

Old Cowtown Museum



Volunteer Interpreter Manual 2011



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WELCOME TO OLD COWTOWN MUSEUM

Welcome as a volunteer staff of Old Cowtown Museum. You are a part of the Interpretation Department, which is responsible for the programming component of the living history museum. Old Cowtown Museum has set high standards and expectations for interaction and customer service. The Interpretation Department is only one part of the team that supports Old Cowtown Museum.

While all departments work closely together to present a professionally accredited museum to our visitors, you will play the most important role for the museum, that of being the face of Old Cowtown Museum to our guests. Your interactions can help maintain or increase our reputation in the community, or diminish it. We have selected you for your individual talents and abilities and know that you will do much to further our image in the community.

As a volunteer at Old Cowtown Museum, you have the opportunity to share information with visitors that will enhance their knowledge and understanding of Wichita and Sedgwick County, Kansas and the southern plains between 1865 and 1880. In sharing this information, you will meet unique and interesting people, demonstrate crafts and techniques from the late nineteenth century, and participate in the exciting special events and activities that we present each year.

Welcome to our team!

PROCESS FOR NEW VOLUNTEERS

1. Fill out a volunteer application and submit to the Volunteer Coordinator for acceptance.
2. The Volunteer Coordinator will call or email you to set up a Basic Orientation. You may reach the Volunteer Coordinator at 316-350-3317.
3. If you are interested in “Behind the Scenes” volunteering, sign up for non-costumed volunteer opportunities.
4. In street clothes, spend time in each interpretive site to familiarize yourself before making the decision of which areas you are interested in or which auxiliary group appeals to you.

If you choose to pick one of the groups (Dixie Lee, Entre Nous, or Baseball) they have their own orientation process.

If you choose to be an “unaffiliated” volunteer you will work alongside a museum staff or volunteer to learn the area of interest.
5. For costumed interpretation, schedule an appointment to meet with the Volunteer Coordinator to get your basic outfit.

Clothing is loaned on a day-to-day basis until 50 hours is achieved. You must contact the Volunteer Coordinator 24 hours ahead of your scheduled volunteer time so that garments may be set aside.
6. Once outfitted, notify the Volunteer Coordinator of the times you wish to volunteer.
7. Become familiar with the history of Wichita, Kansas, and nationwide from 1865-1880 by reading suggested materials listed in the Basic Orientation handbook (if you are in costume, the visitors perceive you as a person who knows all the history and the answer to all their questions!)
8. Read suggested material specific to the site or group you will be interpreting.
9. Work with Museum-staff or volunteers. Over time you will acquire the knowledge and skills to interpret on your own.
10. After you have volunteered for four (4) times, the Volunteer Coordinator will contact you to gauge your interest level (sometimes doing it is not as fun as watching someone else doing it!) If you wish to continue, the Volunteer Coordinator will submit a required background check to the city of Wichita to enable your prolonged volunteering.
11. Prior to handling, displaying, carrying, or possessing firearms/weapons on the grounds of Old Cowtown Museum, all individuals must have completed a designated firearms/weapons safety-training course that covers OCM rules and guidelines relevant to their usage.
 - a. No one under 21 may discharge a firearm.
 - b. Persons over the age of 16, with the expressed approval of OCM staff, may take a required training course to carry non-firing replica weapons.
 - c. Volunteers must have at least three months of active service and no less than 50 hours of active on grounds volunteer activity at Old Cowtown Museum to be eligible for firearms/weapons training.
12. Work towards outfitting yourself (we have a limited amount of clothing in our wardrobe closet to borrow)
 - a. Construction: Old Cowtown has many period patterns and wardrobe reference guides if you are interested in constructing your own wardrobe. All fabric must be pre-approved prior to purchase.
 - b. Ready-Made Purchases: There are a number of catalogs and websites offering period clothing. Please check with Volunteer/Education/Interpretive staff *before* buying items to avoid costly purchases that are inappropriate for our time period. Remember: You purchase at your own risk. If the items are not period correct, you may be told that they cannot be worn or used on grounds while volunteering for the museum. We want you to be satisfied with your volunteer experience and want to avoid any problems you might encounter if your costume isn't quite historically accurate. Period clothing approval forms are available to submit your pattern and material for any garment you plan to make or have someone else make.

MISSION STATEMENT

Old Cowtown Museum is an open-air, living history museum that presents the history of Wichita, Sedgwick County, and life on the southern plains, circa 1865 - 1880.

The Museum accomplishes this through the preservation of artifacts, by exposure to interactive historic experiences, and other activities for the education and entertainment to our visitors.

Key Components of the Mission:

- Operating an open-air, living history museum
- Preserving historic structures
- Collecting applicable archival material
- Publishing papers and written records
- Collecting, conserving, exhibiting, and interpreting appropriate artifacts and authentic reproductions
- Developing and presenting a variety of educational programs for school groups and the general public
- Placing the local history into a regional, national, and international context

VISION STATEMENT

To be a nationally recognized regional attraction that tells the story of the region's heritage to a diverse public, as well as being an active partner in the community.

INSTITUTIONAL PROFILE

Located five minutes west of downtown Wichita, Kansas, Old Cowtown Museum is a unique open-air history museum. One of the leading living history museums in the Midwest, it depicts the history of Wichita and Sedgwick County and the southern plains from 1865 - 1880.

History

Old Cowtown Museum is owned and operated by the City of Wichita, through the city managers' office as part of the arts and cultural affairs of the city of Wichita. The museum had its origin when "Historic Wichita" was established as a historic preservation project in 1949. In 1950, the group was incorporated. It is now known as Historic Wichita-Sedgwick County, Inc., the 501(c) (3) nonprofit corporation that operated Old Cowtown Museum until August of 2007. It is an accredited museum, receiving that distinction in 1990.

Ownership/Operation

The 25-acre parcel of land on which Old Cowtown Museum is located is owned and operated by the City of Wichita, which also holds title to the buildings. Historic Wichita-Sedgwick County, Inc., The nonprofit 501 (c) (3) owns the artifacts and objects that comprise the Museums extensive collections and is governed by a Board of Trustees.

Visitors

Serving over 50,000 people annually, with offsite as well as onsite programming, Old Cowtown Museum is one of the most popular destinations in Kansas. Visitors come from more than 65 countries, and all 50 states.

Exhibits

The Museum's historic area is divided into five primary areas of interpretation:

1. The Old Town Area
2. The 1870s Residential Area
3. The 1870s Business Area
4. The 1870s Industrial Area
5. The 1880 DeVore Farm Site

Collections

There are over 10,000 objects in the Museum collection. The primary purpose of the Museum collection is to furnish the exhibits in its historic buildings and to demonstrate life in Wichita and Sedgwick County in the period 1865 - 1880. The Museum stresses demonstrations and living history and has a growing collection of hands on artifacts and reproduction items for this purpose. A small collection of archival holdings is primarily used in research by the staff and visiting scholars.

The museum maintains an extensive hand on collection with over 6000 objects that are used to interpret the history of the time.

Interpretation

The Old Cowtown Museum Interpretation Department conducts workshops, interpretive presentations, lectures, living history events, and school programs throughout the year. The Museum's outreach programs include classroom visits, 1870s performances, and programs for adult groups.

Special interpretive events are held annually and are designed to teach visitors about life in Wichita and Sedgwick County in the 1870s. The popularity of the Museums programs is illustrated by the fact that each year, over 50,000 visitors enjoy special programs at Old Cowtown Museum, including:

- The Old Sedgwick County Fair
- An Old Fashioned Christmas
- Group Tours
- School Programs
- Daily Living History programs at Old Cowtown Museum include traditional blacksmithing, drover & cattle trade, printing, carpentry, domestic skills, and agricultural demonstrations, as well as other activities that are appropriate to the 1870s.

Volunteers

Over 200 volunteers help the Museum professionals provide quality educational programming for visitors. These include members of the Museum's four auxiliary groups, clerical, event, and maintenance volunteers. Over the past 50 years, more than 30,000 area Girl Scouts have served as Museum volunteers as part of the Girl Scouts at Old Cowtown Museum summer program. Museum volunteers donate over 17,000 hours of service annually.

Funding

Funding for Museum operations and capital improvements come from three primary sources:
Income earned from admission fees, facilities rentals, and memberships
Allocations from the City of Wichita
Contributions from Historic Wichita-Sedgwick County, Inc Board of Directors

Long Range Plans

More than 15 new or renovated exhibits have been completed since 1985. Old Cowtown Museum's continued development is important because it preserves our unique local heritage, enhances the image and pride of Wichita, stimulates the local economy, and contributes to the quality of life in the area by providing educational, cultural, and recreational programs.

The Significance of Old Cowtown Museum to Wichita

"Old Cowtown Museum is much more than just another tourist attraction or a local place of interest. It's recognized as a treasure of a frontier museum, one of the best of its kind...Cowtown is probably the best place in the country to get an accurate picture about life in the settlement days of the West. Already known as a special place, Cowtown could soon become a must-see living pioneer museum for tourists from all over the country."

Editorial, THE WICHITA EAGLE, April 26, 1990

EMERGENCY AND SAFETY PROCEDURES

The safety of Museum staff and patrons is the first priority of Old Cowtown Museum. These guidelines are designed to be used by Museum staff to help in any emergency that threatens lives and/or property (buildings, records, or museum collections.)

No set of safety rules can cover all the conditions that can cause accidents. Nothing can take the place of common sense and good judgment. If all employees take immediate responsibility for the safety of others, and for their own safety, accidents can be kept to a minimum.

For insurance and liability purposes, **never tell a guest that Old Cowtown Museum will assume responsibility for an accident or injury.**

Accident Procedures Accidents involving Guests

In the event of an accident, assess the situation and act appropriately. Respond with empathy and concern. Introduce yourself and let them know that you are here to provide assistance. Ask the person's name and use it in addressing them.

Volunteers and/or staff first on the scene are to remain there until relieved by senior staff. They should **take the nearest radio with them**, or direct other staff or guests to assist in retrieving the nearest radio. Most staff in period attire carry a radio.

Immediately notify the manager on duty or ANY management level staff by radio when an accident has occurred.

Do so in as calm a manner as possible so not to create concern in other guests or heighten the anxiety of the one injured. Remember that radio transmissions between other staff members without headsets can be heard by all those around.

IF 911 is not called

If the accident is not life threatening or 911 has not been called, turn the situation over to management staff as soon as possible. Old Cowtown Museum has first aid kits and their location is listed below. The kits contain protective gloves and other devices necessary for assisting with First Aid and CPR.

Farm
Carpenter Shop
Saloon

Story and a Half
Visitors Center
Lakeside Administration Building

IF 911 is called

If a person is injured, ask if assistance is required (other family members are often good cues as to the injured persons condition), and request that 911 be called if they so wish **or** if you feel it is prudent to the situation. Accidents may cause the guest embarrassment to the point that they may not act in their best interests. Respond with calm reassurance and "Let's just be sure so that all of us are safe. . ." Encourage injured people to remain where they are without moving until appropriate medical personnel have checked them. Remind guests that

even if 911 has been called, the guest has the final authority to refuse treatment or transport.

For those first on the scene who determined that 911 needs to be called, calmly call the Visitors Center and inform them of your location and that you have a "Code 11" over radio. "Code 11" is a signal that 911 needs to be called. Visitors Center staff will contact 911, inform the person with the injured party that 911 have been called and will relay any information 911 dispatcher requests.

EMS may enter the grounds through the gate by the McGinn Center or the gate beside the Brown Barn. Should it be necessary for them to enter the grounds, other staff may be enlisted to make sure their entrance and exit is clear and that onlookers are kept at a distance.

If you witness the accident you may be asked to remain with the guest and offer your observations to EMS. You will also be asked to fill out an Accident Report detailing the incident and the name, address and phone number of the visitor, as

well as any witnesses. This must be done as soon as possible following the incident.

Once a member of management staff arrives, they will relieve you of your responsibility in the situation. That staff member will assume responsibility for assuring that accident reports are completed. Accident reports are located in the Tornado Kits and in the Visitors Center. Visitors Center personnel can supply you with the appropriate documents.

CPR

If in your assessment the guest requires CPR (no breath, or pulse) immediately go through the steps listed above to call 911 and request management staff that has CPR certification to respond. Good Samaritan laws permit individuals to act to the best of their ability and skill level, but quickly defer to one with more training or experience. All senior staff will maintain CPR certification.

Accidents involving Volunteers

The same procedure exists for volunteers as for guests in the calling of 911.

If an injury does not require 911 but requires medical attention, in the absence of immediate family, arrangements for transportation will be coordinated by management staff. Injured volunteers are not permitted to drive themselves to the place of treatment. Manager on duty will coordinate a driver for the injured person. The manager will keep in consideration the volunteer's preference.

Volunteers and staff who witness the accident are required to fill out accident forms.

Accidents involving staff members

The same procedure exists for staff as for guests in the calling of 911.

If an injury does not require 911 but requires medical attention, the policy outlined in the SYNDEO handbook will be followed.

Severe Weather Procedures

- **Note: City tests the emergency warning system Monday's at Noon!**

In case of severe thunderstorm or tornado watch, visitors will be given written instructions upon their arrival that detail procedures should the storm escalate to a warning. Interpretive staff at sites with radios will be notified by the Director of Interpretation or Weekend Manager and asked to retrieve the nearest radio and turn it on. (Consideration of safety takes place over anachronisms.)

There is a weather radio in the Visitors Center, as well as in the Administration Building which will

be monitored by the weekend manager or the management staff.

Management staff will contact the Art Museum to inquire as to their status, the best way to contact them and confirm our intention of moving to the Art Museum in event of evacuation. (268-4906)

If a **severe thunderstorm warning** is issued, interpretive staff will advise guests on the situation and may be asked to move into areas with a minimum amount of glass. If instructed to take shelter, a guest always has the option of declining

shelter but must vacate the grounds. The lobby of the Administration Building, the hotel kitchen hallway, the Children's Emporium, McGinn Center and the Empire House bathrooms are good locations that are suitable for avoiding high winds, lightning and hail.

In the event of a tornado warning, management staff will monitor path and direction of the tornado and visitors will be advised as to the weather conditions by the nearest interpretive staff. The decision to evacuate the grounds will be made by the two most senior management staff. Guests and

staff have the option to decline shelter and depart the grounds. Those who remain are under the direction and custodial care of the most senior management personnel.

Management staff making the decision to evacuate, based on information from the weather service will calculate whether there is enough time to evacuate to the Art Museum shelter (approx. 10 minutes walk from Brown Barn Gate, and 15 minutes from DeVore Farm.) or utilize the onsite shelter (Bathrooms in Empire House and Visitors Center.)

Text on cards handed to visitors in hazardous weather

The National Weather Service has issued a severe weather watch for the area around Old Cowtown Museum.

*If a **Severe Thunderstorm Warning**, with lightning or hail is issued, you will be advised by museum staff to take shelter inside a building with a minimum amount of glass such as the bathrooms or 1st floor hallway of the administration building, the Children's Emporium, the Empire House bathrooms or kitchen, or Visitors Center storeroom or bathrooms. Old Cowtown Staff can guide you. Visitors are free to decline shelter and may leave at any time.*

*If a **Tornado Warning** is issued, (Loud Siren) visitors will be advised by Old Cowtown Museum staff of the threat's location and direction. The grounds will be evacuated and the gates will be locked. If time is short the onsite shelter in the bathrooms and Kitchen of the Empire House, and the bathrooms in the Visitors Center.*

After an all clear from the Weather Bureau, the grounds will be assessed by staff for safety concerns before any visitors are permitted back on the grounds.

Evacuate To The On Site Shelter

In the case of tornado if there is not enough time to move to the Art Museum

Tornado - Empire House/Hall bathrooms and Kitchen area, Visitors center storeroom and bathrooms.

Severe Thunderstorm and Hail – the above, and Lakeside bathrooms, Red Bathrooms and Hotel hallway (Spaces with no exterior walls and windows)

This plan assumes a grounds staff of **Marshal, Blacksmith/Drugstore, Greeter, General Store person, Teamster, Saloon**. It is assumed that should an evacuation occur during the week that Public Works and Administrative staff will assist in sweeping the grounds and guiding guests to the place of shelter.

* **Persons with a disability** - Interpretive staff will alert others by radio about guests with special needs and provide whatever special assistance they can offer. The use of the golf carts has been approved for this function. Use of pickup trucks or personal vehicles invites risk of liability.

Once the instruction to evacuate the grounds has been given, interpretive staff will retrieve Tornado Kits located at Visitors Center, Lakeside, Munger, Story and a Half, Farm, Saloon, and carpenter shop and carry it with them throughout the emergency.

This cascading evacuation requires all to act in concert with each other. While waiting for the interpreters sweeping their way, they will inform nearby guests and direct them toward the shelter at the same time communicating the progress of evacuation.

FROM THE FARM – Weekend Manager staff (by golf cart or bobcat) will proceed to the farm and evacuate all guests there, heading to the East on the farm road or along the field board fence. They will guide guests toward the sidewalk on the west side of the Empire, where assisted by the **General Store person who** will guide toward the Empire House entrance.

FROM RESIDENTIAL AREA - The Greeter will begin by going to the Pathway to visually check for guests and alert the Front Gate if any remain. The **Greeter** then begins at the Presbyterian Church, Parsonage, Murdock and **Story and a Half** and continues down the livery stable road and watching the fair grounds. The **Greeter** alerts the saloon to be

on the lookout for those discovered in the fairgrounds.

The **Greeter** proceeds to cover the Livery stable, Wolf house, Depot, Elevator and Scale House and will wait at that point to direct those coming from the Farm toward the Empire House.

FROM THE OLD TOWN At the same time as the greeter begins, the **Marshal** checks the School and Old Town Area, and monitors the fair grounds, alerting the Saloon person if anyone is found there, and waits until the Greeter has passed the Grey collections building before proceeding. The **Marshal** then proceeds west on the street checking buildings alternative sides of the road while proceeding to the shelter.

The **Saloon person**, will search the Hotel, first and second floor, and the Turnverein Hall but wait at the T-Hall corner until the **Greeter** comes between the depot and elevator. The two will continue moving people towards the Emporium corner.

The Blacksmith /drugstore will investigate the immediate area (meat market, marshal office) and wait at the meat market corner for the persons from the farm. Guests will be guided

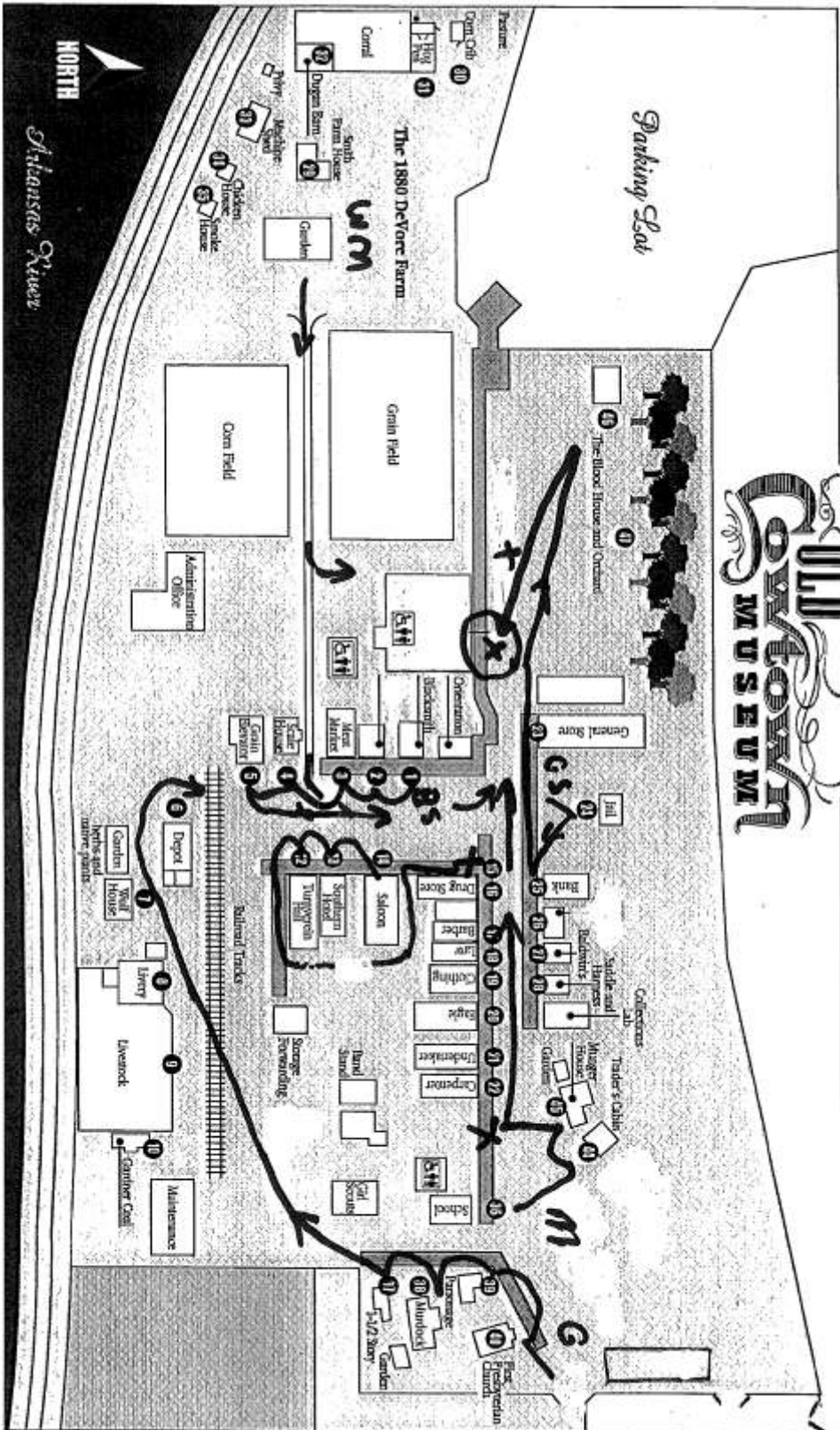
The General Store person will move to the bank corner checking the Emporium, Gen. store, Jail and Bank, then directs guests to the Empire House until the guests from the farm get to the front of the Empire. Guests and staff will be guided to the primary shelter, the bathrooms in the Empire House.

The **Teamster** does not have a designated route as he may be putting animals up. If that is done, he can monitor the fair grounds, and check the Wolf, and Depot part of the Greeter route.

Dependent upon the nature of the threat a decision will be made on the disposition of exhibits. In emergencies, no attempt will be made to secure exhibits or lock buildings, though common sense of shutting doors would be expected.

Following an all clear from the weather bureau, senior management staff will check the buildings and grounds to assess the safety status, and determine if it is appropriate for visitors to return.

On-Site Evacuation



Evacuate To The Offsite Shelter - Art Museum Auditorium
Tornado threat is nearby and the grounds can be safely evacuated in 20 minutes.

Tornado - Empire House/Hall bathrooms and Kitchen area, Visitors Center storeroom and bathrooms.
Severe Thunderstorm and Hail – the above, and Lakeside bathrooms, Red Bathrooms and Hotel hallway (Spaces with no exterior walls and windows)

This plan assumes a grounds staff of **Marshal, Blacksmith/Drugstore, Greeter, General Store person, Teamster, Saloon.**

* **Persons with a disability** - Interpretive staff will alert others by radio about guests with special needs and provide whatever special assistance they can offer to the particular guests. The use of the golf carts has been approved for this function. Use of pickup trucks or personal vehicles invites risk of liability.

Once the instruction to evacuate the grounds has been given, interpretive staff will retrieve Tornado Kits located at Munger, Story and a Half, Farm, Saloon, Visitors Center, Lakeside Administration Building, carpenter shop and carry it with them throughout the emergency.

This cascading evacuation requires all to act in concert. While waiting for the interpreter sweeping their way, they will inform nearby guests and direct them toward the shelter. Remember that at this point all interpreters should have radios to communicate progress of evacuation.

If the decision is made to evacuate, the manager will alert the Art Museum to alert that people from Old Cowtown Museum will be coming.

Guests have the option of departing the Visitors Center and returning to their vehicles. Interpretive staff will alert Visitors Center to guests that desire to leave rather than take shelter. Visitors Center staff will monitor their progress and when they are certain that all who wish to leave have done so, lock the building and gates and proceed to shelter. While waiting for those guests to arrive, they will continue to monitor the path of the storm on the weather radio.

After checking the Old Town Area, **the Marshal** will wait by the brown barn, gathering the first group who will move toward the Art Museum. They will wait until senior staff arrives to escort them to the shelter.

FROM THE FARM - Management staff (by golf cart or bobcat) will proceed to the farm and evacuate

all guests there, heading to the East on the farm road toward the center of town. **The person from the farm** will direct the group toward the saloon person and the drugstore corner and the brown barn gate. He then proceeds to investigate the, elevator, Wolf house, depot and livery stable. From there check the fairgrounds and proceed through residential.

The saloon person clears the Hotel, Turnverein Hall and Fairgrounds but returns to the front of the saloon to await the farm group. The farm group will be directed by saloon person to the drugstore corner. The saloon person will check buildings on the south side of the street as the group moves east.

The Greeter will clear the residential area and wait for the farm person and proceed to the school corner. They will wait for the other interpreters coming from the west, join their group moving to the back gate.

The Blacksmith /drugstore will investigate their immediate area (meat market, marshal office) and wait at the meat market corner for the persons from the farm. The **Blacksmith /drugstore** will move through the drugstore and once cleared will continue through the fair grounds.

General Store person will check the Blood House then wait at the General store for the farm person to arrive at the meat market. The person will sweep the grounds on the North West side of the street (Emporium, general store, jail) and check the north side of the street while moving to the Brown Barn.

All interpretive staff and their guests will converge at the brown barn and proceed to the Art Museum. Once the movement to the Art Museum has begun, the weekend manager and other senior staff are responsible to continue shepherding groups in that direction.

Dependent upon the nature of the threat a decision will be made on the disposition of exhibits. In emergencies, no attempt will be made to secure exhibits or lock buildings, though common sense of shutting doors would be expected.

Following an all clear from the weather bureau, senior management staff will check the buildings and grounds to assess the safety status, and determine if it is appropriate for visitors to return.

Fire Procedures

In case of fire, emergency vehicles main entrance is through the west gate/service entrance by the Blood House. They may also use the service entrance by the brown barn. The Fire department has their own key and will let themselves in.

A member of management staff will meet and direct the trucks on their arrival.

In an emergency situation, the staffs' primary responsibility is for the care and safety of the guests. If it is determined that there is a fire, the senior staff will advise interpretive staff, who in turn will work to keep the public away from that site. Interpreters should not leave their assigned post unless asked to do so by museum management staff or by emergency personnel.

Guests should be informed of the location of the alarm and asked to remain with the staff member until the alarm is clear. If necessary, staff will assist with evacuation of the grounds and remain with the guests until the Director, weekend manager or Fire Department approves their return.

Should there be a visible fire that is no larger than a medium sized trash basket (2ft x 3ft), the first person on the scene may attempt to extinguish the fire. If a fire is larger than this it is probably not possible to extinguish it with a small fire extinguisher, though its progress may be slowed.

The Museum has mostly ABC fire extinguishers (appropriate for most types of fires). Take a close look at the extinguisher to familiarize yourself with the procedures for using one. **PASS(S)-**

First

Pull the pin, then

Aim the nozzle at the base of the flame and discharge the extinguisher

Sweeping in a

Side-to-Side motion.

Remember, no artifacts or items are worth the threat of injury or the loss of life.

Do not enter any building on fire, or with visible smoke.

Fire Extinguisher Locations In Exhibit Space

Administration Building	2	1 st Floor by Stairway, 2nd Floor Hallway
Baldwins Art Gallery	1	Behind Front Door
Bank	1	Wall behind West Front Door
Barber Shop/Bathhouse	1	North Wall inside Front Door
Barn	1	Granary Room
Blacksmith Shop	1	Wall to North of Southern Front Doors
Blood House	1	on Floor near Front Door
Carpenter Shop	2	1 - west Side of Front Door 2 Wall West Of Interior Door in Storage
Children's Emporium	1	Behind Front Door
Church	1	West Wall near Front Door- Glass Case
Depot	1	Behind West Front Door
Dress Shop	1	Behind Front Door
Drug Store	2	1 st Floor Wall south of Bottle Exhibit, 2nd Floor North End Hallway
Eagle	1	Wall in Furnace Room Southwest Corner of Building Room
Empire House	1	west of counter along north wall in café kitchen
Empire House	1	Green Room Fire Cabinet
Empire House	1	kitchen wall mounted by east door
Empire House	1	wall west of double door to kitchen
Empire House	1	bar by hand sink
Empire House	1	Lobby Behind Door
Farm - Machine Shed	1	under West Work Bench
Farm House	1	under Stair Closet
Fechheimers	1	Under East Counter, West Of the Front Door
General Store	1	Under Counter East Of Front Door
Gifford's (Trader's Cabin)	1	Behind South Door
Gill Mortuary	1	East Room, West Wall Behind Door
Grain Elevator	1	North Wall, East Side, Behind Double Door
Gunfighter Hideout	1	West Wall
Hotel	2	1 st floor by Bathrooms, Second Floor behind Entry Door
Hotel Kitchen	1	by East End of Counter by Back Door
Jail	1	wall in southwest cell
Kirby House	1	Wall between Kitchen and Dining Room
Law Office	1	Behind Front Door
Livery Stable	1	wall west of front door
Marshal's Office	1	Behind Front Door
McGinn Center	1	wall next to back door
Meat Market	1	South of Front on Window Seat - Bracket
Munger House	1	Bedroom Closet
Murdock House	1	Wall to West of Pantry Behind Sheet
One Room School	1	In Furnace Closet on North Wall
Parsonage	1	Behind Kitchen / Parlor Door
Saddle and Harness Shop	1	East Wall behind Front Door
Saloon	1	Behind Bar, West Of Back Bar
Scale House	1	Behind Front Door
Story and A Half House	1	in Under Stairwell Closet off Dining Room
Turnverein	1	Behind Stage On Wall North Of South Stage Door
Wolf House	1	Bedroom West Wall, South End under Sheet

Lost Child

Should a parent/guardian indicate a child is missing, attempt to get a description as well as the child's name, and the name of the group the child is with. Locate the nearest radio and calmly call over the radio that we have a "**Code 5**" situation, the code for a lost child, and to stand by for information. After providing time for those receiving to adjust their volume control, relay the personal information by radio to the rest of the staff.

Staff members will be designated to conduct an area-by-area search. A senior staff member will be designated to lock the walk through gate by the west gate/service entrance, as well as observe the service entrance by the Brown Barn. OCM personnel with a radio should escort parents or guardians to the Museum Entrance so that they may watch departing guests. Interpretive staff should remain at their station unless requested to assist in the search. After the child has been reunited with parent/guardian, Visitors Center staff will request that the parent/guardian fill out an incident report indicating that we are releasing the child to them.

Found Child

Should a child indicate that he or she is lost, comfort and reassure the child while attempting to find out his/her name and where the child last had contact with the family. The one who makes the first contact should direct someone to get the nearest radio, or if nearby, go to that radio. The person with the radio should request a senior staff member come to the place where the child is. It is imperative that we have two staff people with the lost child to cover our liability. The location of the child and all pertinent information should be relayed to other staff. Once other staff have been alerted, the two staff people escort the child to the Entrance. The child should remain in the entrance complex with the senior staff escort as well as a Visitors Center representative until the family or accompanying group has been reunited with the child.

For the psychological well being of the child, often the person with whom the first contact was made

will be asked to stay with the child. Other senior staff will conduct an active search of the grounds. After the child has been reunited with parent/guardian have the parent/guardian fill out an incident report indicating that we are releasing the child to them.

Remember that children are routinely warned to avoid strangers. In the child's perception, you are a stranger. A lost child may be afraid to approach you and verbalize that he or she is lost. If you notice a child who is alone, ask if they have been separated from their group.

Be sensitive to the child's fears. Many children are taught to seek out a female, rather than a male when they are lost and in need of assistance. Do whatever you consider necessary to help a lost child feel at ease. The child may feel comforted by having the person who found them remain with them until the situation is resolved.

Material Safety Data Sheets

MSDS notebooks are located in each site containing hazardous materials. Please familiarize yourself with the material in these notebooks. No new hazardous materials may be introduced into your site without your supervisor's approval and an updated MSDS sheet. Need updated

Location Directory

LOCATION	RADIO	MSDS BOOKS	1 ST AID	TORNADO KIT	INCIDENT FORMS
Visitors Center	Yes	Yes	Yes	Yes	Yes
Lakeside Administration Building	Yes	Yes – above sink	Yes	Yes	Yes
Blacksmith		Yes – in modern tool storage box			
Farm		Yes – 2 nd floor on fridge	Yes	Yes	Yes
T Hall Kitchen		Yes – cabinet above sink			
Saloon	Yes	Yes – counter cabinet by water heater	Yes	Yes	Yes
Drugstore		Yes – Lab washroom			
Carpenter Shop		Yes – Materials chest	Yes	Yes	Yes
Story 1 ½		Yes – Stairwell closet	Yes	Yes	Yes
Kirby House		Yes – upper cupboard left of sink			
Munger			Yes	Yes	Yes

THE INTERPRETERS ROLE

Introduction

Interpretation is defined as an attempt to create understanding.

Living History is an educational and entertaining activity which aims to reveal meanings and relationships through the use of original objects, by first hand, inter-active experience, and by illustrative media, rather than simply to communicate factual information in a static environment.

The mission of Old Cowtown Museum is to preserve and present the history of Wichita and Sedgwick County, Kansas from 1865 - 1880.

Our Goal is to create understanding of Wichita and Sedgwick County this period in, and to place it within a regional and national context.

In Interpretation of Historic Sites, Alderson and Lowe state:

All the investment of money and time in the acquisition and restoration of the site, all the efforts in research and planning are at stake as each visitor enters the site. If he is made welcome and is given a tour that has real substance, he will depart having learned what the site wants to teach, and he will be a word-of-mouth advertiser for growing visitation

over the coming years. If, on the other hand, he receives brusque treatment and a perfunctory tour of little or no substance, the site will be a failure. **The key to success is the visit itself, and this means, in most cases, the effectiveness of the interpreter.**

We are excited about what Old Cowtown Museum has to offer the visitor and we want to share that excitement.

We could choose to only put up exhibit labels as our primary form of interpretation. Although the information would be accurate, it would present drawbacks. Many of our visitors are children who cannot yet read. Many others won't bother. Of those who do, they will retain only 10% of the information.

However, if our visitors can read, hear, observe, and participate in our interpretation, they will retain much, much more. They will begin to understand their history and they will catch a glimpse of the atmosphere and lifestyle of early Wichita and Sedgwick County.

Training Guests To Use Our Site

Our mission is to engage our visitor in interactive experiences in as many ways possible. Yet Old Cowtown Museum can be a challenging place for our guests to know what behaviors are permitted. We use three methods of presenting history, and each has their own set of unwritten behavioral expectations.

1. Many of our buildings have barriers and labels to read – send a strong message of look, read, but do not touch.
- 2 Traditional house tours in the Munger and Murdock house - send the traditional message of listen look and don't touch.
3. Staffed sites – Farm, Blacksmith, Carpentry, Hunters, Eagle, Story and a half – where our guests are permitted to interact, pickup, touch and try.

Our guests need explicit and overt invitations in our staffed sites and our house tours to ask questions, interrupt, pick up and touch things. So hand things to our guests, where ever you are, invite them to come and try things, but most importantly maintain your open and inviting communication.

The Roles Of The Interpreter

HOST – meets guests basic needs: (Maslow’s Hierarchy)

Physiological: An overheated person that needs a bathroom in not about to begin learning

Safety: No one can learn if they are seriously worried about threats to their selves, loved ones or property.

Belongingness: People go to places and do things together. Belonging is more important than anything you might have to say.

Self Esteem: Put someone down and expect them to learn from you? Not likely!

Self-Actualization: Only when all the previous needs are met can a person devote attention to fulfilling their potential

EDUCATOR: A good teacher knows that:

* providing information is not learning, but that learning springs from the interaction of the teacher and student while transmitting information.

*Students learn at their own rate, in their own method, and following their own interests.

*People retain less than 10% of what they hear 50-60% of what they see, and 90% of what they do.

ENTERTAINER: Holds attention by:

Humor

Problemsolving

Provokes response (antagonism)

Significance of the action, object, or information

Uniqueness of the action, object, or information

Provides Concrete examples

Provides Variety

GUARDIAN: Demonstrates the motto used by many police forces. “To Serve and Protect”

Protects visitors from physical or psychological damage or injury.

Protects artifacts from damage by the weather, misuse, and carelessness.

The Visitors' Bill of Rights

A list of important human needs, seen from the visitors' point of view.

February/March 1997 • Heritage Communiqué •9

1. Comfort: "Meet my basic needs."

Visitors need fast, easy, obvious access to clean, safe, barrier-free restrooms, fountains, food; baby changing tables and plenty of seating. They also need full access to exhibits.

2. Orientation: "Make it easy for me to find my way around". *Visitors need to make sense of their surroundings. Clear signs and well planned spaces help them know what to expect, where to go, how to get there and what it's about.*

3. Welcome/Belonging: "Make me feel welcome."

Friendly staff helps visitors feel more at ease. If visitors see themselves represented in exhibits and

programs and on the staff, they'll feel more like they belong.

4. Enjoyment: "I want to have fun."

Visitors want to have a good time. If they run into barriers (like broken exhibits, activities they can't relate to, intimidating labels), they can feel frustrated, bored or confused.

5. Socializing: "I came to spend time with my family and friends."

Visitors come for a social outing with family or friends (or to connect with society at large). They expect to talk, interact and share the experience; exhibits can set the stage for this.

6. Respect: "Accept me for who I am and what I know."

Visitors want to be accepted at their own level of knowledge and interest. They don't want exhibits, labels or staff to exclude them, patronize them -or make them feel dumb.

7. Communication: "Help me understand, and let me talk, too."

Visitors need accuracy, honesty and clear communication from labels, programs, and docents. They want to ask questions, and to hear and express differing points of view.

8. Learning: "I want to learn something new."

Visitors come (and bring the kids) to learn something new, "but they learn in different ways. It's important to know how visitors learn, and assess their knowledge and interests, Controlling distractions (like crowds, noise and information overload) helps them, too.

9. Choice and control set me choose; give me some control."

Visitors need some autonomy: freedom to choose, and exert some control, touching and getting close to whatever they can. They need to use their bodies and move around freely.

10. Challenge and confidence. "Give me a challenge, I know I can handle." *Visitors want to succeed. A task that's too easy bores them; too hard makes them anxious. Proving a wide variety of experiences will match their wide range of skills.*

11. Revitalization "Help me leave refreshed, restored."

*When visitors are focused, frilly engaged, and n8 themselves, time, flies and they fuel **refreshed:** a "flow" experience that exhibits can aim to create.*

Customer Service Expectations for Interpreters

*Make **eye contact** with each visitor who approaches or enters your site.

*Greet / acknowledge **each person** who enters your site. This includes visitors, paid staff, and volunteer staff. Set the example for courtesy, and demonstrate welcoming behavior at all times.

DO NOT INTERRUPT YOUR INTERPRETATION TO INTERACT WITH STAFF MEMBERS!

*If you are engaged in a conversation with another staff member, always suspend the conversations in order to **greet passing visitors**. Visitors must never feel as if they are interrupting your work -- **they are your work**.

***Never tell a visitor that he is wrong**. Find a more tactful way to change his mind, or agree to disagree.

*Never laugh, show disgust, or sarcasm, when a visitor asks a question or makes a comment.

***Be honest with visitors**. No one is infallible or knows everything. Don't be ashamed to admit a mistake or say you don't know the answer to a question.

However, **never** make up an answer. Though we do not like to disappoint people, made up answers can be checked by any motivated person, and evidence of a false statement can lead the guest to question the credibility of the museum.

*Don't say "I don't know" to the same question twice.

*An interpreter **does not bring his or her personal life into the interpretation**. Visitors came to see the Museum, not the interpreter.

***The last visitor on a busy day is just as important as the first**.

***Solo visitors deserve the same attention** that groups do. The fact that an individual would visit alone indicates a high interest level.

***Be aware that it takes only one negative interaction to ruin someone's day and 12 positive incidents to remedy the effects of it**.

*Make visitors aware of the Museum's rules and policies in a **tactful manner**.

*A professional interpreter has rapport with the visitors. A smile, a kind look, a question about the

trip here, showing interest -- all will help you connect to your visitors.

*Try not to let an individual monopolize your time at the expense of a group.

***A good interpreter teaches with good humor**, no matter how difficult it may be. However, a good interpreter never makes fun of the past. Remember hindsight is 20/20!

*A good interpreter will be aware of the physical problems of handling each presentation to make sure it flows smoothly. No two presentations are alike.

***Being a good Interpreter also means being a good listener.** Often visitors want to share their stories with you more than they want to hear what you have to say. If this is the case, try to indulge them.

***Remember that you are always a representative of Old Cowtown Museum. As such, it is not permissible or appropriate to voice personal opinions of museum operations, reflect upon policy, or demonstrate your feeling regarding internal issues.**

From Opening Doors Initiative – Conner Prairie

COMFORT LEADS TO CONVERSATION: Comfort can be defined as either physical or mental comfort. If a guest is tired or hot, he will be disengaged and unhappy with his experience and learning will not occur. Similarly, if a guest feels like she is not being listened to or feels like she is being "talked down to" by interpreters, she will experience mental discomfort and will "turn off" from the experience.

For example, a group of weary guests might enter the Smith farmhouse and one of the staff interpreters might be quick to offer that group an opportunity to sit on some of the reproduction chairs and benches provided for just that reason. Those guests are now much more likely to enjoy their visit and learn, after their "basic" needs have been acknowledged and met by the aware interpreter.

FOLLOW THE GUESTS' INTERESTS: This is a guest-focused approach to learning rather than an interpreter-driven one. People are more engaged when they are learning about things they find interesting or fascinating.

Each site has "interpretive points," which are simply starting points—they could be used the same way one casts when fishing: an interpreter could initiate with a few historical conversation starters related to the interpretive points, but go in any historical direction the guests were interested in going.

Also, we challenged each other to develop engagement tools that we could pull from our "toolbox" to get guests interested in the interpretation. The tool that they chose was dependent upon the guests' interests.

HANDS-ON AND MINDS-ON: Hands-on activities are not separate from minds-on activities. "As someone is sweeping a floor or cleaning muddy boots, ask the visitors why they think the floor might be so dirty, why the boots are so muddy and suddenly we are talking about road conditions, the economic factors behind the state of the roads, the politics involved in getting road improvements, etc. The key is responding to visitor interests. What is it that they will best learn from? What will draw them in to whatever we are doing? What tool will work best in each individual situation?"

Dealing With Angry or Difficult Visitors

Ideas from Collins, George E.P. III. "Dealing With the Angry Visitor," *The Colonial Williamsburg Interpreter* Vol. 10, No. 3, May 1989.

The key to successful mediation depends not so much on the rank of the employee, but on the immediacy of the action and by the empathy with which it is done.

When working with the public, it is an unpleasant yet unavoidable fact that you will occasionally encounter angry visitors. This can admittedly be an unnerving experience. However, if you can recognize the characteristics of the visitor's displeasure, and recognize the steps you can take to diffuse the situation.

Visitors come to our site with four basic needs, which must be met in order for them to feel that their experience has been successful:

- *Visitors need to feel welcomed.
- *Visitors need to feel important.

- *Visitors need to feel understood.
- *Visitors need to feel comfortable.

If any of these are not met, **in the visitor's perception**, there is potential for frustration and anger. These needs can take on various shapes and forms. A visitor encountering a locked door at the Munger House could certainly feel unwelcome if he does not understand the tour procedure. A couple waiting on a cold and frosty boardwalk to watch a Christmas performance of the Dixie Lee Dance Troupe & Varieties will not feel comfortable. A young couple that cannot find a place to care for their children will not feel understood, welcome, or important. **A visitor's anger is based on of the visitor's reality, and not necessarily that of the institution.**

Ask yourself if you can fix the situation. If it can be easily fixed, do so.

Ask for and/or write down the complete details of the complaint.

Indicate that you understand the complaint.

Openly present your position.

Do not feel as if you must agree with a visitor to assuage his or her anger. **The words "I'm sorry" are not an admission of guilt.**

Anger is rarely directed toward the interpreter personally. Most of the time, he or she is singled out as a live body representing the institution. Yet even if the source of the visitors irritation is not a result of the interpreters responsibility, the interpreter should consider it a part of the job to mediate a solution. An irate visitor will almost always demand immediate action, and any attempt on the interpreter's part to "pass the buck" might only aggravate the situation. The most effective way to deal with an annoyed visitor is to:

Avoid using words such as "rules," and "policies." These words may be accurate, but they are also impersonal.

If the solution or action to be taken is contrary to the visitor's viewpoint, you should not state it in a manner that implies their point of view is wrong. **This is not being submissive; it is being Professional.**

Listen to the complaint. Engage the visitor in a dialogue focused on the problem.

Make sure the visitor knows what specific action will be taken as a result of the complaint.

How do you undertake such a task and reach an agreeable resolution? There is no definitive answer, but the following techniques will give you a good start:

When possible, handle the situation yourself. **The key to successful mediation depends not so much on the rank of the employee, but on the immediacy of the action and by the empathy with which it is done.**

Listen empathetically to the visitor and be aware of your nonverbal behavior.

However, if you do not feel comfortable with the situation, contact your supervisor for assistance

PRINCIPLES OF INTERPRETATION

Freeman Tilden's groundbreaking book, Interpreting Our Heritage, advises that effective interpretations include:

I. Any Interpretation that does not somehow relate what is being displayed or described within the personality or experience of the visitor will be sterile. So What? Finding relevance to the visitor. What is the visitor's interest? The visitor's interest is whatever touches their experiences and their ideals. How do you find the visitor's interest?

II. Information, as such is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all Interpretation includes information.

Interpretation is explaining, demonstrating the facts with feeling and soul.

We ask, "**Why** did people act as they did?"

How would I act under such circumstances?

What does it all mean to me? (What is the relevance or the impact?)

Interpretation is not talking at a visitor (lecture) but **talking with a visitor**. Interpretation is concerned not with the informational parts, but with the historical whole.

III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. We talk about interpretation as being a "craft" or a "skill", an art form if you will.

The Interpreter is called upon to employ a combination of the arts; especially, it implies skill in the presentation of ideas, adapted to whatever situation is at hand.

The Interpreter who uses his or her skills to create a **whole story** will find their audience participating. At some point, it becomes the visitor's story as much as the Interpreter's.

IV. The chief aim of Interpretation is not instruction, but provocation. Our visitors will frequently desire straight information, which may be called instruction, and a good Interpreter will always be able to teach when called upon.

However, the purpose of Interpretation is to stimulate the audience towards a desire to widen their horizon of interests and knowledge, and to

gain an understanding of the greater truths that lie behind any statements of fact.

How do we create provocation? One way is involve the visitor in problem solving. Sharing a problem with the visitor, whether it is a problem of solving the questions of social history and the culture of early Wichita, or allowing the visitor to participate in an activity, (How would I go about getting water for my house). These interpretive techniques allow the guests to draw their own conclusions.

Roy Underhill gave the example in his workshops in Interpretive Technique, "**Lead them to the well and let them draw their own conclusions.**"

In provocative Interpretation, visitors continue to experience satisfaction from their visit long after they have left the site. Maybe it will inspire them to find answers to other questions their experience at the site has raised.

V. Interpretation should aim to present a whole rather than a part, and must address itself to the whole person rather than any phase.

Interpretation, like any good story, should have an introduction, a body, and a conclusion.

Not a script, but a story that is able to move from the general to the specific and from the specific to the general as the visitors' interest lead the Interpreter, and as other visitors' come and go, joining the interpretation in progress.

It is far better that the visitor to a historic place should leave with one or more whole pictures in their mind, than with a deluge of information that leaves them in doubt as to the essence of the place, and even in doubt as to why the history is preserved at all.

VI. Interpretation addressed to children should not be a dilution of the Interpretation to adults.

Relate to what they know. For example, an "Immigrant's Camp" is a temporary "home" or a place to begin a new "home" for new people coming to Wichita. Not a watered down adult version but its own authentic experience.

Learning is

***TAKING IN INFORMATION**

3% THROUGH TASTING
3% THOROUGH SMELLING
3% THROUGH TOUCHING

13% THROUGH HEARING

78% THOUGH SEEING

***PROCESSING / MAKING SENSE
OF THE
INFORMATION/ RETAINING IN
MEMORY**

10% OF WHAT THEY HEAR
30% OF WHAT THEY READ
50% OF WHAT THEY SEE
90% OF WHAT THEY DO

***APPLYING THE INFORMATION**

That Education Begins And Ends With The Individuals.

Learning Depends On The Motivation And Meaning For The Individual.

DELIVERY OF INTERPRETATION

Effective Tourgaization

1. PREPARATION

Yourself

*Your clothing and grooming speak to your dependability and credibility.

*Know your subject so well that you can concentrate on your delivery and respond to the audience.

*Remember that first impressions are often the lasting impressions.

Your Environment

*Enables all five senses to be used

*Helps to tell the stories of everyday life

*Provides hands-on activities that help fit the experience into a bigger picture

*Includes clothing/dress that may spark a guest's interest

*to catch the attention of guests

*to entice the guest to notice unique objects

*to spur a child's imagination

*only if the guests are as interested in it as the interpreter is

*when you set aside unfinished tasks for others to accomplish.

* if you leave hints around the environment or "hooks" to begin engagement or start a conversation

* is an ongoing engagement tool

*can only be effective when guests feel safe

in the area

*as a creative way to get across a concept and to use everything around you

2. READ YOUR AUDIENCE

*Observe visitors as they approach your area. Do they seem interested in their surroundings? Are they paying attention to detail or walking quickly by exhibits and Interpreters?

*attend to dress, personal interactions between the group members, their body language toward others and yourself

*engage the visitor in conversation. Does he/she express a strong in other interpretive areas that he/she has already seen? Is this his/her first visit to OCM? Does he have questions about other sites that he/she has visited?

*ask a few quick questions to determine their prior knowledge. Education is the most effective if it is related to what the person already knows. Why would you tell them about the basics of blacksmithing when they are already familiar with the topic?

*Try to determine special areas of interest for your audience. Does the group belong

to an association whose profession is represented in one of the sites? Does a foreign visitor speak enough English to understand your interpretation?

3. WELCOME YOUR GUESTS

*Each guest should be welcomed with eye contact AND a greeting when they first enter no matter what else the interpreter is doing.

*Guests should never have to make the first move.

*Eye contact, a smile, and/or a nod should be used to greet guests who arrive while another group is already in a conversation.

*An immediate greeting makes guests less likely to feel as if they are intruding.

*Greet visitors with a wave or by saying hello even if they are a short distance from your site.

*Varying the greeting allows interpreters to avoid the feeling of "being in a rut".

*Unique greetings sound less like a script for the guests.

*Good greetings

Open doors to good conversation and engagement,

Give guests a feeling of welcome and comfort when they enter

Can be a basis for trust between guests and interpreters.

Make guests feel important and respected.

Should give a sense of acclimation to the area.

Provide a feeling of comfort and safety.

Ease fears and discomfort in a new and different environment.

Should help make the guests excited for what they are about to do. Enthusiasm is infectious. Often the guests will be enthused and excited if you are.

4. INTRODUCTION

*Introduce yourself; explain any logistical information that may be needed.

*Orient the learners to the educational setting and expectations. You can/will

indicate the type of interaction that will go on. Based on your body language and your first conversations -- Question and answer? Lecture with no questions..... You can also indicate how you will respond to them. Are they to be active or passive, responsive or fixed?

*State your purpose\theme\objective to give a preview of what you are going to talk about.

*Invite topics of conversation, and interests they have and begin with them in your conversation-

5. CONTENT

*Depending on what you are talking about, if at all possible, use props, visual, auditory, olfactory sensory aids, or point out objects. Do not rely on your words alone to help them make abstract pictures in their minds.

*Use simile's to make then and now connections. Riding the railroad in the 1870s would be similar to riding an airplane today.

*use Blooms higher order questioning

*Rather in than telling them, ask questions that get them thinking

What do you think that is used for?

Is there anything that you see that you are curious about?

Today we use washing machines to wash our clothing. Can you find something that people -in the 1870s might have used?

Where do you take a bath? How would you take a bath if you did not have a bathroom?

Do you think that people took baths back then? How do you think that they did so?

6. **DELIVERY**- Communication Is: 7% Verbal, 38% Tone of Voice, 55% Body Language.

*Body Position

Be at the same level as your audience.

Stand, don't sit down unless you are working on a craft, or it takes you to the guests' level.

Don't talk down to someone in a wheelchair.

***Posture** Reveals your attitudes about the situation and may make inferences about you credibility.

An alert, but not tense posture conveys confidence.

Avoid- weight shifting,
Body rocking,
Table leaning,
Arm swinging,
Hand hiding,
Clothes fidgeting,
Foot scuffling.

***Gestures** - Try to make each gesture purposeful

Use unexaggerated gestures to emphasize points, and to describe your content.

Good gestures fit in the content of the message and do not call attention to themselves.

***Voice**

Talk as conversational as possible.

Use your full voice range. Vary pitch and tone so that it is not monotone.

Slow your speech or pause to add emphasis to particular part of your delivery.

Use as vivid language to convey a sharper image by active verbs, familiar places and people.

Avoid fillers - Unnecessary words such as um, and ah, silence is better than pointless noise.

***Eyes** - Some say we communicate 55% of our message with our eyes.

Maintain as much eye contact as possible.

Be aware of cultural differences. One clue is if they avoid your eyes. Don't be persistent in your attempt to regain it

7. HUMOR

***Sprinkle humor throughout the interpretation.**

***Use subtle jokes and cultural references.**

***Be respectful and use good taste.**

***Use humor at the appropriate time, and with the appropriate group of people.**

Makes information memorable

Can help make a connection between the past and the present if guests know that humor is being used

Is a universal language

Disarms people and puts them at

ease

Helps guests set aside their problems and have fun

Can help create a lasting memory

Sets a good mood for the interaction that is going to happen

Humor is a useful tool, but not as useful as reading guests or listening to guest feedback.

8. SENSORY APPEAL

***Involves guests in their environment.**

***can help remind guests of previous memories, and encountering something again**

***can be the best way to remember something important.**

***Can help to spark imaginations in children and memories in adults.**

***Senses are a universal language that all can hear (or taste, smell, touch, see), but each person translates the senses into a different memory. This language of senses can be very powerful.**

***Use more than one of the five senses.**

Using several of them creates a more engaging experience, and generates more conversation.

***Ask guests to close their eyes**

and Picture something

Listen and identify

Smell and remember

Feel and identify

Sight:

***Guests see so many new things in the museum's environment. Make it pleasing and enticing for them.**

***Leaving objects in plain view for guests to see may spark a question.**

***Each action you take or project you do is for the purpose of engagement.**

***When guests are around, incorporate an explanation of what you are doing while continuing your work.**

Touch:

***Don't be afraid to let guests feel and touch objects. Keep original pieces out of reach and invite them to experience the objects they can touch.**

***Know that children *and* adults learn best by touching and doing and then discussing.**

***Leave projects undone for guests to help**

with. Many learn best by doing hands-on activities.

*The object of interpretation is not to accomplish a task, but engage the guests by doing or by thinking about the things around them.

*Make the environment comfortable so the guests feel at home, so that they may touch the objects in the environment.

*Always keep the guests' safety in mind - don't allow them to touch objects that could be dangerous or fragile.

*After providing a hands-on experience, be sure to connect it with a minds-on explanation that explains what they did or touched and connects it to their own experiences.

Sound:

*Your engagement with guests inevitably involves sound and talking. Keep it engaging by using stories and conversation, not lecture.

*Use music and other sounds to create an environment that surrounds guests.

*Keep your own ears alert to sounds (i.e. animals) and point them out to guests.

*Help guests connect the sounds they are hearing with sounds that are familiar to them.

Smell:

*Encourage guests to smell a pie, jam, or cheese. It creates a new kind of engagement, and may spur guests to ask more questions.

*Use smell as a way to identify objects. Often this can connect a guest to their previous experiences by smelling objects similar to ones that they know in their own lives

Taste:

*Rarely can guests get a chance to taste a meal that is being served. Do your best to describe how it was prepared, how it tastes, and who will enjoy it.

*Connect your descriptions to the guest by asking about their own memories, favorite foods and recipes.

*Strong flavors can speak volumes, especially when accompanied with other senses.

9. KEEP THEM WITH YOU - OBSERVING AND LISTENING TO GUESTS

***Adapt:** Follow the guests' interests, not your own. By observing and listening, you can discover what the guest is interested in.

***Question:** Ask guests questions to encourage participation, and get to know your guest. Good questions bring about good conversation. What can you learn about your guest?

***Learning Styles:** Know that each guest is an individual and may not learn in the same way as others around them.

Although most hands-on activities are for children, some adults learn best through hands-on activities, too.

***Feedback:** Pay attention to the guests' verbal and nonverbal feedback.

Remember that good communication includes being aware of input from the person who is receiving the information.

***Conversation:** Pay attention to the guests' verbal and nonverbal feedback. Informal conversations are the best learning tool.

***Feet:** Look for the direction of the guests' feet. If they are pointed away from you, it indicates that they are ready to leave.

***Prior Experience:** Ask questions to find out what the guests already know and where they have been. Build on that information to create a richer experience. What does the guest know already, and how can you expand that knowledge?

***Eyes:** Be aware of where the guests' eyes are directed. This can be a silent indicator of what the guest is interested in. Watch for what visual engagement tools the guest has locked into.

***Cast Out Hooks:** Offer several "hooks" of information or artifacts to see what sparks interest in the guest. Often their own personal experience or knowledge of a subject will attract them.

***Demographics:** Tailor your interpretation

to the age, gender, group size, or abilities/disabilities of guests.

***Provide a Good Experience:** Effective listening helps to determine the guests' wants or needs. Listening makes the difference between fulfilling the guests' needs or not.

***Respect:** Actively listening to a guest conveys respect; not doing so can be offensive, or leave the guest feeling ignored.

***Active Listening:** Pay attention to guests' questions, hear what they have to say, and respond to their inquiries.

10. BRING 'EM BACK -

If your interpretation is not working, can you bring them back? Listed below are several interpretive techniques that may help to bring the guests interest back.

Visualization	Questioning	Improvisation
Hands-on	Refraining from speech	Playing games
Storytelling	Visitor movement	Dialogue
Reliving/sharing memories	Music	Monologue
Pantomime	Comparing/contrasting	Role Playing
Hand gesturing	Surprise	Other
Participative reading	Humor	
Sound effects	Listening	

11. TRANSITIONS Intentional ways to move productively from one thing to or idea to another. They help learners shift from one subject to another by forming relationships and interconnections.

*It is a chance to reinforce how that past related to the theme, and introduce the next piece.

*Good transitions create unity or tour cohesiveness.

Do the parts relate to the whole? All relate to the theme.

12. CONCLUSION

This is your opportunity to review the theme and check for understanding.

It also can be used to put the information into the larger body of thought.

13. SENDING

*Leave on a good note.

*Thank them for coming.

*Express your hope that their visit is enjoyable.

*Remind them of your willingness to respond to any questions they have and encourage them to seek out any interpreter to answer any further questions they have.

*provide a preview of what they might look for next

Demonstrations And Activities

Demonstrations of 1870s traditional crafts and activities provide a visual example of the verbal and written interpretation of OCM. The purpose of demonstrations at Old Cowtown Museum is to enhance the visitor experience.

Demonstrations are provided primarily for the sake of the process, and secondarily for the outcome or finished product. These priorities should be reflected in your presentation.

When engaging in any demonstration or activity, it is critical that no anachronisms (items inappropriate to our time period) be visible to the public.

All creative projects approved prior to working on them at your interpretive site. Suggested activities for each site will be provided for you.

Foodways Guidelines

"Foodways", can be defined as the customs, beliefs and practices surrounding the production, presentation and consumption of food. Another, simpler definition is "the intersection of food and culture."

The Goals of Foodways program:

1. Demonstrate basic Foodways skills in relation to food preparation and dietary practices in Sedgwick County during the 1865-1880s time period."
2. Basic food preparation and preservation with emphasis on the availability of food and the preparation process.
3. Dietary practices of early residents and their relation to locally grown crops, livestock and produce as well as imported food products.
4. Food trends and menu choices and their relation to family consumption and nutrition.

The Function Of Food On The Museum Grounds

1. The food is a powerful interpretive tool. It provides the opportunity to present the methods of preparation and food choices from the past. cookbooks is accepted. The food prepared must have be explained or demonstrated to have a relationship with our time period (1865-1880).
2. No cooking projects may be undertaken without training on the use of the woodstoves and care of cast iron.
3. Only foods and food combinations appropriate to the 1865 - 1880 time period will be permitted. Documentation in the form of recipes from historic
4. Food will be cooked using time period appropriate methods and ingredients where every possible.
5. All items not in 1865 - 1880 time period containers must be out of sight of the visitors or transferred to appropriate containers.

Procedures For Working With Food At Sites

When preparing food, remember that all items not in 1870s containers must be out of sight of the visitors.

Extreme caution should always be used when working with fire. **Never leave an open fire unattended or accessible to the public.** Do not assume that visitors will exercise sound judgment around fires, stoves, and hot cookware. Each cooking site contains a fire extinguisher. Please familiarize yourself with its location. Always have water on hand when a fire is burning.

Water for drinking and washing dishes is available from the Hotel kitchen, the Farm House, the Kirby House, and the Administration Building. **Do not drink or wash dishes with water from any of the hand pumps.**

It is the responsibility of the Interpreter to monitor the status of the wood supply at each site. Keep the wood box full and keep kindling inside as well. You may wish to keep extra wood inside during cold or wet weather. If the wood supply is low, cut more if you are authorized, or notify the Domestic Lead Interpreter. Always leave enough wood for the next Interpreter to occupy your site.

In the process of preparing food, take care to adhere to the highest standards of cleanliness. Antibacterial cleaners (bleach) will be available and should be used after each cooking project. All cookware should be washed and properly cared for. All traces of perishable food should be disposed of promptly. Never leave perishable food at your site when you leave at the end of the day.

Consumption Foods On The Grounds

The consumption of food on sites creates some public relations challenges.

- *Guests who see people in period attire eating are hesitant to come near for fear of interrupting "your lunch."
- *Guests have are sometimes been ignored while staff or volunteers are eating.
- *Guests do not understand why if people in period attire are eating, why they cannot sample those same foods.

1. Cooking is an interpretive activity for the guests. It is not meant to be a way to prepare foods for staff or volunteer consumption.
2. Process over product – Cooking is an activity that is shared with the guests, not an "I have to finish this by noon because others are coming to eat it." It can take all day.
3. Product – As an interpretive product we owe it to our guests to show what we have created. As an educational tool, showing guests a pile of dirty dishes where the food you were once working is hardly educational. If you create something that others have consumed, leave a sample of those foods to show the visitors.
4. Visitors are not allowed to sample the food prepared at interpretive sites, **ever**, and we must do all that we can to prevent/ discourage its consumption. To actively let them sample is a violation of health codes. It is the policy that we do not share Foodways products with the guests.

5. Staff and are volunteers are permitted to sample foods but are not to do so in front of the guests.

Exception - Staff and Volunteers are permitted to eat in front of guests only as it is part a larger planned and publicized interpretive activity such as a community 4th of July picnic where a variety of foods are displayed and eaten. This type of an activity must have an assigned and identifiable interpreter who interprets the given activity. (Think of the designated non-eater.) Participants must position themselves so that their body posture welcomes guests and inquiry (Not all backs to the crowd or a circle please!)

6. Foods prepared at a particular site should be consumed by those at that particular site and in keeping with the interpretation at that particular site. For example, the cowboy should not ride to the farm to get a cookie, the Victorian lady should not eat food at the chuck wagon or the Dixie Lee dancer should not walk to the farm to get a slice of bread.

Raw Foods Produced On Site

All food (milk, eggs, garden produce) is grown/ raised as a demonstration and to be used in the Foodways program.

Surpluses of milk, or eggs, because of the quantity produced and the limited shelf life may be given to staff /volunteers with the understanding that

staff/volunteers assume any risks associated with the food.

Garden produce is to be used for daily Foodways and for food preservation demonstrations such as canning, drying or pickling. Some garden produce maybe taken home to be utilized for testing recipes or experimenting.

Accuracy, Authenticity, Anachronisms

Journey to the past! Can you really do it? Did they really use those? - Hey, they did not have those back then!

As a living history museum, an educational and entertainment institution, OCM has the goal of providing as accurate a depiction of life in the 1865-1880 time period. It is also an obligation. As a museum the general public endows us with an expectation and an assumption of authenticity. If you see it here, it must be right. The vast majority of people surveyed at Christmas stated that they came because they knew they were going to see a "real" presentation of the past.

We aim to create an understanding of the period of 1865-1880 in Wichita and Sedgwick County, and to place it within a regional and national context. We

create this understanding by providing inter-active historic experiences and other activities for the education and entertainment of our guests. By inviting our guests to participate in this history with an emphasis on hands-on interaction, we make it relevant and entertaining. As much as possible we hope to educate and entertain our visitors by immersing them in life from long ago.

The presence of anachronisms damages the credibility of the institution.

Narrowly defined, an anachronism refers to physical items out of time (why is there a digital

alarm clock by the bed in your 17th century cottage?).

Broadly defined, it is anything that breaks the illusion of going back into time and presenting the past. It is applied to clothes that are worn, the items that are cooked, the tools and utensils used and even to the words that are spoken.

We charge a fee to our visitors so they can see the 1870s, not another time period or a mixture of time periods. Visitors enjoy knowing that they are seeing the real thing or a quality copy of the original item.

All persons who actively reenact and interpret the time period 1865-1880 at Old Cowtown Museum are required to eliminate as many anachronisms, or distractions from the illusion of going back into the past, as they can.

Several have asked how close can we come to this ideal and that is where the rub is.

The museum, as an institution, volunteers, and staff have differing levels of money and ability. It is also a dialogue based on research and knowledge. Sometimes we disagree, but the museum has the responsibility to set an appropriate baseline. Our task is to strive for perfection, yet come up with realistic and appropriate compromises.

As we do this we must always remember the glint in the eye and the disappointment in the voice when the guest says "They did not have that back then."

No real attempt is made to create an exhaustive list of the anachronisms; rather all persons are required to compare items with the sense of the definition above. Clearly it is a commitment to an attitude.

Some things are easily eliminated because they are blatantly non-period, including:

- Plastic wrappers
- Styrofoam cups
- Plastic flatware
- Modern suitcases
- Modern wristwatches

Interpreting For Children

Children can be the most enthusiastic of visitors. Children are highly impressionable, and will remember their Museum experience for a long time. You will be shaping their memories, positively or negatively, of their visit. Strive to make their experience one that will be educational and enjoyable, and will bring them back to the Museum many times over the years.

There are different practical and physical factors to be considered. The 1870s was not a "user friendly" environment for children. Our recreation of that atmosphere must include an added awareness of safety and security precautions.

*Do not expect children to have the same comprehension, coordination, inhibitions, or reasoning skills as an adult.

*Do expect that children will fall down in dangerous places, drop breakable things, explore fascinating places (at least in their opinion), run, shout, and be easily distracted.

*Do not assume that children will "know better" than to touch a hot stove when cooking with you or will know the safe way to use an ax or knife without your help. Always err on the side of caution.

Take proper precautions to ensure the safety of the Museum collections.

When showing children through an exhibit, make the children and the accompanying adults aware of the rules before you begin. If a child does not adhere to the rules, remind the child and/or the adult of what is expected of them. If a child enters a restricted area, it is the responsibility of the accompanying adult to retrieve the child, unless the child is in immediate danger and you are able to intervene.

They have different physical and educational needs than adult visitors. Interpretive material must be presented differently to children if they are to understand and appreciate it.

*Engage children in a dialogue, rather than lecturing about historical facts. Ask questions, and encourage them to ask questions. Utilize the boundless imagination of a child. Children understand the world as it relates to them and their own experiences.

For example, instead of telling a child what items a trader would need to conduct business, place the child in a role-play situation. "You are going to go on a hunting trip. You will be away from home for a long time. There are no hotels or grocery stores where you are going. What will you take with you?"

*Young children have only a vague concept of time and relationship to past, present and future events. To explain that Wichita was founded 130 years ago is a meaningless concept to young children. Phrases such as "a very long time ago," or "when your great-grandparents were babies" might provide a better understanding.

*Children, learn in a variety of ways. Some learn best by hearing, some by seeing, and others by "doing." Try to include examples of each in your presentation. Use active, descriptive language in your interpretation. Point out artifacts and reproductions that illustrate interpretive concepts. When possible, involve the children in hands-on activities.

*Determine the capabilities and understanding of children by asking open-ended questions and gauging their response. Do not ask "What is this object," or "Do you know what this is?" Instead, phrase questions in such a way that will reflect the child's understanding through the answer. "If this were in your home, what would you use it for?" "If your kitchen doesn't have a sink, where will you go for a drink of water?"

Common Characteristics In Children Ages 2 To 8

- * are very curious and ask many questions
- * need to use all their senses for effective learning to take place
- * have very short group at attention spans and are very "me" oriented
- * have a limited sense of time and space
- * are intuitive, not logical, thinkers
- * main perspective is from their home life and immediate community

Magic Years ages 3-6 Kindergarten

- * nothing is impossible
- * have vivid imaginations
- * cannot separate reality from imaginary events.
- * Sense of themselves as separate persons with individual identities is weak - They can easily become other people. (pretending)
- * bundles of physical energy, and feelings
- * love pretending and physical activity over intellectual curiosity
- * have few inhibitions/social conventions
- * eager participants if their imagination is engaged
- * short attention spans
- * keep discussions directly related to concrete objects
- * Have little impulse control - their impulse to touch/experience is greater than their ability to remember that you told them not to touch.
- * easily distracted
- * Love to tell stories

Discovery years ages 7-9 Grades 1-3

- * delight in, and love to be challenged to discover new things.
- * Tell them less, ask them to find more.
- * Have a great sense of own power and the power of others to accomplish things.
- * Ability to express themselves is limited by small vocabulary. They can grasp more than they can reflect back to you.
- * Love silly jokes, knock-knock jokes
- * Love riddles and problem solving.
- * Love to participate, may raise hands before know what question is.
- * understanding of historical time underdeveloped - Moses and dinosaurs existed at the same time

* use time anchors they are familiar with - in Washington's time. Lincoln's time.

* like to find things, Specifics/details but not able to infer generalities -
* Where's Waldo

The Confident Years ages 10-12 4th through 6th grade

* Have mastered basic information processing skills, read, write, basic math.
* subjects in school are now content driven.
* are content sponges - How does the world work?
* eager to test own ability to learn, investigate.
* pretest to find out what they know/have already studied.
* still focus on questions requiring a specific answer, the right answer, but becoming less concrete.
* ability to generalize and think abstractly beginning to develop
* Conscious of social rank - he is the smartest.
* beginning of peer conscious and self-consciousness * very sensitive to responding to

human drama, JUSTICE, but may lack the vocabulary to identify feelings. "Save the Whales"
* love to categorize things in groups, quantify, ordinal placement,
* love mysteries.
* becoming more aware of the greater world and have a developing sense of distance in time and space.
* inquisitive and very willing to attempt to answer questions
* working in groups generally successful
* appearance of aloofness and disinterest but actually aware and learning
* mental imagery increasingly verbal

LOOKING IN THE MIRROR ages 13-15 GRADES 7-9

* puberty!!!! - self conscious, concern with appearance, knows own talents and achievements and craves recognition
* adult intelligence but only developing maturity
* stretching to form own rules and values.
Skeptical. Prove it to me.
* seek authentic relationships, 6th sense of someone being phoney.

* desire to be treated as adults - still like to play but must be treated with respect.
* growing consciousness of responsibility for actions
* concern with fatigue and creature comforts
* sensitive to criticism of self and abilities
* reluctance to risk making mistakes
* never criticize in front of their peers
* individual interests

Adapted from "Watching Children Grow: A Guide to Childhood Development." Marla K. Shoemaker.

Winning Ways With School Kids

Children expect you to be in charge since you are with the museum.

They expect you to provide structure.

They expect you to provide the discipline.

Discipline is another word for providing that structure for learning,

Discipline is based on good communication, relationships, structure (limits and choices).

You do not have time to develop relationships, so you must rely on the ones that exist

between students and students, teachers and students, students and the idea of the Museum.

Students initially pair their good feelings about a day off, with you. *Make the most of it.*

Smile, relax, interact .

Body Language - You communicate 55% by body, 38% by tone of voice, and 7% verbally

Your attitudes are sent as implied messages that are transmitted through body language, facial expressions and tone of voice.

Positive attitude:

- *I know that kids want to learn.
- *I know that kids want to do the best that they can
- *I know that kids will test the limits that are set.
- *I don't mind. It is not a problem for me. I can reassure them that they are safe
- *I assume that students will respond to my reasonable requests.
- *Their lack of skill does not mean lack of value in my eyes.
- *I can love you, enjoy you, and teach you.... in that order.

Attitudes to avoid:

- *Kids do not want to learn
- *I have to make kids learn.
- *I am adult and children should listen to me because I am an adult.
- *Any misbehavior is a challenge to my authority, and I will not permit it.
- *Children should never talk while I am talking.
- *I know that children are going to misbehave and I am ever vigilant waiting for it to happen.
- *Children are valuable once they have learned.
- *I may enjoy you, maybe even love you, after you show me that are willing to learn.

Take charge immediately. Do not wait for the teachers lead or for the teacher to turn the class over to you. Sometimes adults/teachers wish to become learners and wish to resign from being in charge.

Be assertive about your role in the museum as educator/revealer and protector of the museum's artifacts. Be polite. Be friendly. Be firm. Be prepared, and speak so that all can hear you.

Adult Learning Characteristics

A. Must be motivated before they will learn. They will always ask, subconsciously, "What's in it for me? Why is it important that I learn this?"

B. Must be involved in it (be it training or an interpretation) and feel as though they share responsibility with the trainer/interpreter for its success.

C. Learn best when they are able to use or relate new information to past experiences and prior knowledge.

D. Are unlikely to take large risks in classroom or public settings unless they are assured that their self-esteem will remain intact, if then.

E. Most prefer single-concept, single-theory sessions that focus on the application of that concept to relevant problems over survey sessions. (Emphasizing the value of history to today's society is crucial.)

F. We all learn in different ways: some (left brainers) like the practical, fact-centered approach; others (right brainers) prefer creative, problem-solving techniques. Each should be exposed to a little of the other to keep them stimulated.

G. Learning is accomplished only when it is retained. The best way to ensure that information is retained is to structure the learning so that the learner must react, either verbally, physically, emotionally, or psychologically.

Family Learning

1. Parents want their children to learn about the past and be inspired to love history.

*Many families arrive expecting to use museum experience to help their children better understand what they have learned in school, read in a book, seen on TV or heard about through family conversation.

*They want you to duplicate an experience with history they had, or . . . make sure that their child's experience is different than one they had.

*Parents also use the museum to introduce stories about their lives or family history.

2. If you make a child happy, you will make the parent happy.

*Consider their physical needs first!

*Give them some attention at their level (physically and mentally).

“Can you help me do . . .?”

*Keep your eye and your attention on the children constantly!

*The entire family is most likely to become disengaged when the children lose interest and their inattentive children then distract parents.

3. Children like to discover things for themselves.

*Challenge them with questions, hands on exploring, or role play.

*Watch for “performance anxiety” and offer reassuring encouragement.

**Know when to stop encouraging.*

*Sometimes a good **guardian** needs to “protect” a child from a pushy parent!

4. Count to ten after you ask a question.

*Give kids time to think and formulate their answer.

*Offer them the opportunity to answer *if they choose to do so.*

*Sometimes a good guardian needs to “protect” a child from a pushy parent!

5. Children will tell you how you are doing – all you need to do is ask.

Can you hear? Can you see? I am bored.

6. *Parents use the museum environment to model curiosity and coach learning behaviors.

*Throughout the visit they urge children to ask questions, to- observe and to remember what they may have heard previously.

7. **Learning is most likely to occur when the entire family has been engaged by an interpreter** though learning often occur after the family has talked to or met with an interpreter.

8. **The learning that occurs does not always center on information presented by the museum.** Often it involves information that family members (or other members of the visiting group) share with each other.

9. Parents do not mind when you tell them at the beginning of the tour you will need their help in controlling the behavior of young children.

*Let parents know what is ahead, and what you need from them ahead of time.

Interpreting For Visitors With A Disability

Visitors with a physical disability often visit the museum. It is important to do what you can to make their visit informative and enjoyable. Should a person with a **visual disability** enter a "hands on" exhibit, look for usable objects that have strong tactile appeal for them to examine. If a group of people with mobile disabilities using wheelchairs visit take certain activities or objects out on the porch to make viewing easier.

The Ten Commandments Of Communicating With People With Disabilities

1. Speak directly rather than through a companion or sign language interpreter who may be present.
2. Offer to shake hands when introduced. **People** with limited hand use or an artificial limb can usually shake hands and offering the left hand is an acceptable greeting.
3. Always identify yourself and others who may be with you when meeting someone with a visual disability. When conversing in a group, remember to identify the person to whom you are speaking.
4. If you offer assistance, wait until the offer is accepted. Then listen or ask for instructions.
5. Treat adults as adults. Address people with disabilities by their first names only when extending that same familiarity to all others. Never patronize **people in wheelchairs by patting them on the head or shoulder.**
6. Do not lean or hang on someone's wheelchair. Keep in mind that people with disabilities treat their chairs as extensions of their bodies.

-And so do people with guide dogs and help dogs. Never distract a work animal from their job without the owner's permission.
7. Listen attentively when talking with people who have difficulty speaking and wait for them to finish. If necessary, ask short **questions that require** short answers, or a nod of the head. Never pretend to understand; instead repeat what you have understood and allow the person to respond.
8. Place yourself at eye level when speaking with someone in a wheelchair or on crutches.
9. Tap a person who has a hearing disability on the shoulder or wave your hand to get his or her attention. Look directly at the person and speak clearly, slowly, and expressively to establish if the person can read your lips. If so, try to face the light source and keep hands, cigarettes and food away from your mouth when speaking.

-If a person is wearing a hearing aid; don't assume that they have the ability to discriminate your speaking voice.

Never shout at a person. Just speak in a normal tone of voice.
10. Relax. Don't be embarrassed if you happen to use common expressions such as "See you later" or "Did you hear about this?" that seem to relate to a person's disability.

The Power Of Words

The power of words lie in their ability to build bridges, enabling people of widely differing characteristics to share what they know and what they feel. Words are powerful tools that can bring people together, or keep them apart. Nowhere **is this more obvious than when** we use words associated with a person's disability

Blatantly derogatory terms, such as "retard," "spaz," "gimp" and the like, obviously keep people apart, conveying an image of those with disabilities as not fully deserving of the level of respect we ordinarily give people.

But other words and phrases work on a much subtler level many have gained widespread usage without people giving much thought to whether they are truly accurate descriptions of a disability, let alone if they imply a generalized judgment about those with that disability.

No one likes to be stereotyped based on just one aspect of their life. This is especially true for a person who happens to have a disability. Like anyone else, they want to be seen as a person with unique abilities, not automatically pigeonholed as a tragic or courageous object of pity.

But it's that "tragic martyr" stereotype we inadvertently foster every time we use phrases like "victim of cerebral palsy," "bravely battling epilepsy," or "confined to a wheelchair." Even the word "handicapped" itself implies one is forever hindered by one's condition, incapable of ever overcoming the effects of one's disability.

The power of words, however, enables us to shift the emphasis away from a person's assumed limitations, and instead focus on simply describing their differences in accurate, nonjudgmental ways that convey respect for the individual.

This has led to the advent of "People First" language, which puts the person first, followed by (only when relevant) a simple description of their disability. For instance, "a person who is blind," or "a man with Down's Syndrome," or "a woman who uses a wheelchair." It doesn't assume they feel "victimized" by their disability. Nor does it make a judgment about whether they are "brave" or if they feel "handicapped" by their disability at all.

As far as accuracy is concerned, terms for disabilities have changed over the years as we have progressed medically, socially, and ethically. Some of the most outmoded words are listed on the reverse side.

But as Tim Harrington says in *The Ten Commandments*, "If people are worried about every word they say, they end up not communicating at all." Even people with disabilities differ on terms. They would never want to discourage anyone from speaking to them out of a fear of using the wrong term. That's why the best (and usually most appreciated) course of action is to simply ask the person what terms they prefer. People with disabilities aren't asking you to use a special vocabulary just for them. In fact, just the opposite. Speak to them with the same words you'd use with anyone else. Because nothing can better express your respect for them as individuals than that

Terms And Expressions

A significant element in the struggle for human rights is what people call them. For example, "Negro" became "Black" and is now "African American." Today, people with disabilities are

seeking to speak in unison on the issue of language. The following list illustrates examples of generally acceptable and unacceptable terminology:

Old Terms

1. "the disabled."
2. handicapped
3. handicap
4. midget/dwarf
5. deaf and dumb
6. mongoloid
7. cripple/gimp
8. psycho/crazy/maniac
9. suffers from, or afflicted with, or a victim of (a disability)
10. wheelchair-bound, or confined to a wheelchair

11. the blind, the deaf, the disabled, etc. (don't reduce groups of people to adjectives.)
12. a blind person
13. "an epileptic."
14. a deaf person
15. mute
16. retard, feeble-minded
17. birth defect
18. confined to a wheelchair
19. crazy, insane

Better Terms

1. people with disabilities
2. a person with a disability
3. disability
4. little person, or person of short stature
5. deaf
6. person with down syndrome
7. person with physical disability
8. person with mental illness
9. with (a disability)
10. uses a wheelchair

11. people who are blind, people who are deaf, people with disabilities, etc.
12. a person who is blind
13. "a person with epilepsy."
14. a person who is deaf
15. a person without speech
16. a person with mental retardation
17. a congenital disability
18. a person who uses a wheelchair
19. mental/emotional disability

CONDESCENDING EUPHEMISMS

(when used in relation to a person's disability)

Special
Challenged
Courageous
Inspiring

Avoid These Words Which Have Negative Connotations

Abnormal	Imbecile	Stricken
Afflicted	Invalid	Sufferer
Confined	Lame	Victim
Crippled	Maimed	Wimp
Defective	Palsied	
Deformed	Retard	

PERIOD CLOTHING - YOUR FIRST INTERPRETIVE TOOL

Museum visitors enjoy seeing interpretive staff wearing and working in period attire. Period clothing helps complete the “time machine” effect OCM strives to convey to its visitors. Visitors regularly ask questions about garment construction, fit, material and comfort. Feel free to interpret your clothing, how it is worn and any other **reasonable** questions that the visitor has. Do not place yourself in a position or setting where you feel uncomfortable with clothing questions. If you feel that a particular visitor is asking unreasonable questions then feel free to change the subject.

Some visitors may actually touch you and/or your garment simply because of their curiosity. Do not feel offended if museum patrons invade your “personal” space when they are interested in your

attire. At the same time you **do not** have to allow patrons to touch your person or garment if it makes you feel uncomfortable.

The interest in historic clothing comes from several sources including accurate costumes in movies, reenacting and continuing interest in the Old West. Most visitors want to know if what they are seeing and the items that you wear and use are from the period or a reproduction of the historic article. Because OCM period clothing uses the same construction techniques and materials as the 1870s the visitor receives an accurate picture of the past. You may also encounter the visitor that has considerable knowledge of 19th century clothing and appreciates seeing quality clothes worn as they were used in the past.

Procuring Reproduction Clothing

OCM Administration is the final arbitrator concerning reproduction period clothing that is used for interpretive purposes. The Education / Interpretation Department provides guidelines within this packet which an individual shall follow in making choices for all aspects of reproduction clothing. This includes reference materials for fabric samples, illustrations, roster of retailers. Specific period clothing questions should be directed to the Education / Interpretation Department for additional information on historic clothing.

OCM is aware that there is a significant financial commitment in acquiring reproduction period clothing and is ready to assist any volunteer or staff with information regarding affordable period attire. Volunteers have access to clothing from the closet for up to 1 year, at which time it is expected that the volunteer will have acquired proper clothing.

Short Term Loan

Volunteers with less than 50 hours of on grounds volunteer time are eligible for short term costume loan. After an initial fitting, costume information will be entered in the database and issued on a day use basis. Clothing is not to be taken off grounds. The museum is responsible for care and cleaning.

Upon completion of the 50 hours on grounds volunteering, the volunteer is eligible for a long term loan.

Long Term Loan

Period reproduction clothing is checked out for one year. The volunteer may retain the use of the clothing as long as they are an active volunteer (during that year). The volunteer is responsible for the care of the clothing to the best of their abilities. Instructions will be provided on the proper care of the garments. If the clothing becomes worn or no longer fits, it should be exchanged as soon as possible. If upon return the care of the clothing is deemed negligent, or is not returned, the volunteer shall replace the item with one of equal or greater value than the item checked out. If the volunteer leaves before the year is up, all items on loan must be returned.

All clothing needs to be turned into the museum after the Christmas event for cleaning and inventory, regardless of whether the anniversary date has been reached. Clothing will be tagged and held for the volunteer to continue using the following season until the time has expired.

Deposits

No deposits are taken at this time.

Mending

In general, do not attempt mend or repair your time period clothing. When clothing needs repaired, returning it to OCM as soon as possible so that it may be repaired in an authentic manner.

Costume Fitting

Before receiving costumes on loan, an appointment must be made to fit the garment. An appointment will be made through the Volunteer Coordinator or the Director of Education / Interpretation. (The ultimate approval lies with the Director of Education / Interpretation) Costume choices will be logged on the computer for future use. Garments, if available, will be pulled for the individual when notified at least 2 days ahead.

Costume Check out

After costumes have been fit, costumes may be checked out by the Director of Education / Interpretation or designee, Volunteer Coordinator, or Weekend Manager.

Constructing Your Own Garment

The cut of historic clothing is much different than contemporary times and proper wearing provides one of the most dramatic interpretive experiences for the visitor.

Construction techniques and garment fitting are important since the museum is copying historic garments and not adapting them. Do not expect to attain a certain impression or look unless the garment has been constructed using the same techniques as the 19th century.

1. Proper foundation garments are necessary for dresses to fit properly.

Before attempting to create a new dress, make sure that you have a properly fitting corset, and petticoats.

OCM does not recommend the use of corsets from Victoria's Secrets, Fredericks of Hollywood or other mall stores. These corsets are not designed as time period foundation garments.

Notify the Education/Interpretation Department at least 2 days ahead to request clothing be pulled from the closet.

At their one-year anniversary volunteers should have purchased the basic clothing to wear for their specific interpretation.

In special circumstances, if the volunteer requires further assistance with clothing **beyond the 12 months** arrangements may be made to help that individual on a case by case basis.

Volunteers and staff are encouraged to consult the OCM supplier roster (on the website) when acquiring clothing and various articles for use.

Regardless of where they have been obtained, all costume items must be approved by the Director of Education / Interpretation or assigned representative, or members of the costume committee, before they are used on the historic grounds.

2. Before purchasing material, have a swatch approved and documented by the Education / Interpretation Department. (Make an appointment ahead of time.)

3. Before choosing a pattern, consult the Education / Interpretation Department. Many patterns on the market claim to be historic but are not. Some have very poor directions. OCM has quite a few to choose from. OCM patterns are not available for loan and must stay on the premises, but may be traced. OCM does not supply tracing paper.

4. Once selected, follow instructions and guidelines on proper construction techniques. (Don't hesitate to ask questions. Even OCM sanctioned patterns, as they are not from mainstream companies, may still be a bit unclear).

Materials For Clothing

materials used for reproduction clothing are based on the impression interpreted at OCM. Lightweight cotton or linens are preferred for dresses and shirts since the museum is open primarily during the warm months of the year. Heavier and/or light weight wools and wool blends are recommended for coats, trousers and vests.

All natural fiber fabrics are the recommended fabric for reproduction clothing. Natural fiber fabrics are readily available in today's market and provide the best recreation of historic clothing. In some

instances synthetic/natural blends are used because of the unavailability or extreme costs of natural fabrics. Consult the OCM Education / Interpretation Department before purchasing any synthetic/natural blend.

Work clothes for men and women must be made from natural fibers due to safety considerations, natural fibers burn while synthetic fibers will melt on the wearer's person.

Remember to have all swatches approved before purchase!

(OCM has a book – Dating Fabrics, a Color Guide 1800 – 1960 - that is especially valuable in identifying consistent colors and prints.)

Printed cotton
Plain, striped and checked cotton or linen
Fine white cotton or linen
Bleached muslin
Polished cotton (lining/backing)
Wool flannel
Wool & cotton jean

Cotton Broadcloth
Lightweight wools
Winter (Heavy) weight wools
Period style corduroy (few examples of period corduroy have been found, at this point modern wide wale corduroy is acceptable)
Cotton flannel

Clothing Approval Process

Approval Process

All costumes and accessories must be approved before wearing on the grounds.

Approval - who:

All costumes will be approved by Coordinator of Education / Interpretation or designee, Volunteer Coordinator or a conference of two members of the costume committee.

Approval – When:

Costumes may be brought to the monthly Volunteer meetings or a prearranged meeting time.

How

Persons present garments before the Coordinator of Education / Interpretation or designee, Volunteer Coordinator, committee members for review.

*Digital photographs are taken and placed into a wardrobe photo album and digital archive..

*Photograph will identify what was approved.

*Photographs will be used to instruct others as to what is acceptable clothing.

Items that do not meet approval

Volunteers would be provided in writing the flaws or needed modifications. Items must be remedied before worn on the grounds.

Non compliance

Questions about unapproved costumes, should be reported to the Coordinator of Education / Interpretation or designee, Volunteer Coordinator or clothing committee members.

This will be done in writing and include specification of the item and steps to remedy if possible. This will guide the person enforcing the policy. (Approval/non approval will be verified by the album.)

Museum personnel will contact the individual and will provide a copy of the item in question.

If there is dramatic enough with the period clothing policy, interpreters who arrive wearing unapproved (as evidenced by photograph) will be offered the option of a change from the costume closet for the day if available or asked to leave.

Guest Re-enactors

Guest reenactors are invited because they possess a particular craft, skill or interpretation.

They do not necessarily come tailored to the time period. They will be provided with descriptions of the basic costume expectations and asked to sign an agreement to follow the guidelines to the best of their ability. This

should raise topics ahead of time and will provide opportunity for adjustments to be made. If upon arrival clothing is not deemed appropriate, alternatives may be provided if available, based on a case by case basis.

Suggested General Care Of Period Clothing

(Daydresses, workdresses, men's workpants and shirts)

(cotton/sturdy clothing)

Check with OCM before laundering any loaned garments

Natural fibers are preferred for period clothing. This is for a period look, for safety when working with cook stoves, and for wearing qualities. This will, however, make it a bit harder to keep your clothes looking neat.

Washing

Proper cleaning is a must for all clothing.

*Wash clothes on the gentle cycle with a mild detergent,

*Use warm, not hot water, (cold for dark colors)

*Wash them alone. Do not put the items in with heavy loads of clothes. This is very abrasive and shortens the life of the garment.

*If you apply a little detergent to greasy and soiled areas prior to washing, you should be able to get them clean.

Simple repairs such as button replacement and minor hem or seam repair are your responsibility and should be done prior to washing..

Do not use fabric softener, liquid or dryer sheets, in the washer or dryer, as increases the flammability of the material.

Ironing

Ironing is essential for the best presentation of dresses (especially as fashions in the 1870s where each layer rests upon the previous layer) and men in

a less manual labor situations (carpenter, print shop, marshal, bartender . . .)

Most clothing will need ironing. While work clothes were not always carefully pressed in the past, they did not reflect the crumpling that takes place in the modern dryer either.

Expect to spend at least 30 minutes ironing freshly laundered garments
(10 minutes shirt, 10 minutes a bodice, 10 minutes a skirt. 10 minutes a petticoat.)

* Ironing the under garments affects how the outer garment lays

Tips to reduce the amount of time spent Ironing

*Hang clothing on clothes hangers immediately upon removal from the dryer. This reduces wrinkles.

*Remove items from the dryer while still damp and hang them to dry, or remove immediately upon dry/warm not hot!

*Letting clothing sit in the dryer increases the wrinkles and increases ironing

*Do not over dry as it shortens the life of the material.

*NEVER iron a dirty dress –it will set the soil and make laundering harder

*Use of a spray starch will help repel soil

Wardrobe List

The following is a list of expected daily outfit/wear to be a properly dressed person in the 1870s

It also serves as an aid in acquiring period attire

Refer to the "1870s Look" as a visual guide.

Basic Men's Attire

Footwear
Shirt
Trousers
Hat/Cap

Vest
Suspenders / Braces
Socks

Basic Women's Attire

Day or work dress
Corset
Chemise, drawers
At least one petticoat

Shoes or boots
Hat or sun bonnet
Apron
Stockings

Optional Clothing Articles

Once your basic needs have been met then there are optional items, which you may add at your leisure. Remember to consult with the Education/Interpretation Department before purchase.

For Men

Frock, cutaway, or sack coat
Period underwear
Pocket watch and chain
Wallet
Cane
Pipe
Dress shoes

Overcoat
Duster
Winter gloves
Straw hat
Bib front shirt
Cravat or tie

For Women

Shawl
Reticule or purse
Winter coat
Gloves or mittens
Wool petticoats
Flannel petticoats
Winter coat

Gloves or mittens
Dolman cloak
Period jewelry
Basket
Sewing supplies
Dress hat
Straw hat

Ladies Clothing Explanations

Socks: Black opaque stockings were almost universally worn in the 1870s with any color shoe or dress. Darker stockings were worn when laboring, as they did not show dirt. White opaque stockings or stockings in a color to match the dress/shoes were also worn for more formal occasions. Stockings were solid enough that no skin shows through the material. Black tights work well. The best are those which are part cotton. If you wish to wear socks vs. tights, they need to be knee high so that no skin shows if skirts shift above the ankle. Smooth nylons knee sox, tights and men's stockings simulate the right look.

Corsets: In the 19th century women wore corsets. How tightly these were laced varied with women's ages and their adherence to fashion. Today, women do not wear corsets and their bodies are not used to being tightly laced. This was, however, a part of 1870s life. A review of 19th century photographs reveals that women's clothes were very fitted.

Garments were cut and fitted on the basis of size with the proper undergarments in place.

The wearing of corsets is a goal of the museum, however, corsets are expensive, though some kits are available that lower the cost. The museum does not have the resources to provide all ladies with corsets. Please realize however, that your period clothing will be cut differently than your modern clothes. They will be made to imitate the close fitting look of 1870s fashions. When you wear an undergarment that will pull in your waist area, you can enhance the look of your period clothing. OCM does not recommend the use of corsets from Victoria's Secrets, Fredericks of Hollywood or other mall stores. These corsets are not designed as time period foundation garments.

Dresses styles:

Polonaise: An over dress with fitted bodice whose sides and or back could be pulled up like draperies.

Princess or Duchess Dress: Basic cut characteristics by continuous vertical panels from the neck shaped to the body through the torso and having no waist seam. Designed attributed to one of Queen Victoria's Daughters-in-law's Princess Alexandra.

Cuirass Bodice: A Basque (any bodice that extends below the waist) with a long point front and back and curving up over the hips or sides. Gets its name from a cuirass breast—Plate of armor that extends over the hips to protect the mounted soldier.

Waist: Term used for a bodice, a blouse, a shirt-waist, a body-waist, or dress-waist, the upper part of a dress above the skirt.

Breakfast gown/Robe/ Morning dress/Wrapper – Dresses worn in the early morning while preparing for the day. Not intended to be worn while entertaining company.

Afternoon Dress/Visiting Dress/Promenade (walking) Gown - Circular bottom dress suitable to be worn in the street.

Evening Dress/Opera Gown/Ball Gown/ Dinner Dress/Reception Gown- Generally all worn during an evening's activity. All pretty much have long to the floor skirts and flowing trains. Of course each of these dresses have exceptions. Evening/Opera/ball Gowns usually were all sleeveless.

Carriage Gown - also could be considered a **Walking or Visiting dress**, BUT for long travel by coach or Train, dresses of a sturdy or darker fabric were chosen to repel or hide the dust of the road.

Seaside Costume- Not used too much on the dry plains of Kansas, but made from lighter fabrics; it was worn around watery areas while enjoying vacation activities.

Makeup/Nail Polish: No visible modern makeup is permitted, especially eye shadow, eyeliner and lipstick. Foundation, blush, mascara and powder must appear natural. If lip protection is needed, use a clear balm. Nail polish, even of a clear variety, is not appropriate for interpretive work. Please remove all nail polish before coming to the museum.

Glasses: Modern glasses are distracting when you are in period attire, just like modern shoes or other items. They take away from the 19th century image you are trying to create. Unfortunately, the museum is not able to supply appropriate eyewear. If you must wear modern frames, please slip them off whenever you are being photographed. You never know where your photograph will turn up!

Period style gold or silver frames without nose pads are the most appropriate. It is possible to have modern lenses put in antique frames for those who wish to do so. Those who expect to work in the reenactment field over time may wish to look into contact lenses or modern wire frames that blend better with historic attire

Jewelry: For most, less is better. Usually, only a wedding band should be worn. Interpreters in appropriate exhibits may bring antique jewelry to be approved. No accessories can be worn without prior approval from the Director of Education / Interpretation, his designee or members of the costume committee. This includes hair accessories, rings and earrings. (Earrings - Wire attachments with no post, screw or clip-on backs.)

Watches: Watches were worn either as pendants around the neck or broaches pinned to the bodice. Numbers should be Roman or Arabic, quartz powered watches should have the Quartz symbol removed from the face. Watches with clearly modern faces should not be shown or visible to the public. Watches were not worn on the wrist in the 1870s. **Wristwatches must be removed from your arm while you are in period dress.**

Hair Styles: Hairstyles depended on the type of work being done and the event attended. Women kept their hair up and secured by pins and a bun for everyday work. Many women still parted it in the middle or simply pulled it back before placing it in a bun. Photographs and fashion writings do show "bangs" being worn in the 1870s as an alternative to the traditional style. Evening or formal occasions dictated a different approach to hairstyles.

Long hair must never fall around the face. Interpreters who are age 18 or younger (or who look that young) may wear it down in the back, but it must be pulled back from the face securely. For Interpreters older than 18, long hair should be

pulled up on the head. An accepted simple style is pulled up and back into a bun or a braided bun. If you wish to try a more elaborate hairstyle, consult the Director of Education / Interpretation, who can direct you to the appropriate resource person.

There are acceptable time period appropriate styles for short hair. Though not the norm, there are examples in photographs. If you have short hair, you should attempt to smooth it down and pull it back, concealing its shortness with ribbons, flowers, combs or curls. If your hair is too short for this you may wear a hairpiece, bonnet, or hat. It is not appropriate to wear very short hairstyles without an attempt to cover them or smooth them into a more period look.

Women's Shoes/Boots: Everyday women's footwear also came in a variety of choices. Footwear varied depending on the type of work done and amount of activity the wearer expected. A leather upper and sole with a lace front would be classified as the most common type of shoe for a woman. Women's boots are also found with button closures in lieu of the laces. 1870s heels tended to be flat and the sole somewhat broad. Toes of boots and shoes showed some variation of shape, with the squared toes of the 1860s evolving to a rounder and narrower shape by the mid 1870s. (distinctly pointed toes for women are somewhat later than our time period) More refined or what could be called "dress" shoes were readily available and sometimes exhibited samples of decorative stitching.

Sunbonnets: Period illustrations and photographs show a large percentage of women working outdoors wearing sunbonnets. As with any clothing type there are variations on a common theme. The basic sunbonnet protected the wearer from the sun with sides many times reinforced with wood or cardboard shims. Additional protection from the elements came from a "skirt" attached to the bottom of the actual sunbonnet staring at the neckline.

Men's Clothing Explanations

Trousers: 1870s trousers came in a variety of materials including wool, cotton, linen, denim, wool jean and cotton jean. These materials also varied in appearance with herringbone, stripes, solids, and checks being common in the 19th century. Period trousers are "high-waisted" in that they were worn

Sunbonnet materials range from solids and prints to checks. They can be cumbersome to wear and do restrict peripheral vision but they are a great addition to a wardrobe and are an essential part of a woman's daily work wear at the museum

Hats and bonnets: Women's hats could be used for work, socializing or as part of a formal ensemble. Hats for outdoor work tended to be of straw with low crowns and broad brims, which protected the wearer from the sun. Felt hats with low crowns and short brims were common for riding outfits (riding habits).

The bonnet or an appropriate hat is to be worn when outdoors traveling between buildings and when engaged in any outdoor activity.

Outer Wear for Fall/Winter Seasons: The appropriate outer wear for cold weather is either a period coat, cut to follow the lines of 1870s fashions, or long cloaks or capes, either with or without hoods. As they are rarely used, the Museum has a limited supply and they are given out based upon the area interpreting. You may also wear approved shawls over your dresses. Appropriate fabrics are dark or solid color wool or wool blends. Crocheted shawls are allowed if the pattern and yarn content are approved.

If you are wearing additional pieces of clothing under your period clothing in order to stay warm, these items must be completely concealed. Modern outerwear is not allowed with your period clothing. Do not wear your modern coat onto the grounds when the museum is open to the public.

OCM can provide you with information about the appropriate type of gloves and scarves, which can be worn. The museum may not have these items available for check out, but can direct you to the appropriate resources.

at the natural waist. Tailors viewed the human body in thirds and not halves, as is the trend in the 20th century. Men's trousers should be in line with the top of the hipbones when worn. Worn thus, the vest then covers the waistband at the front and back. Belt loops are not found on original 1870s trousers,

as they are a 20th century addition. Trousers should not have vertical creases, cuffs, or pleats into the waistband. Trouser legs should be moderately tapered or straight, not belled or tightly pegged. Some trousers worn for winter could have a lining for warmth consisting of flannel or wool. A modification made for men spending countless hours in a saddle was to reinforce the pant leg interior and seat with canvas or leather. A reinforced seat is a common item to see especially for cowboys and drovers.

Denim “jeans” came about in the 1850s with Levi Strauss and the California Gold Rush. They are in production in the 1870s and are correct for the period. However, this does not mean that modern “jeans” are acceptable. An illustration of an 1873 Levi Strauss jeans shows one right rear pocket, right front watch pocket and adjustment strap and buckle at the rear of the waistband. Suspender buttons are also found on original examples of Levis Strauss jeans. As with all 1870s trousers, jeans are cut on much the same pattern as other men’s pants. A reproduction of 1870s jeans is available through one of the retailers and these are recommended for use at OCM.

Shirts: 19th century shirts came in a variety of colors and patterns but shared one basic trait, they were a pullover style unlike a 20th century shirt. Shirts with stand-up collars many times had a separate collar attached to them for more formal occasions. Turned-down collars, reminiscent of present day shirt collars, were very common as well. Bear in mind that a man’s shirt was considered underclothes and the vest worn over it to hide the article. An over shirt, such as one with a bib front, either square or rectangular (also known as a fireman’s shirt), could be worn without a vest and many times were. (See below) Original overshirts are also found with contrasting trim on the bib and cuffs.

Vests (waistcoats): An essential part of a man’s wardrobe no matter his social standing. Original examples exhibit two, three, or four pockets for watches or miscellaneous items. Construction materials for the vest front could be linen, wool, cotton, jean cloth. Certain silks, corduroys, or tapestries are approvable. The back of the waistcoat could be the same fabric as the front or a lighter material, typical of coat lining, such as polished cotton or striped ticking. Vest backs

usually had some manner of adjustment, whether a buckle and cloth strap or simple fabric ties. Cloth-covered buttons are found on many historic vests, as are buttons of metal, bone, mother of pearl, porcelain, and Goodyear rubber. Vests should be worn even if doing labor. Only in the hottest weather and while performing the most strenuous of activities would the vest be removed.

Frock, cutaway, and sack coats: These coats were among the most common garments worn by men through most of the 19th century. Fabrics used in their construction included light and heavy weight wools of herringbone, “window pane” checks or cotton, linen and silk. Interior pockets are found on coats either on the breast or in the tails of the garment. Some coats show pocket flaps on the outside of the garment that covers a faux pocket. Coat edges could be trimmed with tape or left plain. Garment lining consisted of solid or striped cotton, polished cotton, or silk.

Men’s Shoes and Boots: 1870s footwear came in a multitude of styles. The selection of reproduction footwear is much more limited and this is especially true for women. Men’s footwear can be divided into two basic categories: shoes and boots. In general terms “form followed function” in footwear. Men’s work shoes tended to be ankle high and laced through eyelets in the shoes’ front. A broad sole and low heel were two additional aspects of men’s work shoes. There are examples of work shoes exhibiting buckle closures on the side. Men also had the option of wearing boots if they desired or if their work demanded it. Toes of boots and shoes showed some variation of shape, with the squared toes of the 1860s evolving to a rounder shape by the mid 1870s.

The vast majority of boot makers manufactured a boot, which had a “one piece front.” Soles could be secured with either wooden pegs or sewn using a sewing machine. Steel hobnails and heel plates added to the shoe or boot, if the owner desired, extended the life of leather soles and heels. The 1870s saw the rise of a boot constructed specifically for riding and exhibited a taller somewhat undercut heel that secured a rider’s foot in the saddle’s stirrup. The boot top (shaft) measured between 16" and 18" tall with many wearers putting their pant legs inside their boot tops, once again at their discretion. Toes on boots and shoes have a square tapered toe unlike what is seen on 20th century

square-toed footwear. Original examples of boots are also seen with decorative trim of red or green-banded tops. Early specimens of “Cowboy” boots in the 1870s show colored moon crescents and stars for decoration. These boots tended to have the tall shafts mentioned above. Plain untrimmed boots also saw wide usage and are found with or without an undercut heel.

Footwear is a personal choice and one of the most important and noticeable aspects of period attire. A lace up or buckle work shoe is appropriate for farmers, blacksmiths, carpenters, laborers, etc. Many examples exist of drovers wearing boots but it would be common to find a cowboy wearing a work shoe while driving cattle to the railhead. At the same time not all farmers wore work shoes. There was diversity in everyday footwear in the 19th century. If purchasing boots/shoes consider what you are interpreting and realize that a plain boot with no decoration gives you the most value for your money. One can always add to the initial wardrobe in the future.

Men’s hats: Straw, felt and even palm leaf hats are three common materials for men’s hats in the 1870s. Retailers sold straw hats during the warm weather months since it provided a cooler option than felt hats. Accounts also exist of some straw hats being manufactured at home by the women of the family from wheat or rye straw. Palm leaf hats served much the same purpose as straw hats.

Felt hats in black, gray or brown provided the most wear for the money. Photographic evidence of day laborers, cowboys, farmers and tradesmen shows felt hats being worn year round even during the hottest months of the year. Most brim and crown sizes ranged between four and four and one-half inches depending on the type of hat. A “pencil roll” or curled brim is a common characteristic of 1870s hats. The derby hat came into existence shortly after the Civil War and was widely popular by the 1870s. A rounded crown and small curled brim are the trademarks of a derby. Some men chose top hats for their apparel especially for formal events but it was common to see many professional men wearing top hats for daily use. The hat type depends on what 19th century person is being interpreted.

Hat Creases: Hats were predominantly flat or round topped. Hats creases were generally front to back.

Glasses: See women’s above

Winter coats: Men’s coats for winter wear came in many variations mostly made from heavy wool and even animal hides such as buffalo. Coats could be single or double breasted and either full length or cut short to the mid-thigh. Linings were much the same as with sack and frock coats. Buttons could be cloth covered, rubber or mother of pearl. Buffalo coats could be found on the frontier and many individuals wore them because of their warmth and durability. They were extremely heavy to wear but proved matchless for the plains’ winters. Buffalo caps and mittens were also common items. A heavy wool coat whether full or mid-thigh length, will suffice your cold weather needs at the museum. Wool mittens or leather gloves kept hands warm and wool items could be manufactured at home.

Men’s Underclothes: Two types of underclothes prevailed for men in the 19th century. Two-piece outfits with separate tops and drawers were one option for the wearer. These could be made of cotton or wool and were commonly worn year-round. One-piece suits were available by the mid-1850s and proved serviceable. Colors included white and red. The modern insulated underwear with a “honeycomb” weave is not the same as its historic counterpart and should be avoided for use if it is to be seen on the grounds.

Men’s watches: Gold or silver, either stem or key wind. Watch chain/fob of human hair, ribbons, gold or silver. Numbers should be Roman or Arabic. Quartz powered watches should have the Quartz symbol removed from the face. Watches with clearly modern faces should not be shown or visible to the public.

Rings: Gold, silver, of a period design.

Hairstyles: In general hairstyles did not change that much between 1870 and 1880. Photographic evidence shows that short hair, well groomed, prevailed among the vast majority of the male population. Short hair worn above the ear and parted on the side was common. Men’s hair worn longer than the period norm was not left unkempt

but had a “cared for” appearance. Period long hair was parted on the side, middle, or also combed straight back from the hairline. Men’s hair at the museum should reflect the period’s approach to hair whether long or short. If you are working around moving equipment or fire you may be asked to wear your hair tied back or under your hat.

Drover/Cowboy Clothing And Accessories

Dusters: Dusters served as a light top coat for individuals traveling cross country. Original duster examples are linen or canvas, and either single or double breasted, buttoned fasteners, NO SNAPS! The 1873 Butterick Pattern Catalog featured men’s and boys’ “duster” patterns for sale to the general public.

Rain coats/Slickers: Charles Goodyear’s invention of vulcanized rubber in the 1840s made possible the cheap manufacture of waterproof materials. Raincoats or “slickers” had come into general usage by the 1880. Coats could be either full length reaching the wearer’s ankles or cut shorter to mid-thigh. Black and yellow are two documented colors appropriate for the 1870s. Consult the supplier roster for a retailer that sells a period raincoat. Civil war military-style black rubberized ponchos are also appropriate for certain characterizations.

Spurs: Two varieties dominated spur types for cowboys. The “Mexican Spur” with a large rowel and manufactured of steel or iron was a very common and mentioned in descriptions of 1870s cowboys. Silver mountings could be added as could jingle bobs, small metal bulbs that struck the rowel and produced a pleasant jingle sound. The second spur type was usually steel or iron and fairly plain in ornamentation. Clearly modern spurs with chrome or excessive decoration are not to be worn.

Chaps and Leggings: 1870s Cowboys had limited choices for chaps in the 1870s. The leather shotgun chaps, named because they looked like the barrels of a double-barreled shotgun were the chap of the time period. 1870s chaps were high waisted and cut straight across the top and buckled in the back. Chaps could be decorated with fringe, or silver conchos. Leather pockets sewn to the chaps’ front served a utilitarian purpose. Some stamping might be found on the chap’s waistband or even some floral tooling. By the 1880s Batwing and Angora or

Beards and Moustaches: Clean-shaven, moustached, and bearded faces could all be found on men in the 1870s. Wear what is correct for the period available photographs and drawings as a guide to your impression.

“Woolie” chaps came into general use, although the latter were primarily used only by drovers in far northern climes.

Boots/Shoes: Period style boots or front lace shoes. Stovepipe boots with 14" to 18" shafts with or without stitching, colored tops, moon and/or star motifs. (distinctly pointed toes are much later than our time period) Reference the above section on men’s footwear for more information.

Shirts: Pullover style. Photographs of 1870s cowboys do show a pullover shirt with a lace up front and these are appropriate for the 1870s. Reference the above section on men’s shirts for more information.

Trousers: Wool, wool or cotton jean cloth, denim with fly front. Reference above section on men’s trousers.

Lariats: Documented lariats are made from hemp, rawhide, horsehair or manila fibers. Any of these is appropriate for use at OCM. Rope length varies from 35 to 75 feet.

Hats: Felt hat of black, gray or brown. See section on hats for more information.

Coats: Sack or frock. See above men’s coat information.

Vests: Round, v-neck or notched lapel variety. See above information on vests

Winter Coats: Wool or hide coats, single or double-breasted. See above information on winter coats.

Holsters: Types appropriate for use include: Slim Jim, Single and Double Loop Mexican holsters. Belts for holsters of a period design, leather with or without tooling and ornamentation.

Items To Avoid For Your Period Clothing

Non-period style hats, i.e.: fedoras, non-period style felt cowboy hats, etc.
Zippered/modern chaps such as motorcycle chaps
Modern suit coats
Modern cowboy boots
Trousers with low (modern) waist, or belt loops
Wrist watches
Fall-front or drop-front trousers (sailor or “Gome Bros”)
Modern jewelry
Obvious plastic buttons
Modern leather and fabric vests

Synthetic fiber garments
Garments washed with fabric softener (Fire Hazard!)
Modern holster rigs
Garments with zippers
Modern clothing tags that are seen by the public
Velcro
No Battenburg Lace
No Snaps
Leather cowboy “cuffs”
Buscadero Holster Rigs

POSTURE MANNERISMS AND LANGUAGE

As seasonal Interpreters, you will be using third person interpretation exclusively. Third person is teaching about 1870s life by example, rather than by pretending to be a person from the time period. Visitors have a much easier time engaging the interpreter and feel more comfortable. Even though you will not be portraying a 1870s character you will need to demonstrate the posture, mannerisms, and language of your 1870s counterparts. When dressed in period clothing you are providing visitors

with a visual interpretation of the past. Something is strangely amiss when you see a 1870s interpreter exhibiting 21st century characteristics and mannerisms. Each interpreter is responsible for ensuring that our interpretation is complete and encompasses all aspects of daily life in the 1870s. You will receive detailed training regarding the posture, mannerisms, and language appropriate for individual interpretation.

ETIQUETTE FOR THE INTERPRETER

This section contains excerpts from 1870s Etiquette manuals. They provide a guide as to the behavior we wish to model for our guests. Specific behaviors we wish to demonstrate are underlined. Some behaviors are not practical but this excerpt should provide the interpreter an idea of the decorum that was expected. These behaviors should be applied towards other costumed interpreters, but not necessarily our guests. Remember that they may not be aware of the culture we are attempting to portray and may take offense based on modern sensibilities.

Behavior In Public

Do not interrupt another person, even if it is to clarify your understanding of the topic. Wait until the other person has finished his or her statement.

Never interrupt a conversation between others.

Never inquire about a person’s wife or husband in those terms. Rather than asking “How is your wife?” ask “How is Mrs. Smith?” When in public, a person should refer to his or her own spouse in the same manner.

A gentleman should precede a lady up a flight of stairs.

Never remain seated when a person older than you is without a seat.

Ladies, in particular, should present a composed appearance at all times. Do not walk so fast! You are not chasing anybody! Walk slowly, gracefully! (Hartley p. 111)

Loud talking and laughing in the streets are excessively vulgar for ladies.

If you see an acquaintance on the opposite side of the street, it is not necessary to recognize that person.

When a lady and a gentleman meet on the street it is the responsibility of the lady to recognize the gentleman (providing she is already acquainted with him). A lady should not stop to speak to a male friend in the street. However, a lady may invite a man to walk with her and visit.

When walking in public, a lady may take the arm of a male relative, a fiancé, or husband, but should not take the arm of any other gentlemen unless the streets are slippery or after dark.

Note: This does not mean that other men and women should not walk together; it only means that they should not normally be in physical contact with each other.

Any gentleman may offer his hand to assist any lady leaving a carriage or in crossing wet or muddy streets. This applies to acquaintances and strangers.

When three young ladies are walking together, it is better for one to keep in advance of the other two...They cannot all join in conversation without talking across each other, a thing that, in-doors or out-of-doors, is awkward, inconvenient, ungentle, and should always be avoided...Three young *men* sometimes lounge along the pavement, arm in arm. Three young *gentlemen* never do so. (Leslie p. 65)

There are persons who having accepted, when in the country, much kindness from the country people, are ashamed to recognize them when they come to town, on account of their rustic or unfashionable dress. This is a very vulgar, contemptible, and foolish pride; and is always seen through, and despised. There is no danger of plain country-people being mistaken for vulgar city-people. In our country, there is no reason for keeping aloof from any who are respectable in character and appearance. Those to be avoided are such as wear tawdry finery, paint their faces, and leer out of the corners of their eyes, *looking* disreputably, even if they are not disreputable in reality. (Leslie p. 66)

Manner Of Dress For Women

“A lady is never so well dressed as when you cannot remember what she wears.” (Hartley, p. 21)

“Do not be too submissive to the dictates of fashion; at the same time avoid oddity or eccentricity in your dress.” (Harley p. 24)

Do not be extravagant in dress. Dress according to your circumstances. A woman “Will be more respected with a simple wardrobe if it is known either that she is dependent upon her own exertions

for support, or is saving a husband or father from unnecessary outlay, than if she wore the most costly fabrics, and by doing so incurred debt or burdened her relatives with heavy, unwarranted expense. If neatness, consistency, and good taste, preside over the wardrobe of a lady, expensive fabrics will not be needed, for with the simple materials, harmony of color, accurate fitting to the figure, and perfect neatness, she will always appear well dressed.” (Hartley p. 2)

Shopping

Never expect a clerk to leave another customer to wait on you; and when attending you, do not cause him to wait while you visit with another.

When your purchases are made, let them be sent to your home, and thus avoid loading yourself down. **Note:** This is a good interactive interpretation which requires few or no props.

When requesting that packages be delivered to your residence, take written cards with your residence listed as well as your name. To use printed calling cards for this purpose is considered an unnecessary expense.

Etiquette In The Home

What parents should never do:

Never speak harshly to a child.
Never use disrespectful words.
Never use profane or vulgar words in the presence of a child.

Do not be so cold or austere as to drive your child from you.
Never misrepresent. If you falsify, the child will learn to deceive also.

Never withhold praise when the child deserves it. Commendation is one of the sweetest pleasures of childhood.

Never demean yourself by getting angry and whipping a child. The very fact of your punishing in anger arouses the evil nature of the child. Some day this punishment will react upon yourself.

Unclassified Rules Of Conduct

Never refer to a gift you have made or a favor you have rendered.
Never arrest the attention of an acquaintance by touch. Speak to him.
Never call an acquaintance by the Christian name (first name) unless requested to do so.
Never will a gentleman allude to conquests which he may have made with ladies.
Never enter a room filled with people, without a slight bow to the general company when first entering.
Never examine the cards in the card basket.

“The following things are not to be done: biting your nails. Slipping a ring up and down your finger, sitting cross-kneed, and jogging your feet. Drumming on the table with your knuckles; or still worse, tinkling on a piano with your fore-finger only. Humming a tune before strangers. Singing as you go up and down stairs. Do not point at another” (Leslie p. 330)

Ladies should not read with a gentleman off of the same book or newspaper. Do not look over the shoulder of any person who is reading or writing.

Do not nod your head, or beat time with fan or foot while listening to music.

Traveling Tips For Ladies

“If you travel under the escort of a gentleman, give him as little trouble as possible; at the same time, do not interfere with the arrangements he may make for your comfort. It is best when starting upon your journey to hand your escort a sufficient sum of money to cover all your expenses.” (Hartley p. 34)
Ladies traveling alone by railroad should speak to the conductor in advance and request that he attend to you while you are traveling in his care.
It is perfectly proper for a gentleman to offer assistance to a lady traveling alone. She may

choose to accept or decline the offer. If she accepts assistance from a gentleman, he should avoid any “advance towards acquaintanceship.” Gentlemen should be aware that a lady has been taught to avoid such circumstances, in order to avoid placing her in an awkward situation. (Hartley p. 38)

When traveling, ladies should dress plainly. “Above all, never wear jewelry (unless it be your watch) or flowers; they are both in excessively bad taste.” (Hartley p. 35)

Etiquette Of Calling

It is customary, according to the code of etiquette, to call all the hours of the daylight morning, and after nightfall evening. Calls made in the morning should not be made before 12:00 M., nor later than 5:00 P.M.
A morning call should be very brief, from ten to twenty minutes, never to exceed half an hour.
Evening calls should be no longer than an hour, unless with very intimate friends.

Calls from people living in the country are expected to last longer and be less ceremonious than calls from those in the city.
To say bright and witty things during the call of ceremony, and go so soon that the hostess will desire the caller to come again, is much more pleasant. No topic of a political or religious character should be admitted to the conversation, nor any subject of absorbing interest likely to lead to discussion. (Hill p. 111)

What should be avoided during calling:

Do not stare around the room.
Do not take a dog or small child.
Do not linger at the dinner-hour.
Do not make a call of ceremony on a wet day.
Do not turn you back to one seated near you.
Do not touch the piano, unless invited to do so.

Do not handle ornaments or furniture in the room.
Do not make a display of consulting your watch.
Do not continue the call when conversation begins to lag.
Do not resume your seat after having risen to go.
Do not carry gossip from one family to another.

Avoid displays of public affection, not only with your date, but with others in your company. Displays of affection include: A...kissing, embracing, and walking with arms about each other's waists. To do so is a mark of low breeding. (Hartley p. 56)

Punctuality is a mark of politeness. If your invitation states the hour at which your hostess will be ready to welcome you, do not be more than half an hour later than the time named. If you are later than that, make no apology to your host and hostess... it would be in bad taste to speak of your want of punctuality. (Hartley p. 54, 55)

Parties, Dances, Balls And Social Gatherings

Definitions for Dances

Large or Grand Ball — one that includes over 100 guests.

Ball — one that includes 50 - 100 guests.

Dance — an entertainment including less than 50 guests.

ETIQUETTE FOR THE HOST AND HOSTESS

In writing an invitation for a small party, it is kind, as well as polite, to specify the number of guests invited, that your friends may dress to suit the occasion. To be either too much or too little dressed at such time is embarrassing. Invitations should be delivered by hand. It is considered "ill-bred" to send invitations through the mail. (Hartley pp. 44, 47)

When greeting a group of guests, speak first to the ladies, from the eldest to the youngest, and then to the gentlemen.

Any type of food is appropriate to serve at a dance as long as it is provided in abundance. Light

refreshments are left out during the entire evening. If supper is provided, it should be served at midnight. If the room in which supper is to be served is too small to accommodate all of the guests at once, the table should be set twice, inviting the elderly and the married to go first, followed by the "young folks." (Hartley p. 46)

If you wish to introduce yourself, address the other party by name, express your desire to make acquaintance, and offer your card. Replying that it is a pleasure to meet you, he or she will offer his or her hand, and commence a conversation. (Leslie, p. 57)

ETIQUETTE FOR THE GUEST

The first duty of a guest upon arriving at a party is to speak to the host and/or hostess.

Ladies should not cross a room alone, and should never run or cross too quickly. Gentlemen should escort a lady wishing to cross the room. A lady may ask a gentleman to accompany her, but gentlemen should be attentive to the ladies so that

they do not have to seek out someone to accompany them.

"When attending a dance, demonstrate your consideration for others. Dance as others do. It has a very absurd look to take every step with dancing-school accuracy and your partner will be the first to notice it." (Hartley p. 170)

"If the room is not large enough for all the guests to dance at one time, do not dance every set, even if invited. It is ill-bred and selfish." (Hartley p. 57)

A lady should not accept refreshments except from the one who escorted her to the dining room or serving area. If anyone else offers, the lady should respond by saying "Mr. _____ has gone to get what I desire." **Note to Gentlemen:** This does not mean that a lady can only accept refreshments from the

man she came with. It means that she can only accept refreshments from the man who escorted her to the dining area. The lesson here is to be the first to ask!

"No lady of taste will carry on a flirtation in a ball room, so as to attract remark. Be careful unless you wish your name coupled with his, how you dance too often with the same gentleman." (Hartley p. 169)

INTERPRETATIVE VOLUNTEER GROUPS

Entre Nous Club

Interprets a dance and social group from our time period. The Wichita Eagle lists two articles.

1/23/1879: Entre Nous Club will give a party at the Occidental Monday evening. Young ladies and gentlemen.

1/30/1879: Entre Nous party, report on Music coming` from the dining hall of the Occidental. Grand array of youth and beauty there. All dressed "with exquisite taste." "The gentlemen seemed to vie with each other in their handsomely fitting broadcloth, with white vests and pink neck ties. But

the ladies, oh! My, any one of them was a fit subject for the latest fashion plate in Mme. Demorest's, and he could not refrain from giving a partial description of some of the costumes, which he noted as they glided around the room with that grace and elegance which belongs to ladies of refinement and culture" Hattie Russell in blue silk and black velvet with rose colored trimmings and coral jewelry. Mrs. Sol Kohn black silk with passementerie fringe and velvet, full train, diamond ornaments. Mrs. David Hays, bourette and black velvet with cardinal trimmings and gold and pearl ornaments [more description].

Dixie Lee Saloon Girls - Early Saloons Of Wichita And The Working Girls

Saloons, as far back as the 1850's, a Kansas traveler found in Great Bend, a sod house saloon and several little huts along one side of the road, this was created by the passing of many wagons. A large number of these crude shacks had signs, SALOON, DANCE Hall, or BILLARDS. Occasionally a broken down prairie schooner or a tent served as a saloon, and out in front you could always find an open campfire, surrounded by men in broad brimmed hats and their pants tucked into high-topped boots.

Drinks served were "wretched Kansas water, at five cents a glass. With whiskey added to "conceal the smell". These road ranches, as they were called, were just about as "civilized, as an African but", the food was bad, water worse, and the cooking the worst of all. A guest objecting to dirty linen was told: "Twenty six gents have used this towel afore you, stranger, but you're the first to complain." Buffalo chips often were the only fuel they had to warm the guests, and something's a "bitch", this is a

tin cup filled with bacon grease with a rag stuck into it for a wick, that was the only light they had, and breakfast was always beans and whiskey. The wayfarers who had spent money in these so called inns, saloons or road ranches were permitted to spend the night, they could sleep on the sawdust floor, and the sexes were all mixed up willy-nilly, also shared by the chickens, dogs and cats. Outhouses were distant and "unspeakable," vermin plentiful. On the other hand the guests were not fastidious, they "spit at the stove" "spit out the candle", and always had to be told to take the boots and spurs off the bed, and please do not use the tablecloth. Some prairie saloons masqueraded as general stores, the storekeeper and his family usually lived in the back with the flour sacks, barrels of vinegar, powder and lead, kegs of nails, all of the frontier goods, but the, main item sold was whiskey, it was kept in the cellar in a big tub and the customers either drank from a tin cup or with a ladle dipping into the raw stuff.

The early day western dip saloons did not fit the stereotype image we all have, it was often just a dugout sunk into the side of hill with water seeping down from the cave roof and always steadily dripping down some customers neck, or it could be a tent with a stove pipe stuck through its slanting walls, or maybe a lean-to, open at the front. Now these were cheap to make, to put up a dugout saloon would cost you all of \$1.65 in material and labor, and this was cheap, taking into account that a farmhand, or a drover worked for \$18.00 per month. But to replace this same dugout later, with a nice looking false front building would necessitate an investment of \$500.00, "because the nails out here are so expensive." Well this investment was sometimes repaid within one week. Now an elaborate hand carved, imported hardwood bar, transported by mule, in sections to this same bar five years later would cost \$1,500.00, or, three times as much as the saloon did new, this of course included all carrying charges. These early saloons were made of whatever material were handy, the typical saloon as depicted in the horse operas we have all seen came into being only after the community had settled down, when the money began to flow and when the transportation of fixtures and glass panes could be arranged and this was of course when the trains arrived.

Kansas got their saloons shortly before 1870; it depended a lot on the locations and development of the city itself, but eventually the swinging doors, shiny mirrors, mahogany bars, pianos and brass cuspidors spread to ever part of the West. In 1869 Wichita was just a group of buildings on the East side of the Little River, there was Durfees Trading Post, Greenways Trading Post, the Munger house, and few scattered cabins and dugouts. One was a long low stockade house with a sod roof and antlers over the front door, this belonged to Mr. And Mrs. Henry Vigus, they took in boarders in order to make some money. A Mr. William Taylor was staying there when it became a full-fledged hotel; since it had a pair of buckhorns over the front door, why not call it the Buckhorn or Vigus's whichever you wanted to. Mr. Taylor stayed on a few weeks and was there to witness this incident that took place at the Buckhorn. Now Mr. Vigus knew there was a nominal state license fee for hotels, so at his first opportunity he sent his fee on its way by a freighter that was heading toward Topeka, but before he could get word back, two fine looking gents came in one day and told him they were state officers

come to collect the hotel tax and penalty amounting to \$50.00 in all, resulting from Vigus's "gross neglect of duty". There was no convincing them he had sent his money by freighter, so he paid up, just as this business was drawing to a close the dining room doors swung open and since there was no hard feeling on either side, the state gents went in to have themselves a meal at the Buckhorn. Now they were quite proud of the way they had had handled this ugly business, so they sat themselves down at the table of long boards, setting on saw horses and covered over with a white oil cloth, they had wild game, sowbelly, baked beans coffee and molasses, when they both eaten their fill, they ask for the bill, to say the least they were shocked to find the dinner came to just \$25.00 per plate. According to Mr. Taylor who had been watching all of this said, there was some loud talk, but rather than cause trouble paid up, kicking up dust and mumbling under their breath while leaving. On the other hand Mr. Vigus thought the state penalty fee wasn't really so much to pay for the privilege of running such a high-toned hotel.

You know from the earliest days Wichita has never been without its "working girls" In 1870 (the year the town was founded) the first newspaper the Wichita Vidette complained about a "frontier institution named "Ida May" she came down here from Emporia to "fleece and demoralize our Christian young men." Now by 1872 the Wichita Eagle (in its first year) had taken up the moral challenge and frowned upon the "girls" with their Amazon races to the river, (they would race in the nude to the river, with the bridge filled with on-lookers) then bathing in the Arkansas river, just under the bridge to west Wichita, wearing nothing but the moles on their backs, (*Exchange says Eagle upset when boys go swimming by the bridge with nothing but moles on their backs. Eagle: "Mistaken. It was not of boys with moles on their backs that we were complaining, but of those who with nothing but moles on their backs should have been the mothers of the boys."* *The Wichita City Eagle 11/14/1872*) in those days, such goings on were officially overlooked, because they took place on sandbar islands in the river and these places were kind of a no-mans land, just outside the law on either-- side of the bank.

In 1874 Wichita had a population of around 2,200, except during the peak of the cattle season June to August, when it jumped to 2,250, this was a

familiar pattern, maybe 5 to 7 girls would stick around during the winter, but newcomers would arrive each summer to service the suddenly solvent, whiskey-thirsty woman crazy cowboys. These girls were a rough and rowdy group often scrapping and brawling with the boys in the saloons as well as among themselves, but they were also a colorful group, like the names the newspaper men gave them: Nymph du prairie, woman of the town, sport, sporting woman, girl of the period; woman of evil and fame, soiled dove, frail sister, scarlet lady, girl of the night, fancy, calico queen, painted cat and painted pullet. But, the some 600 known girls in Kansas came up with even better names for themselves: Hambone Jane, Dog Kelley's woman, The Great Easton, Black Pearl, Wicked Alice, Smooth Bore, Molly'b Damm, Little Gold Dollar, Contrary Mary, Peg-leg Annie, Kitty Kirl, The Galloping Cow, Irish Molly, Tit Bit, Boaring Gimlet, Rose of the Cimmaron, Prairie Rose and Cotton Tail, most of these ladies were young, white with a heritage that stretched back to the East coast and some to Europe.

There was laws in Kansas which labeled prostitution and brothel keeping misdemeanors, punishable by fines up to \$1,008.00 and a jail sentence up to six months, but little use was made of either, instead cities chose to set up monthly fines which amounted to an indirect operating licenses. A goodly sum was made from these fines, but the fines weren't high in Kansas, the girls paid \$8.00 plus \$2.00 court costs and the madams paid \$18.00 plus \$2.00 court costs per month.

It wasn't until 1877 that Sedgwick County Attorney, W. E. Stanley (who later became governor) became concerned about the girls being a bit lavish with their advertising, by open doors on some of the most public streets of our city prostitutes in half nude forms taking their morning airings under the eyes of some of our most respectable citizens. But most of the girls worked in dance halls; they were long narrow buildings with a small saloon, dance floor at the front and a door leading to a hallway lined with bedrooms at the rear. Well the bar brawls, gun fights and other assorted rowdiness resulted in the girls and saloons being confined to West Wichita, leaving the good citizens on the East, side in peace, but there was a bridge and a ferry to keep the lines of communications open.

By the turn of the century, the frontier roughness turned into the elegant Victorian era and Wichita's girls moved back across the river. The "tenderloin district shifted several times: North Main, South St. Francis (first Tremont) and North Wichita Street just off Douglas, (about where the Garvey Center is now), this was the last official location, officially called 133 North Wichita Street, now the city planners had decided they wanted to close the street' and build the Missouri Pacific Railroad terminal there. Well this just enraged the land owner Inez Oppenheimer, whose professional name was Dixie Lee. She operated three houses on that location, all of them described as mansions, with elegant trappings. Her name according to historians was carefully chosen as an advertising gimmick because many of her early customers were Confederates. By 1900 Dixie Lee was an ageless middle-aged woman. She was a well-known business figure, owning considerable and valuable downtown property. Legend says she displayed her wealth conspicuously, by driving an elegant carriage with matched pure white horses on Sunday's with her girls all dressed to the teeth, taking the air with the rest of respectable Wichita's. When the city attempted to vacate Wichita street to construct the depot, Dixie Lee hired five of the city's most high-powered lawyers to represent her against the confiscation of her property. The Eagle was enraged when it discovered that one of the lawyers was W. E. Stanley, the former County Attorney, who protested open advertising, then serving as governor, Stanley himself participated in the defense only through his law partners, Amidon, Conley, Vermillion and Evans. Never the less, the Eagle raged, "they are lawyers, and what a lawyer will not do in his way for pay has not yet been established. It will cost Wichita in immediate and future enterprise and improvements more than those lawyers can ever bring into the city." So the lawyers filed the injunction, this stopped the city cold, tied the whole matter up in legal red tape.

Dixie Lee just might have won, except that she died the following year and the city apparently got the property from her estate. The street was closed, the houses were razed, and the depot was built - only to be razed itself half a century later for the Garvey Center. This was only one more step in the journey begun back in 1870, by Ida May -but not likely to be.

Ref: Saloons of the Old West Newspaper, clippings by: Bob Curtright, Craig Miner (Wilma Sehnert)

Base Ball In Kansas

Base Ball was popularized in America after the Civil War with soldiers bringing the game to small and large towns. One such man brought Base Ball to Kansas in 1867. Col. Thomas Moonlight in helping the young men of Leavenworth, Kansas along with A.A. Hyde, who would create the Mentholatum Company in Wichita, Kansas, formed the Leavenworth Pioneers.

"Lawrence has got it, Leavenworth's got it, Topeka's got it, we've all got it," the Topeka Weekly Leader reported on August 22. "We now boast three base ball clubs in Topeka. The Shawnees, the Prairie club (whilom Old Maids), and the Capitol. The Prairies played a friendly match game with the Shawnees last Friday and were scooped. They played again Tuesday, and were again `scooped.' It is their intention to wait now till the Capitols (composed of boys under 15) bust the Shawnees, as they will, and then propose to Shawnee to join them in a friendly game of pins-believing that both the Shawnees and themselves are better adapted to that game. . . ."

Cities of teams made these matches a social event with blaring brass bands and dances after the games. In Topeka teams would be escorted to the Cordon House while in Wichita in the 1870's would stay at the Occidental Hotel.

Scores in those early games were extremely high. One example in the Topeka Weekly was reported as: The Shawnees of Topeka 96 and the

Universities of Lawrence 57. Over time the scores would become respectable as pitching (throwing) improved along with defense.

The first State Championship was held at the State Fair in Topeka in 1867. A trophy of a Silver Base Ball was awarded to the Lawrence Kaw Valleys. The trophy is located at the Kansas State Historical Society Vault.

The game of Base Ball grew from this point around America and around Kansas. Cities that had teams include Lawrence, Topeka, Shawnee Mission, Ottawa, Marais Des Cygnes, Emporia and Lyons County, Manhattan, Cottonwood Falls, Council Grove, Fort Riley, Junction City, El Paso, Hutchinson and Wichita to just name a few.

One significant event in Kansas occurred in 1870 when the Forest City's from Rockford Illinois wanted to engage the Champion Kaw Valleys. On May 11, 1870 the Forest City's and the Kaw Valley's met at the State Fair Grounds in Topeka. This event is important in many ways but the line-ups included a future famous pitcher in baseball lore. A. G. Spaulding of the Forest City's would pitch that day for a 41 to 6 victory. Spaulding of course would become the owner of a major sporting goods company that carries his name to this day. This game would also cause many teams in Kansas to play only in-state teams for many years to come.

Base Ball in Wichita

In 1873 Wichita had formed teams of local boys around the area. The Wichita Beacon reported a game between the Douglas Ave Boys and the Ark Valley Boys were played across from the Occidental Hotel. No report of who won though. Several club teams in the area formed that included El Paso (Derby), Valley Center, Hutchinson, Newton are just some that had at least one team or more. These were club teams and of mostly younger players in many cases. History for base ball in Wichita between 1873 and 1879 is still being constructed.

By 1879 base ball had become a sport for the wealthy, poor and growing middle class to engage in. The games took on a pride for the city aspect and would regularly draw between 300 and 1200 spectators. The Occidental Hotel at 2nd and Main in Wichita was hotel of choice for visiting teams.

The Wichita Bull Dozers were the first to form as a professional team. We do not have a date of when they formed, but they did play the Topeka Westerns in August of 1879. They of course lost. What is a "Bull Dozer" you might ask.

"Around 1880, the common usage of 'bull-dose' in the United States meant administering a large and efficient dose of any sort of medicine or punishment. If you 'bull-dosed' someone, you gave him a severe whipping or coerced or intimidated him in some other way, such as by holding a gun to his head. In 1886, with a slight variation in spelling, a 'bulldozer' had come to mean both a large-caliber pistol and the person who wielded it... By the late 1880's, 'bulldozing' came to mean using brawny force to push over, or through, any obstacle." By Sam Sargent and Michael Alves

In September of 1879 a group of base ball enthusiast and Wichita Business owners decided to create team to challenge the best in the State of Kansas. The owners were lead by J.P. Allen whom owned the Drugstore in Wichita. He was joined by L.N. Woodcock, E.B. Jewett, W.A. Richey, T. L. Nixon, M.M. Alexander, Geo A. Martin, C. Smythe, and A.F. Stanley. These owners picked the best players from the area club teams and on Sept. 4th formed the Wichita Red Stockings. The players

were E. Nudd, E. Ozanne, E. Blackman, Ed. Lauck, E.H. Nudd, Ern Lauck, R. Dines and A. Parshall.

On September 10th, 1879 the Wichita Red Stockings engaged the Topeka Shawnees and lost. On September 11th they engaged a second team, the Hutchinson Coyotes. No report of who won or lost has been found. They most likely played the Bull Dozers as well. This history of Wichita is constantly being updated.

RULES

The following rules are adapted from A.G. Spalding & Brothers Official Base Ball Guide of 1876.

The Ball – Must weigh less than 5¼ oz. measure more than 9¼ inches in circumference. Be made of Woolen Yarn, vulcanized rubber of one ounce and covered with leather.

The Bat – Must be round and not exceed 2½ inches in diameter at the thickest part. Must be made of all wood and not exceed 42 inches in length.

The Game – Will consist of 9 innings with the winning team holding the most runs. No player shall be replaced after the 4th inning unless injured or upon agreement of both captains. No game shall be complete until after the completion of the 5th inning. This for rain or darkness matters. The Umpire will be the only individual to call the game and no one but the captains may address the Umpire during the game.

Betting – Players are prohibited to bet on any teams or games.

The Pitcher – The pitcher's box shall be 6' square with the front line being 45' from the center of Home Plate. A 6" square iron plate shall be place at the center of the box flush with the ground. The pitcher must pitch from this square without crossing

the box lines. He will be called for a balk if throws overhand, away from his body or above his waist. He must attempt to pitch the ball to the position called for by the striker – "High Ball", "Low Ball" or "Fair Ball". A dead ball plus three balls called will cause the striker to be awarded a base. A called third strike is thrown out at first base unless the ball is caught by the catcher before it hits the ground.

The Striker – The batter's box is 6' long and 3' wide on either side of Home Base. It will extend 2' in front of Home Base and 4' behind. It will be 1' away from Home Base. The Striker must call for his pitch – "High Ball", "Low Ball" or "Fair Ball". A strike shall be called if the striker fails to hit the ball or does not swing at a good ball. The striker must remain in the batter's box when the ball is hit or an out is called.

The Play – When the ball has been struck and falls in fairground it will called fair by the Umpire whether it rolls foul or not. If the ball bounces once and is caught or is caught before touching the ground in fair or foul territory the Umpire will declare and out.

All other rules of baseball that we know today apply in this game as well.