may help you find that information.

Failure to ask questions that aren’t in your notebook

When the source says something unexpected, be willing to deviate from your list of prepared questions. Ask follow-up questions like “why” and “could you explain that to me” to probe deeper into a topic. These unexpected questions often lead to the essence of the story. Asking these deeper questions will give you a better story. It takes practice to learn how to improvise questions on the spot.

Taking accurate notes and simultaneously listening

Practice good posture, maintain eye contact and have a conversation with the source. This shows the source you are listening and engaged. Develop your own shorthand system. Transcribe your notes as soon as possible after an interview. As time passes, you’ll lose more of your memory of the interview. Don’t stay “married to your notebook.” You’ll miss great information if you spend too much time taking notes. Ask the source to clarify something if you don’t understand or want to double check it. Most sources like this because it shows you care about the accuracy of the story.

Dealing with the source’s personality (talks too much, too little)

Some people are either naturally shy or outgoing. Both can pose problems during an interview. Maintain control of the interview at all times. Politely nudge the interview back on track if the source is rambling aimlessly. However, sometimes a little deviation can be good. This may lead you in a direction you never considered before. When you go into an interview, start with small talk. Discuss the weather or hobbies of interest to both of you. (That’s a good reason to meet the source on his/her territory. You can observe the person’s surroundings.) This can open things up a bit. Some people, no matter how hard you try, will make difficult sources. Try your best in these situations.

Some information adapted from *Creative Interviewing*.

It's all in knowing what to ask

1. Start with what you already know. Answer as many of your own questions as you can with background research.
2. When you approach someone at random, it's important to determine if he/she would be a useful source in your story. Filter questions are essential here. *If you want to talk to students who have attended summer school, you need to ask students if they've attended summer school. If the student says "no," you should move on. But if the student says "yes," you know this person's insights may be useful to your story.*
3. If you're stuck covering an on-the-spot event with little time to prepare questions and you're not sure what's going on, employ the news elements. Find out who is involved and what is going on. Find out why it is happening. *This would be a good starting place if you see students are protesting a rise in cafeteria prices. Once you establish basic information, you can go back later and fill in the blanks. It's easier to do this when you don't publish every day.*
4. During a more structured, sit-down interview, start with basic, often closed questions. These will allow you to establish rapport with the source. These questions should be related to the focused story topic. They should be easy to answer and generally non-controversial. *If you're doing a story about the dangers of tanning, start by asking someone how often he/she tans, how long he/she has been tanning, etc.*
5. Probing is important. You must learn to follow up when someone says something interesting. *The best follow-ups are "why" and "tell me more about that."*
6. Avoid loaded questions (those meant only to provoke the source). Keep your questions neutral with simple and direct language. *Asking the school superintendent when he stopped stealing money from the school district implies he had stolen money in the past.*
7. Avoid leading the source. *"Don't you think the new dress code policy is unfair?"* That question implies you're looking for a "yes." *Instead ask, "What do you think of the new dress code?"*

Some information adapted from *Creative Interviewing*.

The interview process

1. Define the purpose for the interview
2. Conduct background research about the topic
3. Request an appointment (I know...it's scary!!!)
4. Plan for the interview
5. Meet the source
6. Ask the first questions
7. Have a conversation (and take notes)
8. Ask “the bomb” (not found in all interviews)
9. Conclude the interview

Some information adapted from *Creative Interviewing*.

Location, location, location

Interviews can take place face-to-face, over the phone or electronically. Ken Metzler lays out advantages and disadvantages of each type in his book *Creative Interviewing*.

FACE-TO-FACE

Positives

Allows the reporter to observe the source's surroundings. Is the source's desk messy or neat? What pictures, figurines or books surround the person's desk?

Allows the reporter to observe the source's body language. Do his/her eyes widen when you ask certain questions? Does the source look you straight in the eyes?

Negatives

It's often time-consuming to set up and conduct interviews.

Reporters and sources *may* feel nervous about meeting each other.

TELEPHONE

Positives

Provides quick insights for a story.

You're able to have a conversation with the source.

The telephone often feels "safer" than face-to-face meetings.

Negatives

You can't observe the source's surroundings and body language.

Sources can end the interview (hang up) much easier than in person.

ELECTRONIC (E-MAIL, INSTANT MESSAGING)

Positives

Easy to check the accuracy of direct quotes because they are written out.

Can make contact with people all over the world.

Negatives

You don't always know when someone is being sarcastic.

The source may not respond by your deadline.

The person responding may not be the person you think it is.

Asking follow-up questions can be more difficult.

Keeping notes

On paper- This is often best. It's quick and reliable if you transcribe your notes onto a computer quickly after the interview.

On a tape recorder- It's best to keep written notes even when using a tape recorder. All mechanical devices can malfunction. You need to make sure the source knows he/she is being recorded. It's often more difficult to "find" what you're looking for on a tape. Transcribing the tape can be time-consuming.



Appendix 3.8

Sample Interview questions- Monroe City, Missouri

FACES OF RURAL AMERICA: BELLE JOHNSON
Oral History Questions, Monroe City, Missouri, February 2010

PERSONAL:

Please state your name and where you live.

Where were you born? When were you born?

What did your parents do for a living?

Tell us about your family (siblings, living arrangements).

What did you do for fun as a child?

Where did you attend school?

What did you do after school?

MONROE CITY:

How has Monroe City changed in your lifetime?

What industries employ the citizens of Monroe City?

How have those changed over the years?

BELLE JOHNSON:

Did you know Belle Johnson? If yes, in what capacity? Did you sit for a portrait?

If no, have you heard stories of her?

Have you seen her photographs?

PERSONAL PHOTOS:

Please tell us about the photographs you've brought to share with us.



Appendix 3.9

Sample Interview questions- Ravenswood, West Virginia

Interview Questions

1. State your name, year you were born, and where you were born.
2. Where do you currently live? (address)
3. Where did you go to school?
4. What was your occupation?
5. Can you describe for me what it was like growing up in Ravenswood?
6. Growing up, what activities did you do for fun?
7. What were some of the businesses or events you remember fondly?
8. What drove the economy in Ravenswood in the early-twentieth century? Mid-twentieth century? Today?
9. In what ways has Ravenswood (or this area) changed over your lifetime?
10. Were you or any of your family members ever photographed by Henry Clay Fleming?
11. What do you remember of Fleming (if you knew him)? What did he look like?
Personality?
12. How would you describe his photographs?
13. Did you enjoy having your photograph taken?
14. Were there other photographers in town you knew of? Perhaps some who photographed class pictures, weddings?
15. How would you, in a word or two, describe life in Ravenswood?



Appendix 3.10
Video Tape log

Faces of Rural America: Belle Johnson, Monroe City, Missouri
Tape Log: Mandy Pond

Tape #	Date Taped	Location	Subjects



Appendix 3.11
Sample Oral History Transcription

MASSILLON MUSEUM
Faces of Rural America
Monroe City, Missouri
Oral History #5
54 minutes

Participant: Emma Jo Mudd

Interviewed by: Alex Nicholis

Part 1

Emma Jo: I'm Emma Jo.

Alex: Okay, and um, can you also start where you live Emma Jo.

Emma Jo: I live here in Monroe City, Missouri. Uh, want my address?

Alex: Sure.

Emma Jo: 517 South Main, Apartment 3. After living in my home for forty-six years I moved to an apartment. I had a lot of stuff. (laughs) Oh, you don't want that.

Alex: No, no, yes, no. I, that's perfect and just so you know if I don't respond immediately after it's because Mandy will yell at me otherwise if I do, so I may have to...

Emma Jo: Can you delete some things? (laughs)

Alex: (laughs) Oh definitely.

Mandy: Sure. (laughs)

Alex: So, I have to, I might have an elongated pause so don't, don't uh be off, off put by that it's the, you know, camera rhetoric. Um, so can you tell us, Emma Jo, where you were born.

Emma Jo: I was born in Stoutsville, Missouri. Uh, the downtown is under water now, Mark Twain Lake. But our house that I lived in the longest up on a hill, it's still there, two story home, so...

Alex: So uh...oh, I'm sorry.

Emma Jo: My father was a rural mail carrier and uh, they moved there in 'bout 1912 probably or '13 and we lived there about uh, well I was born in '22 so, and my younger brother was born in '30, so we lived there until he was about six I think. Then we moved to Monroe.

Alex: And what brought your family to Monroe City?

Emma Jo: Huh?

Alex: What brought your family to Monroe City?

Emma Jo: Well, uh, they were gonna close the high school and uh, I didn't want to be bused to Paris so I wanted to, and we came, so I can go to Holy Rosary. And uh, I graduated from there in 1940. Well, I'm...sorta gettin' old. (laughs) But uh...

Alex: Young at heart.

Emma Jo: Well, I, yeah I think I am. I, I like to do new things. And Miss Belle Johnson was a wonderful person. She was character but she had a heart of gold. And if she liked ya, that was fine but uh, and I think she liked me 'cause she was always calling me to come down and or upstairs in the studio when and uh, set for lights for her to get ready for a sitting in the afternoon.

Alex: So did you live close by then or...?

Emma Jo: No, I worked in the jewelry store underneath. It was owned by her uh, aunt or no, her sister, Miss Hannah. And uh, Mr. and Mrs. Cain was, also belonged to that store. When it was a Manning-Walker store. An old store from way back.

Alex: Oh, so it was, well, now, her sister-in-law, wasn't it her brother-in-law who opened the store?

Emma Jo: Yeah.

Alex: So that's Mr. Manning-Walker?

Emma Jo: Uh-huh, yeah.

Alex: Okay, so then at a later date her, Belle Johnson's other sister worked there too?

Emma Jo: Yeah, uh-huh. She was, she had company, I mean she stayed, they lived together upstairs in the studio but she still had ownership of the store.

Alex: Oh, so after her, after her sister and her brother in-law passed away, Belle assumed ownership of the store?

Emma Jo: Well, Miss Hannah, yeah.

Alex: Oh, okay I see.

Emma Jo: Mrs. Hannah.

Alex: Mrs. Hannah. And you worked there?

Emma Jo: I worked there as a clerk. I love, that's why I like jewelry. [laughs]

Alex: How long did you work there for?

Emma Jo: Oh, goodness. Well after I took my business course I guess, oh about four or five year, then I got married. Then I followed my husband...to San Diego and then Yonkers, New York.

Alex: Oh, you lived in New York and you lived on both coasts?

Emma Jo: Well, yeah. Well, while he was in the navy, just a short time. But uh...

Alex: Okay.

Emma Jo: Yeah, we lived in Manhattan for a month and then moved up the Hudson to Yonkers, the rest of the time.

Alex: Well um, let's uh, I'm gonna go back a little bit than, I'm really interested to talk to you about the differences between east, west coast and Monroe City, but um, what did your parents do for a living?

5:00 Emma Jo: Well, my father was a rural mail carrier, thirty-one years. Mother was a housewife, taught piano and uh she was a piano teacher and organist at St. Andrew's Catholic Church and then fill in for the Baptist Church when they had funerals. Sometimes they didn't have a, a organist or a pianist, so she kept busy. (laughs)

Alex: I bet your dad had a lot of stories being the mail carrier.

Emma Jo: Oh yes, he would. Poor thing, I can remember comin' home at ten o'clock at night, riding horseback, almost frozen, Mother would run out and take the horse and help him down and, and I had the soup ready or something and, and a warm blanket wrap around him. It wasn't, it was tough back in early days.

Alex: I bet.

Emma Jo: M-hmm.

Alex: I bet, we have a rural um, postal cart in our collection. Uh...

Emma Jo: Oh, well...

Alex: That would have been drawn by a...

Emma Jo: Oh, did I mess that up?

Mandy: No, you are fine, I messed it up.

Emma Jo: I'm sorry.

Alex: No, you didn't do it.

Mandy: No, you did fine, it was my fault. (laughs)

Emma Jo: (laughs) Yes, we had a, a green wagon, mail wagon that, but he didn't use it too often. Uh he had clay roads and mud (laughs)

Alex: Yeah, the wheels probably didn't do so well...

Emma Jo: Yeah, they did. And then he'd have to hire a, um...Smeety Gibbs, well I can't think of his first real name but he would ride horseback for two patrons that was on, on a lane. Dad would pay him a nickel to ride horseback and he was glad to have that nickel back in the Twenties. (laughs)

Alex: So he would pay your fa...so he would, your father would pay him...?

Emma Jo: A nickel.

Alex: ...to make one of the runs for him?

Emma Jo: Make two, two customers so they'd have their mail. Hmm, you know, they're snowed in and, and uh, couldn't get out, only by horseback.

Alex: So then he could stay at home with you or do his, do the rest of his route—

Emma Jo: Well, yeah.

Alex: —and then he can send someone else.

Emma Jo: Yeah, uh-huh. I don't know whether it was allowed but he did it.

Alex: Makes us appreciate luxuries we have today like...

Emma Jo: Don't we, yes.

Alex: ...paved roads, and—

Emma Jo: Yeah, now we have four lanes on Hannibal and out west. I drove to Omaha, where my son lives, I hated those two lanes. (laughs)

Alex: Yeah, it, that would be, especially if you drove by yourself, did you go by yourself?

Emma Jo: Well, lots of times I would, sometimes I'd take uh, my daughter-in-law's mother that lived in Hannibal.

Alex: So, what was it, what was it like growing up here in Monroe City?

Emma Jo: Monroe...

Alex: As a child?

Emma Jo: Oh, it was neat. I made a lot of friends. I did...I enjoyed school and uh we'd roller skate after school and we had a roller rink at one time and I enjoyed that. I, I was sort of a tomboy. (laughs) Which I, maybe that's why I enjoy life.

Alex: Yeah, lot...

Emma Jo: M-hmm.

Alex: ...a lot more fun it seems. The, the previous gentleman we, we spoke with said that he was pretty mischievous as a kid, he said they'd play in this church all the time.

Emma Jo: Oh...uh-huh.

Alex: Run upstairs...

Emma Jo: Uh-huh...Oh, yeah. Have you seen the cat walk?

Alex: I just um, I saw the staircase, I've never been up. Brian explored after we were talking with Robert.

Emma Jo: Uh-huh, yeah.

Alex: But I've not been up there, yeah. Is it pretty, pretty great?

Emma Jo: Yeah, it's neat, m-hmm.

Alex: I'm anxious to get up there. I'm gonna have to be careful I have little heels on.

Emma Jo: M-hmm.

Alex: But...(laughs)

Emma Jo: Yeah.

Alex: Um, so what are some other things that you um, fond memories you had of high school or um...

Emma Jo: Oh...

Alex: ...you know, that were unique to, to the town, whether it be um, you know, certain festivals they may have had, or...

Emma Jo: Well, now, there at Stoutsville, we put on plays and mother was always the, the music director of that and uh my two cousins and I would, were always singing, the three of us sing together, harmony. And uh, so that was enjoyable.

Alex: So you have a very musical family.

TAPE ENDS



Appendix 4.1
Digitization equipment List

FACES OF RURAL AMERICA Equipment List

Digitization:

- 500 GB External Hard drive (to save photos/audio on while traveling)
- Desktop computer for digitizing in-house
- Laptop computer for digitizing onsite
- Portable scanner for onsite
- Still camera for taking pictures of photos/paintings that are too large for the scanner
- Extra batteries
- Digital recorder to record stories that are not on camera
- Portable printer (Epson or HP)
- Printer ink
- Several reams of printer paper
- Photoshop for editing photographs
- Color Calibration for monitors to match colors before printing
- Copystand for digital camera to shoot straight down onto light table
- Light Table- in-house
- High quality printer (Epson Stylus Pro 3880 or similar) for printing reproductions
- Extension cords
- Photo usage forms
- Temporary receipts and gift receipts for any photos you may be borrowing for extended periods of time, or any items people may wish to donate to you
- File folders for each individual who brings photographs to scan, sits for an oral history interview, or gives you information



Appendix 4.2
Release form/gift agreement

(your institution/group logo)
Address, Phone #

PHOTOGRAPH RELEASE & USE FORM

Between the (your institution/group) and,

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

Description of Photograph:

People or Subjects in Photograph: _____

Date of photo: _____ Location photo taken: _____

Conditions of Release:

I authorize (your institution/group) to use my photographs in the following

ways: (check all that apply):

exhibit catalog video website

Conditions of Release (continued):

I give permission to (your institution/group) _____ to use the above mentioned work for all standard museum purposes, including exhibition, loans, reproduction, digitization, and transmission, and all ways checked above.

I also give permission to (your institution/group) _____ to use the above mentioned work in resulting reproductions or transmissions, which will become part of the collections of the Museum and will be made available for scholarly and educational uses under the direction of the Museum, including but not limited to use in-house and online.

Limiting Conditions or Exclusions:

I, the undersigned, do hereby grant permission and give to (your institution/group) _____, as an unrestricted gift, legal title and all literary property rights including copyright in and to the images described above under the conditions checked above.

Print Name: _____

Signed: _____ Date: _____

For (your institution/group) _____:

Signed: _____ Date: _____

OFFICE USE ONLY

Image

Name: _____

Copied to Personal File: () yes () no **Copy sent home with patron:** () yes () no

Type: () TIF () JPG **Scanned by (initials):** _____

DPI Scanned: () 300 () over 300 () under 300 () other _____