

## WORKSHOPS AND CONFERENCES

### Bringing History to Life: A Summary of the Federation's Living History Workshop

By Laura Ketcham, *Editor of the Federation Bulletin*

“I never will forget the day the Yankees arrived. It was about noon, and the column resembled a long blue line crawling serpent-like through the countryside. It uncoiled itself, drawing nearer, until one great reptile developed into many reptiles and turned into the form of men.”

—Quote by interpreter portraying plantation owner Margaret Devereux, during the State Capitol's living history program

If you've ever attended the “Occupied Raleigh” program offered by the State Capitol, you know how powerful living history can be. Living history can help visitors imagine the past in a new way, giving them insight into what people in the past saw, thought, heard, and felt. The portrayal of Margaret Devereux at the State Capitol, for example, helps visitors feel some of the dread the real Mrs. Devereux experienced as she watched Union troops march into Raleigh in 1865.

Because living history programs can deeply engage visitors, many historic sites are interested in developing such a program. But sites often struggle with a variety of questions: Should a site offer first- or third-person interpretation? What are the pros and cons of each? What resources are there to develop successful programs?

The Federation recently held a workshop to try to answer these questions as well as to present examples of successful programs offered by two state historic sites.

“When done well, first-person interpretation can powerfully present social history, daily life, and controversial issues of the past. For instance, a widow's tale of her loss during a war is more compelling than a list of casualties.”

Rachel Dickens, Educations Programs Coordinator at the North Carolina Museum of History, described some of the challenges and benefits of first- and third-person interpretation. Jo Ann Williford, Education Supervisor for the Office of Archives and History, and Chris Morton, Assistant Site Manager for the Thomas Wolfe Memorial State Historic Site, described some of the ways the State Capitol and the Wolfe Memorial overcame the challenges of first-person interpretation to offer successful living history programs.

#### Challenges and Benefits of First-Person Interpretation

First-person interpretation, in which an individual dresses, speaks, and acts as if he or she is from a historical time period, can benefit the visitor by creating an emotional connection to the past. When done well, this form of interpretation can powerfully present social history, daily life, and controversial issues of the past. For instance, a widow's tale of her loss during a war is more compelling than a list of casualties. First-person interpretation can offer a ‘wow’ factor, helping visitors to feel they have stepped back in time and increasing their interest in history.

But first-person interpretation can also be intimidating for visitors, who may not know how to interact with someone who is portraying a person from the past. Visitors may not know whether they are allowed to ask questions or are expected to be silent. They may also lack knowledge about a particular time period and feel unprepared to talk with an interpreter about historical issues.

In addition, visitors can become frustrated when an interpreter refuses to step out of character to answer questions about a historical topic's connection to modern life.

#### Challenges and Benefits of Third-Person Interpretation

Third-person interpretation offers its own set of advantages and disadvantages. During third-person interpretation, interpreters dress in period clothing and perform historic activities but do not pretend they are living in the past. One of the benefits of this form of living history is that interpreters speak to visitors from a modern point of view and can offer historical analysis. This means they can talk about a time period other than the one they are interpreting.

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### Bringing History to Life (continued)

For instance, a visitor to the annual Tobacco Harvest Festival at Duke Homestead State Historic Site in Durham can talk with costumed, third-person interpreters about how tobacco was raised and harvested in the 1870s—and can also ask how farming has changed since that time.

One of the disadvantages of third-person interpretation is that it does not offer the same sense of immediacy as first-person interpretation. To use the example referred to earlier in this article, a third-person interpreter talking about how many men died in a battle will not have as powerful an impact as a first-person interpreter acting out the role of a grieving wife and mother.

Both first- and third-person interpretation present other challenges as well. In order to be accurate, these forms of interpretation involve a great deal of research into what life was like in the past. Developing characters based on historical people can be especially challenging, because it can be difficult to find primary sources such as diaries and letters that describe what a particular person felt or did.

Living history programs can also be expensive. It costs money to buy or make period costumes and to buy reproduction artifacts that can be used in living history. First-person interpretation sometimes involves an additional cost: the cost of hiring actors. Though site staff may have the historical knowledge necessary for first-person interpretation, many staff members do not feel comfortable acting.

Because first-person interpreters need to be able to convincingly portray people from the past, sites sometimes hire actors to play these roles.

#### Examples of Successful Living History Programs

The N.C. State Capitol and the Thomas Wolfe Memorial have both developed successful first-person living history programs that address some of these challenges. For instance, both sites have chosen to offer their programs just once a year or once every few years, which cuts down on the expense of hiring actors.

To help visitors feel comfortable with the program, both sites offer scheduled tours of their buildings, with groups of visitors accompanied by guides. The guides tell visitors what to expect before they enter the building, describing the time period that is being interpreted and letting visitors know that it is okay to talk with the interpreters. The guides lead the visitors from room to room and play an intermediary role during the program, answering visitor questions that fall outside of a historical character's time period. At the end of the programs, the guides offer visitors another chance to ask questions, to help clear up any confusion.

#### Further Details of the Capitol's Program

During the State Capitol's "Occupied Raleigh" program, visitors encounter two former governors; Marga-

*During the Wolfe Memorial's living history program, costumed interpreters portray people one might have encountered in the Wolfe family's boardinghouse in 1916. Here Rick Webb portrays a tubercular shoe salesman; note the handkerchief he holds to cover his mouth when he coughs.*



ret Devereux; a Union officer; and an African American man named Ellick Moore. All the characters talk as though it is May 1865, speaking in memorized dialogue. All the characters are based on real people. Using period letters, journals, and newspaper articles for her research, Ms. Williford wrote a script that reflected the thoughts, actions, and words of the real people portrayed by the interpreters.

One challenge was creating the character of Ellick Moore, for whom primary sources were scarce. Records indicate that there was an enslaved man named Ellick Moore who worked in the Capitol and to whom Governor Vance gave the key to the building before leaving. Nothing else was known about Mr. Moore. Ms. Williford used slave narratives to create a composite character for Mr. Moore, drafting a script to reflect what he may have thought and felt. She also asked an African American historian to review the script for this character, and the historian suggested substantial changes to more accurately reflect the point of view of a recently freed man.

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### Bringing History to Life (continued)

#### **Further Details of the Wolfe Memorial's Program**

During Thomas Wolfe Memorial's living history program, visitors enter the Wolfe family's boardinghouse and encounter costumed interpreters portraying people one might have found staying or working in the home in 1916. These characters include a handyman, a traveling salesman, a cook, a person with tuberculosis, a retired teacher, and more. Some of these characters have the names of actual people who stayed or worked in the home, but because there are few primary sources relating to these individuals, they are composite characters.

To help the interpreters prepare for the program, the Wolfe Memorial gives them notebooks detailing the background, occupation, and some of the interests of the characters. But the interpreters are also given a chance to flesh out their characters themselves. They are given a list of questions to research and answer, such as what books a character might have liked, what the character thinks about the war in Europe, or who the character would vote for in the upcoming presidential election.

Unlike the interpreters at the Capitol, the interpreters at Wolfe Memorial do not memorize their speeches; instead they talk to visitors about a variety of possible topics. For instance, the woman playing a retired school teacher might talk with one group of visitors about her love for teaching, while with another group she may focus on the temperance movement.

To help stimulate conversation with the historical characters, guides at

“The Thomas Wolfe Memorial helps visitors feel comfortable talking to interpreters by offering them a role to play if they choose. Before the tour starts, the guide gives each visitor a card with the name of an actual person who once stayed at the Wolfe family's boardinghouse. The guide suggests that visitors act as though they are interested in renting a room.”

the Wolfe Memorial ask questions of the interpreters. In addition to helping visitors feel more open to the idea of talking with interpreters, this interaction offers other benefits. Shy visitors can relax, knowing that the guide will help keep the conversation going, while other visitors may become interested in a topic brought up by the guide and may ask questions of their own.

The Wolfe Memorial also helps visitors feel comfortable talking to interpreters by offering them a role to play if they choose. Before the tour starts, the guide gives each visitor a card with the name of an actual person who once stayed at the boardinghouse. The guide suggests that visitors act as though they are interested in renting a room.

Both living history programs offered by the State Capitol and the Wolfe Memorial have become popular events, enabling visitors to feel as though they've stepped back in time. Visitors gain a unique opportunity to learn about the past through the eyes of those who lived it.

#### **Living History Resources**

If you would like to learn more about living history programs by visiting sites that offer these

activities, be sure to check the web page for events being offered by the State Historic Sites across North Carolina at [www.ah.dcr.state.nc.us/sections/hs/default.htm](http://www.ah.dcr.state.nc.us/sections/hs/default.htm). Most sites offer third-person interpretation during special programs, but some do also offer first-person interpretation.

The State Capitol will offer its “Occupied Raleigh” living history program on Saturday, April 26, with tours offered at 10 a.m., 11 a.m., 1:30 p.m., and 2:30 p.m. Please call (919) 733-4994 to make a reservation. The Wolfe Memorial will offer its living history program, “In the Good Ole Summertime, 1916,” on June 21 and June 22 from 1 p.m. to 4 p.m.

The Federation has a collection of handouts that delve into more aspects of offering a living history program, such as suggestions for further reading; information on vendors of reproduction artifacts and costumes; costume guidelines and tips for interpreters; and more. These handouts are available on the Federation's web page under the “News and Resources” link. If you do not have access to the web and would like a copy of these handouts, please call (919) 807-7280.

## **Categories of Historical Interpretation**

(provided courtesy of Rachel Dickens, N.C. Museum of History)

### **First Person Interpretation**

An interpretive technique in which interpreters portray a person from the past (either a real or composite character). In its standard form, interpreters refer to the past in the present tense and avoid breaking character. First person interpretation can be used alone or in conjunction with a variety of other interpretive techniques such as storytelling, demonstration, or re-enactment.

### **Third Person Interpretation**

An interpretive approach in which interpreters dress in period clothing and perform historic activities but do not pretend they are living in the past. Third person interpreters speak to visitors from a modern point of view and can offer historical analysis.

### **Demonstration**

A re-creation of a historic activity, skill, or craft by an interpreter.

### **Guided Interpretation**

A living history program in which a guide escorts visitors between several interpretive stations.

### **Living History Museum**

A historic site or outdoor museum that uses living history as its primary means of interpretation.

### **Live-In Experiences**

A living history program which allows staff and/or visitors to live on-site for two or more days while following a historically accurate daily routine.

### **Museum Theater**

Scripted, dramatic presentation staged in a museum setting to interpret and/or enhance a particular theme or aspect of the museum collection. Museum theater presentations can range from a single individual acting without props or set, to a troupe of actors acting out a script in a contrived setting with costumes, light, and sound.

### **Participation**

Living history interpretation that allows visitors to join interpreters in recreating a historic activity or event. Participation allows visitors to become “doers” as well as “viewers”.

### **Reenactment**

A living history event that simulates a particular historic event.

### **Still-Living History**

A new style of historic interpretation in which interpreters interact with visitors in first person but understand life past their time, so the modern visitor need not explain technologies that would not be known to the historic character (i.e. camera, tennis shoes, car). This technique is currently unique to Roanoke Island Festival Park.

[Handouts from the N.C. Museum of History on creating museum theater—performances that take place inside an exhibit]

## Setting Your Sights On Stage: Creating historically accurate characters

Nancy Pennington, North Carolina Museum of History (NCMH)

### I. questions before you start

**what's the cost?** Stating the obvious here. Good research, writing, costumes, and actors cost, whether you pay with time, energy, money, or connections. My museum had little experience—but we did have money, energy, and time. It's good to know before you start what you've got to spend.

**what do you mean by accurate?** How much adaptation are you comfortable with? What is most important to you—historical accuracy in accent, demeanor, action, ideas? You might have to give one element more weight than another in order to create an effective character, and it helps to know your—and your museum's—preferences up front.

**does it have to be a real person?** Would you use a composite character, one who combines the attributes/stories of several people? How about an invented character who is accurate in thought and action to a particular time? We decided on a combination of “real” and composite characters.

#### Characters we decided to develop...

- \* could emphasize a point or points in the exhibit a curator thought important
- \* had information available about them
- \* would make interesting theater
- \* helped us achieve a rough racial and gender representation
- \* would work in spaces available in the exhibit

**what are your goals?** Spewing facts isn't engaging theater. Most of our performances are ten minutes long and contain, at maximum, four interpretive goals. The rest is character development.

The *Health and Healing* curators and I created a list of six characters with interpretive goals for each. Having a four-goal limit REALLY helped focus our discussions. The goals also gave us research boundaries and helped rescue the playwright from tangents.

#### Example of interpretive goals: Carrie Lee Dean Ferris, 1920s millworker & mom— affective:

1. Convey Carrie's sense of urgency and desperation
2. Portray how much faith people had in the healing powers of their home remedies

#### objective: Help visitors understand that...

1. people used drugstores to fill their healing needs in a variety of manners, from filling doctor's prescriptions to purchasing household products to combine in their own medicinal recipes
2. behind home remedies stood a long line of oral history and family practice—they weren't just “made up”

### **on script or ad lib?**

Museum theater: a scripted play performed by actors portraying someone other than themselves. Such a presentation can be very powerful as well as relatively easy to research, learn, and keep accurate.

Living history: a spontaneous, non-scripted performance in either first or third-person. This method takes in-depth research and a lot of training, but can be much more flexible than a scripted production.

**where will they go?** If your character will have a “setting” in an exhibit, get in on exhibit design EARLY to make a space that is historically accurate, accessible to the actor, decently lighted, and safe to move about in.

**how will you keep the story accurate, from research through performance?** Here are some of the steps we took:

Curators helped create the interpretive goals and vetted the fact book, costume and prop designs, and script for historical accuracy.

Playwright, costumer, and actors got fact books tailored to their needs and were expected to become thoroughly familiar with—and abide by—the material. They could ask our curators additional questions or find the answers themselves (they supplied me with copies of any research they did).

In addition, actors said “I don’t know but I’ll find out!” to visitor questions they couldn’t answer; the visitor filled out a comment card and got a mailed or phoned reply. This system reassured curators as well as the less historically savvy actors.

Producer checked for “fact slip” by dropping in on performances.

## **II. research!**

**who does it?** Curator, contracted researcher, playwright, actor, you name it. Our first six characters were researched by a temporary employee hired by the museum’s curation branch—I got someone dedicated to the task, the curators someone they trusted. It also enabled us to use a good playwright who had little experience in historical research. In future I’d like our actors some of their own primary research in hopes that they will get to know and invest in their characters even more. Their findings will, of course, be checked by subject matter experts.

**the bible(s)** Our researcher created a fact book for each of six characters. Each book took an average of seven weeks to compile. The researcher started with material already gathered for the exhibit and expanded beyond that when more information was needed to meet a character’s interpretive goals. Once our curators approved the material, copies of the books were sent to the playwright and later the director and actors.

### **each fact book included:**

- \* interpretive goals
- \* timeline of character’s life
- \* facts on current events, town, religion, family life, local history, job life, current fashions, etc.
- \* oral history transcripts, if any
- \* copies of pertinent letters, journal entries, photos, newspaper clippings, songs, etc.
- \* suggestions for further reading

## **III. people**

**Who do you need? So far our cast has included...**

- \* producer/museum liason (museum staff person)
- \* researchers (museum curators, contracted researcher, museum educators, actors)
- \* theatrical director (local professional)
- \* playwrights (local professional, museum staff)
- \* costumers/prop builders (museum staff, local professionals, vendors/sutlers)
- \* actors (local professionals)

**Should you use theater professionals?**

Most established museum theaters say YES. So far we have used a professional playwright, costumer, director, and actors, and I've been very happy with the aesthetic quality of their work. Getting a theater playwright used to our historical standards required diplomacy—the director and I compiled the curators' comments and softened their blunter statements—but resulted in solid scripts.

The actors have done a great job of portraying the feelings and motivations of the characters they play. Some have been more consistent than others, however, in keeping their facts straight. Which brings me to my next question....

**Actor/Historian? Historian/Actor?**

Is it easier to teach an actor history or a historian acting? Historians have one opinion, theater folks another. Who you choose can also depend on whether you use a script or expect your actor to ad lib. The ideal is a person with acting skill, a passion for history, and the ability to teach others. This is a rare combination—hold on to these people when you find them!

## **History Players Character Descriptions**

**North Carolina Museum of History**

**Nancy Pennington, Producer**

(actors playing these characters worked in the *Health and Healing* exhibit, which is now closed)

**Winnie Moore**, a young wife and mother, has come to Winyah Sanatorium in hopes of curing her tuberculosis. In 1918 Winyah is well known as a place to take the “Cure” —a regimen that controls all aspects of a patient's life, from what and when to eat to which side to lie on in bed. Winnie chafes at the rigid structure but hopes it will help her get well and get back to her husband, children . . . and church choir.

**Carrie Lee Dean Ferris** is a woman with a mission. A mill worker from Bynum, she has come to a pharmacy in Pittsboro to gather materials for a home remedy she hopes will cure her child. It is the 1920s, yet her choices sound familiar today: should she trust the doctor or try another kind of cure?

**Isaac Lefeveres** is in one of the last places he ever could want to be. Battlefields are dangerous enough for a soldier, but a hospital is worse! There the enemies multiply: pain, sickness, boredom...they all have to be fought as he struggles to get well.

**Elizabeth Kirkpatrick Ross**, a modern doctor, remembers her grandmother's home remedies, hard work, and struggles with segregation.

## History Player Script 2

(Sample page provided courtesy of Nancy Pennington,  
N.C. Museum of History)

### --CARRIE LEE DEAN FERRIS--

J.M. ARTHUR'S DRUGSTORE, PITTSBORO, NC, 1925. A YOUNG WOMAN IN HER LATE TWENTIES ENTERS. SHE IS Carrie Lee, A MILLHAND FROM Bynum, A SMALL MILL VILLAGE NEARBY. Carrie Lee CROSSES TO THE DRUGGIST'S WINDOW AND FROM THE LEDGE PICKS UP SOMETHING THE DRUGGIST HAS ALREADY PREPARED FOR HER. SHE DROPS IT IN HER SHOPPING BASKET, THEN LEANS INTO THE WINDOW--

CARRIE LEE

(calling out to druggist offstage)

Thank you, Mr. Arthur-- And draw me out a jar of that extra-powerful cough syrup you keep back there. Red. Not the green. Thank you, sir.

(turns to face museum visitors)

Only get you Mr. Arthur's red syrup. Ida Jane said he puts something special in it makes it a whole lot stronger-acting than his green which is why he can charge double for it.

(shift)

Can't even catch my breath! I'll tell you what, we had us a night last night. Downright miracle. A miracle. Yes, mam. Brought my little girl back from the brink of death, we did. Measles and pneumonia and a hand-burning fever. Ida Jane come over and brung the VICKS salve, and we made us up some little old tar jackets. Kept them jackets hotted up all night long, just laying them on Gaynelle's little chest and peeling them off and laying them back on and doggone if we didn't just sweat that child back to life. It was the VICKS salve and a whole lot of praying. Five this morning, Gaynelle got to vomiting, and you know what, she vomited up things that long. I mean, that long. Like it come out of a boil.

(gestures how long)

And then her color come back and the fever broke and Ida Jane said Yes, mam, she was out of the woods. Yall heard of Ida Jane up here? Everybody over at Bynum--that's where I come from-- everybody over there knows Ida Jane. All the curing of folks she's responsible for, it aint no wonder. She's our Granny woman.

(considers her audience)

You know. Healer. Midwife. I knowed Ida Jane from way back. Most of my whole life. Like my second momma. Her and momma worked in the spinning room up at Glen Raven

**Some established Museum Theater programs**  
(courtesy of Nancy Pennington, North Carolina Museum of History)

**Kentucky Historical Society**

<http://history.ky.gov/>

(Look under Programs, Museum Theater)

**Canadian Museum of Civilizations**

[http://www.civilization.ca/cmcc/drama/theatre\\_e.html](http://www.civilization.ca/cmcc/drama/theatre_e.html)

**Minnesota History Center**

<http://www.mnhs.org/places/historycenter/programs/others/index.html>

<http://www.mnhs.org/places/historycenter/programs/players/index.html>

**Science Museum of Minnesota**

<http://www.smm.org/sciencelive/>

## Costumes and Reproduction Artifacts

Developing a living history program involves researching, finding, and sometimes making appropriate clothing/costumes and reproduction artifacts. Interpreters also need to be coached on proper behavior and appearance while in costume. The following handouts include sample costume guidelines as well as a list of vendors compiled by N.C. State Historic Sites

**[These costume guidelines are provided courtesy of Duke Homestead State Historic Site in Durham, site of the Duke family's 19<sup>th</sup>-century farm. The guidelines were made for the site's Junior Interpreters, young people under the age of 16 who volunteer at the site.]**

### Costume Guidelines for Junior Interpreters

Junior Interpreters can teach visitors a lot about life in 1870 Piedmont North Carolina from the clothing they wear. When costumes are worn correctly, the visitors feel as though they have walked onto a late 19<sup>th</sup>-century farm. When costumes are worn incorrectly, visitors learn inaccurate information about the past. Therefore, Juniors must pay close attention to the guidelines that describe the proper way to appear in costume. Remember that accurate costuming involves much more than simply the clothes you wear—it also involves hair, shoes, and accessories.

1. Correct Wear – Every time a costume is worn, it must be worn completely and correctly. Shirts and blouses should be tightly tucked in—the fashion was for a very tight, tailored look, especially for females. When wearing an apron, the apron strings should be tied tightly to help with the tight, tailored look.
2. Eating and Drinking – No gum chewing or time inaccurate foods or drinks (i.e. twinkies, Sprite) should be consumed in front of the public. Time appropriate foods are allowed, as are drinks taken from time appropriate cups and glasses.
3. Terminology – Juniors should learn the correct 19<sup>th</sup>-century names for the articles of clothing that they wear, and if asked by the public about their costumes, they should use these correct terms.
4. Hair and head coverings for girls – hair should be done up into a time-accurate style. Short hairstyles on girls must be covered by a sun bonnet (when outside), or false hair (when inside). Sun bonnets, as the name implies, protect the wearer from the sun. Therefore, sun bonnets should not be worn inside or at night. Girls under the age of 13 or 14 should wear their hair in two braids. When in costume, there should be no bangs and no loose hair. Only 16-22 year old girls should be wearing snoods—*the snood is inaccurate for every other age.*
5. Cosmetics – No modern cosmetics should be worn. If you arrive at the site in makeup, you will be asked to wash your face.

6. Nail Polish – No nail polish should be worn. If you arrive at the site with nail polish on, you will be asked to remove it.
7. Jewelry – Only approved, 19th-century style, jewelry may be worn. Check with Junior Interpreter coordinator or the costume coordinator about appropriate styles. No modern jewelry may be worn. (The only exception is a wedding ring, which is not applicable to Junior Interpreters).
8. Watches – No wristwatches should be worn. You can, though, put your watch in your pocket.
9. Eyeglasses – Ideally, contact lenses or period style eyeglass frames should be worn. Modern glasses detract greatly from the appearance of the outfit. The site, however, can not supply everyone with period eyewear, so the regulation is simply that every effort should be made to acquire period style eyewear. Sunglasses are not accurate and should not be worn.
10. Male headwear – men should always wear a hat when outdoors. They should not wear their hat inside the house.
11. Shoes – Boots should be black leather (brown is O.K. for boys). There should be no zippers, Velcro, or rubber soles on the boots. Keep boots polished and otherwise looking respectable.
12. Stockings – Girls and women should wear appropriate stockings with their costume. No skin should be visible under the hemline of the dress. In the summer, white cotton stockings or knee-highs (if top is concealed under dress) are appropriate. In the winter, black cotton knee-highs or stockings are appropriate.
13. Men's socks – thick cotton or wool socks are recommended for use with men's shoes.
14. Undergarments – cold weather undergarments may be worn if not visible through the costume.
15. Modern objects brought to the historic area must not be visible. Baskets or other period containers should be used in place of 20<sup>th</sup> century containers.
16. Gloves, mittens, scarves, & shawls should be approved before being worn. In general, these items will be approved if they are knitted or crocheted, made of 100% wool or cotton, and contain muted colors. In regards to the color of the item, exceptions can be made due to the fact that chemical dyes were available in 1870.
17. Hoops – In 1870, hoops were considered to be “old fashioned.” The fashionable young girl would instead pull the bulk of her dress towards the back—this was the first step towards the style of the bustle. When girls did decide to wear hoops, they did not wear them while working—hoops were for dress occasions only.

**Vendors of Reproduction Clothing and Other Items**

(List Provided Courtesy of N.C. State Historic Sites)

<u>Vendor</u>	<u>Phone</u>	<u>Website</u>	<u>Products/Time Period(s)</u>
J&J Pyrotechnics	570-842-3411	<a href="http://www.JJPyrotechnics.com">www.JJPyrotechnics.com</a>	black powder
Powder Inc. (Jerry Dean)	877-833-1799	<a href="http://www.powderinc.com">www.powderinc.com</a>	black powder
Couturiere de Victoriana	406-287-9233		cloth, patterns, etc.
96 District Storehouse	864-366-9600	<a href="http://www.96storehouse.com">www.96storehouse.com</a>	cloth, patterns, notions, etc.
St. Augustine Textiles	904-797-7217		cloth
William Booth, Draper	815-648-9048	<a href="http://www.wmboothdraper.com">www.wmboothdraper.com</a>	cloth, buttons, and notions
Wooded Hamlet Designs	717-334-4011	<a href="http://www.woodedhamlet.com">www.woodedhamlet.com</a>	cloth, patterns, notions, etc.
Cooperman Fife and Drum	802-463-9750	<a href="http://www.cooperman.com">www.cooperman.com</a>	fifes and drums, accessories
Timely Tresses		<a href="http://www.timelytresses.com">www.timelytresses.com</a>	Hats and bonnets for women (19th century)
TP&H Trading (Tim Bender)	610-582-0327	<a href="http://www.benderhats.com">www.benderhats.com</a>	hats (19th century)
Clearwater Hats	870-615-0555	<a href="http://www.clearwaterhats.com">www.clearwaterhats.com</a>	hats for all periods
Dirty Billy's Hats	717-334-3200	<a href="http://www.dirtybillyshats.com">www.dirtybillyshats.com</a>	hats for all periods
Jas. Townsend & Son	574-594-5852	<a href="http://www.jas-townsend.com">www.jas-townsend.com</a>	18th/early 19th centuries
C&D Jarnagin	662-287-4977	<a href="http://www.jarnaginco.com">www.jarnaginco.com</a>	1750-1865, inclusive
Smiling Fox Forge	419-334-8180	<a href="http://www.smilingfoxforge.com">www.smilingfoxforge.com</a>	18th century
Eastern Colonial Traders	919-577-6224		18th century
The Silly Sisters	540-368-8055	<a href="http://www.silysisters.com">www.silysisters.com</a>	18th century ladies
G. Gedney Godwin	610-783-0670	<a href="http://www.gggodwin.com">www.gggodwin.com</a>	18th century/ some early 19th
Smoke and Fire	800-766-5334	<a href="http://www.smoke-fire.com">www.smoke-fire.com</a>	18th/early 19th centuries
Middlesex Village Trading Co.	603-826-5825	<a href="http://www.middlesexvillagetrading.com">www.middlesexvillagetrading.com</a>	18th and some 19th century weapons
Fugawee Shoes	800-749-0387	<a href="http://www.fugawee.com">www.fugawee.com</a>	18th and 19th centuries
Robert Land Footwear	519-835-7147	<a href="http://www.robertlandhistoricshoes.com">www.robertlandhistoricshoes.com</a>	18th and 19th centuries
<u>Vendor</u>	<u>Phone</u>	<u>Website</u>	<u>Products/Time Period(s)</u>

Village Tinsmith	336-468-1190	<a href="http://www.csa-dixie.com/villagetinsmith/">www.csa-dixie.com/villagetinsmith/</a>	19th century
Fall Creek Sutlery	765-482-1861	<a href="http://www.fcsutler.com">www.fcsutler.com</a>	19th century
CJ Daley	717-263-0242	<a href="http://www.cjdaley.com">www.cjdaley.com</a>	19th century
Missouri Boot and Shoe Co.	417-451-6100	<a href="http://www.missouribootandshoe.com">www.missouribootandshoe.com</a>	19th century (Civil War) footwear, accoutrements
Jersey Skillet Licker	800-431-1862	<a href="http://www.skilletlicker.com">www.skilletlicker.com</a>	19th century (Civil War) footwear, uniforms, accoutrements
Ben Tart	252-883-5374	<a href="http://www.bentart.com">www.bentart.com</a>	19th century uniforms and cloth
County Cloth, Inc.		<a href="http://www.crchilds.com">www.crchilds.com</a>	19th century uniforms and cloth
The Haversack Depot	830-650-5192	<a href="http://www.haversackdepot.com">www.haversackdepot.com</a>	19th century haversacks, tents, rope
Heritage Leather		<a href="http://www.heritageleathercw.com">www.heritageleathercw.com</a>	19th century
L.D. Haning & Company	614-837-5475	<a href="http://www.ldhaning.com">www.ldhaning.com</a>	19th century leather gear
Regimental Quartermaster	888-340-1863	<a href="http://www.regqtqm.com">www.regqtqm.com</a>	19th century
North State Haberdashery	704-545-9760	<a href="http://www.nshaberdashery.com">www.nshaberdashery.com</a>	19th century
Larry Fischer, Civil War Primers	814-326-0804		Civil War cannon primers
River Junction Trading Co.	866-259-9172	<a href="http://www.riverjunction.com">www.riverjunction.com</a>	late 19th century (post CW)
Dixie Gun Works	800-238-6785	<a href="http://www.dixiegun.com">www.dixiegun.com</a>	Weapons (18th-20th century)

**Other sources for reproduction (even original) items:**

**Ebay:** Staff from the Thomas Wolfe Memorial State Historic Site were able to find on Ebay many prop items for their characters to use. These items included pocket watches; Lydia Pinkham Vegetable Compound bottles; period lunch boxes; temperance pledge cards (which the staff then copied); period magazines and books; jewelry, period eyeglasses (which the staff then filled with prescription lenses); kitchen utensils; fly swatters; stereoscopes, and more. The staff even found re-print copies of newspapers for May 1916 from Historic Newspaper Archives in New Jersey. All these props helped the staff in their goal to make the Wolfe Memorial's living history program realistic in every detail, right down to the magazines and newspapers that the characters are reading.

**Pattern Books:** The Thomas Wolfe Memorial based their costumes on pattern books of the period as well as a few actual clothing examples. The pattern books included "Gimbells Illustrated Fashion Catalog for 1915" and "Sears Roebuck & Co. Catalog" for 1916. The site hired a costume designer from the neighboring Asheville Community Theater to design and construct their costumes.

[These handouts are provided courtesy of the Thomas Wolfe Memorial State Historic Site. They were developed to help interpreters develop their characters for the living history program and to help guides prepare for possible questions from visitors.]

## **It is June 1916 in Asheville, NC. “Do you know who you are?”**

A Worksheet for Developing Your First-Person Character

- What is your name?
- Where are you originally from?
- When were you born? How old are you?
- If you're not originally from Asheville, what brought you here?
- Why are you at the Old Kentucky Home? What do you think about it?
- What is your perception of the Wolfe family if you have any?
- What issues or current events are most important to you in June 1916?
- What is your profession or station in life? How much money do you make?
- How much formal education do you have? Where did you receive it?
- What is your favorite book? Author?
- What is your favorite entertainer, ie., sports figure, movie star, etc.?
- What is your favorite thing about Asheville? Least favorite?
- What are your attitudes toward race relations in America in 1916?
- What are your attitudes towards the war in Europe?
- What are today's newspaper headlines?
- Where do you get the food you eat?
- Do you own an automobile? What kind? If not, how do you travel?
- Where do you shop or acquire the necessities of life?
- Who is the President of the United States of America?
- Who was the former President of the US?
- 1916 is an election year. Who is running for President? Who will you support? Why? Can you vote?

- What do you consider to be the greatest technological advancement of the 20<sup>th</sup> century?

## Character Specific Questionnaire

Use these questions to help you begin thinking about your responses to visitor inquiries.

### Traveling “Lydia Pinkham Veg. Compound” Salesman:

- What region of the country do you cover as a salesman? Where were you prior to coming to Asheville? How often do you visit this area?
- Who are your customers – Pharmacists? Shopkeepers? Door to Door? Is there such a thing as prescription medicine in 1916?
- How long do you usually stay in one place when traveling?
- How do you travel – by train? How do you get around in the towns you visit?
- What do you plan on doing in Asheville besides selling product?
- What is Lydia Pinkham Veg. Compound?
- Prop list – Product samples, advertisements/testimonials handouts, business cards, account book.

### Cook:

- How much does Mrs. Wolfe pay you? Hourly and/or weekly?
- What are your work hours? How long have you worked at the boardinghouse?
- What are some of your specialty meals?
- Do you cook for the Wolfe family as well as boarders?
- Where else have you worked? Why did you come to work for Mrs. Wolfe? Have you always been a cook?
- Do you have a family? If so, how do you take care of them in addition to working at the OKH?
- Where do you live?
- Prop list – Tools for washing/ironing, cooking, food props (ham, eggs, milk, bread, flour, meal, cabbage, turnips, apples), mop, broom, hand towels, recipes.

### Handyman:

- Where do you live when not traveling to Richmond (where you visit your daughter)?
- How long does it take you to travel to Richmond?
- How do you travel? Train? Automobile? Hitchhike?
- What are your handyman skill? Can you work with new fangled electricity? Plumbing? Gas? Automobile repair?
- Prop list – tools and toolbox

Tubercular Shoe Salesman:

- How is tuberculosis thought to be contracted in 1916? Is it thought to be contagious? What treatments are typically implemented?
- Since you are attempting to dispel rumors or suspicions of your tubercular condition, what is your explanation for coming to Asheville all the way from Baltimore?
- How long will you stay in Asheville? What will you be doing during your stay?

**You are the leader of 15 people who have just been transported back in time to June, 1916....”Now whatta’ ya do?”**

- What are the world events that are most important to Americans in 1916?
- What is the suffrage movement?
- What is the Women’s Christian Temperance Association? Prohibition movement?
- Who is Lydia Pinkham and what is Lydia Pinkham’s Vegetable Compound?
- When was the OKH built?
- What does this have to do with Thomas Wolfe?
- Who is President of the United States of America in 1916?
- Who was the former President of the US? Who are the contenders for the presidency in 1916? What are the issues?
- What is happening in American politics and society in 1916?
- What is the racial situation in Asheville/the US in 1916?
- What is Asheville like in 1916?
- What is Thomas Wolfe/the Wolfe family preoccupied with in June 1916?
- Why was Asheville known as a health resort? What were the major health concerns in 1916?
- How many boarding/rooming houses/hotels were there in Asheville in 1916?
- When was *Look Homeward, Angel* published? What is the story about?
- Who were some of the more famous vaudeville performers of 1916?

- What movies were popular in 1916?
- How long is the tour?