



WORKSHOP AGENDA

Finding Our Stories: Researching Collections & Communities

Monday, 13 November 2023, 9:00am–5:00pm

Brigham Young University, Harold B. Lee Library, Special Collections Room 1130 HBLL, Provo, UT
Facilitators: Gordon Daines (BYU Library & Special Collections) & Megan van Frank (Utah Humanities)

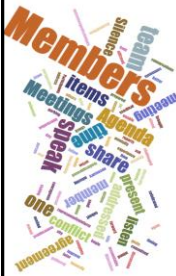
8:30–9:00 am	Arrivals so we can start promptly
9:00–9:30 am	Welcome and Project Reports (Megan and Everyone) <ul style="list-style-type: none">• Thanks to hosts and housekeeping details• Report on progress of individual projects (~2 minutes each group)• Overview of schedule and goals for today
9:30–10:45 am	Public History and You (Gordon) <ul style="list-style-type: none">• What is public history?• Discussion about research standards and qualities of a “good” history project• Step by step approach to research• Types of sources, evaluating and weighing evidence for authenticity and bias• Research Survey Log – tool to keep track of your research
10:45–11:00 am	BREAK
11:00am –12:00pm	Interpreting Sources (Gordon) <ul style="list-style-type: none">• SOURCE Heuristics Method• Hands-On Activity #1: Interpreting Sources (45 minutes)
12:00–1:00 pm	LUNCH (on your own)
1:00–2:15pm	Applied Research: Objects (Megan) <ul style="list-style-type: none">• Use cataloging and ‘significance assessment’ as a roadmap for object research• Object Information Worksheet – compiling research for collection documentation
2:15–2:30 pm	BREAK
2:30–3:45pm	Research in Practice: Finding What We Need (Gordon) <ul style="list-style-type: none">• Searching tips and secrets• Hands-On Activity #2: Getting Started With Your Research (10 minutes)
3:45–4:00 pm	BREAK
4:00–4:45 pm	So What? Bringing Threads Together (Gordon, Megan, and Everyone) <ul style="list-style-type: none">• Pulling object and Big Idea research into credible narrative within larger context
4:45–5:00 pm	Wrap-up (Megan and Everyone) <ul style="list-style-type: none">• Refer to syllabus – discuss assignments for next session• Questions? Comments? Audience surveys and nametags to the basket please

FINDING OUR STORIES: RESEARCHING COLLECTIONS & COMMUNITIES



UTAH HUMANITIES HERITAGE WORKSHOP
November 13, 2023– BYU Special Collections

GROUND RULES



- Responsible for your own learning
- Respect confidentiality of the room
- Honor other people when they are speaking by giving your attention
- Honor time limits
- Return from breaks on time please

Today's Facilitators



J. Gordon Daines III
BYU Library Special Collections
Curator of Research and Instruction Services
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#2 Research

Finding Our Stories: Researching Collections & Communities

- ✓ Discover new libraries, sources, research strategies
- ✓ Evaluate sources for bias, authenticity
- ✓ Topical and object research to place stories in context
- ✓ Use cataloging & significance assessment as a guide to research and documentation



*"We discovered
we were telling lies..."*

Workshop Overview

SCHEDULE

Morning

- Check-in & Reports
- Role as Public Historians
- Research – Tools of the Trade
- Interpreting Sources

Afternoon

- Applied Research – Objects
- Hands-on Research Activity
- Pulling Threads Together

Wrap-Up

- Questions & Comments
- Assignment

GOALS FOR TODAY

Research Savvy

- National standards
- Asking good research questions
- Understanding sources
- New research avenues (web, library)
- Using exhibit research to drive collection documentation goals
- Connect object & Big Idea research

Project Management Tools

- Research Survey Log
- Object Information Worksheet

*Thanks to our Hosts
at the BYU Library
Special Collections*



PUBLIC HISTORY AND YOU

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Learning Objectives for this Session

- Define what Public History is
- Understand who Public Historians are
- Learn how to ethically fulfill our roles as public historians
- Understand what constitutes “good” public history
- Understand the importance of research to creating public history

What is public history?
What examples of public history
have you interacted with?
What made them successful or not?



**Public
History as
Applied
History**

“Public history describes
the many and diverse
ways in which history is
put to work in the world.”

- National Council on Public History

Who Does Public History?

- Archivists
- Curators
- Museum professionals
- Historic preservationists
- Oral historians
- Historical consultants
- Local historians
- Government historians
- National Park and other historical interpreters
- Cultural resource managers
- Film and media producers (documentaries, etc.)
- Policy advisers
- Community activists

What Role Do Public Historians Play?

- Public Historians *influence* the public’s understanding of and engagement with the past.
- Public historians “share an interest and commitment to making history relevant and useful in the public sphere.”



National Council on Public History <https://ncph.org/>

“Public history refers to the employment of historians and the historical method outside of academia.”

- Robert Kelley

American Association for State & Local History

Interpretation Standards

- The institution's interpretive content is based on appropriate research.
- Institutions conducting primary research do so according to scholarly standards.
(More about this later.)



AASLH Standards and Excellence Program for History Organizations (STEPS) <https://aaslh.org/>



National Council on Public History Code of Ethics

- Public historians should carry out historical research and present historical evidence with integrity.
- Public historians should strive to be culturally inclusive in the practice of history and in the presentation of history.

The entire code of ethics can be found here:
<https://ncph.org/about/governance-committees/code-of-ethics-and-professional-conduct/>

Goals of Public History

- Help our audiences to “think historically.”
- Audiences shouldn't be “told” what to think but should come away with a heightened awareness of and enhanced curiosity about what happened in the past.
- Audiences should come away understanding that history is complex, contradictory, made aware of the complexities and contradictions.



"File:Derby Museum visitor uses QR Code.jpg"
by Roger from Derby, UK is licensed under CC BY-SA 2.0

What is “Good” Public History?

- Argument-based.
- Critical.
- Nuanced.
- Explores the full complexity of a topic.
- In conversation with relevant and current scholarship.



"Guests listen to Lab Historian McGhee on tour of historical sites" by Los Alamos National Laboratory is licensed under CC BY-NC-ND 2.0

Why is it important to produce “Good” Public History?



“...the people who talked with us trusted history museums and historic sites because they transported visitors straight back to the times when people had used the artifact on display or occupied the places where ‘history’ had been made.”

– Thelen & Rosenzweig

AASLH Interpretation Standard

The museum's interpretive content is based on appropriate research

- **BASIC**
 - ✓ Uses current scholarship and appropriate historical methods.
 - ✓ To avoid bias and inaccuracies, uses more than one scholarly source.
- **GOOD**
 - ✓ Conducts its own research using primary and secondary sources.
 - ✓ Local topics are placed within broader historical themes and contexts.
- **BETTER**
 - ✓ Seeks assistance from scholars and knowledgeable specialists.
 - ✓ Makes changes and corrections as new information becomes available.
 - ✓ Uses solid research to support its presentation of complex issues.

(AASLH, Standards & Excellence Program for History Organizations, 2010, p 118)

AASLH Interpretation Standard

The museum conducts primary research according to scholarly standards

- **BASIC**
 - ✓ Understands the difference between primary and secondary sources.
 - ✓ Staff and volunteers recognize that some primary materials contain bias and must be compared to related sources.
- **GOOD**
 - ✓ Documents its findings and makes sources and evidence available.
- **BETTER**
 - ✓ Integrates primary sources in its interpretation and gives visitors the opportunity to examine them.
 - ✓ Makes use of a variety of primary sources, including objects, archives, landscapes, and buildings (not just documents and photographs).

(AASLH, Standards & Excellence Program for History Organizations, 2010, p 120)

AASLH Interpretation Standards

UNACCEPTABLE PRACTICES

- ✓ Biased comments or behavior related to race, ethnic background, gender, age, ability, economic status, or their personal criteria.
- ✓ Disregard for visitors' interests, abilities, knowledge, and preferences by failing to ask about their interests and experiences.
- ✓ **Using outdated, inappropriate, or inaccurate materials as sources, evidence, or examples.**
- ✓ **Giving false or fabricated information to visitors.**

(AASLH, Standards & Excellence Program for History Organizations, 2010, p 111)

Qualities of a “Good” History Project

HISTORICAL QUALITY

Historically Accurate

- All information is true to the best of our knowledge.

Analysis and Interpretation

- Doesn't just recount facts or tell a story. We interpret and analyze the topic.
- Project has a strong central thesis or argument (**the BIG IDEA**) that we prove and can point to.

Historical Context

- Our topic didn't take place in isolation. We make sure to place topic into historical context — its intellectual, physical, social, and cultural setting.

Wide, Balanced Research

- We used available primary and secondary sources, and a variety of source types.
- We investigated multiple perspectives, and looked at all sides of an issue.
- We can point to evidence of our research process.

RELEVANCE & CLARITY

Relevance

- We do more than just describe our topic, but explain why it is important.
- The significance of our topic in history is demonstrated.

Clear Presentation

- Our theme (**BIG IDEA**) is clear in the exhibit itself.
- The exhibit and accompanying written materials are original, clear, appropriate, and organized.
- Our project has visual impact, uses multimedia effectively, and actively involves the viewer. We thought about the overall design and organization to help viewer understand topic.

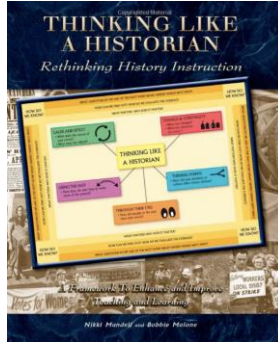
Adapted from National History Day Handbook (school student history competition)



What are Good Historical Questions?

Questions that ask about:

- Cause and Effect
- Change and Continuity
- Turning Points
- Perspective



Getting Started with Research

HOW TO USE PRIMARY & SECONDARY SOURCES

- Use **research QUESTIONS** to guide you.
- Start with **SECONDARY sources** to get context and to understand what historians have argued about your topic.
- Then move to **PRIMARY sources** to find texture and what happened locally.
- Stay organized with a **STEP-BY-STEP research plan** to guide your research.
- **TAKE NOTES!** Keep **RECORDS** documenting what you found and where you found it. (*Complete, clear records are a gift to those who come after you...*)
- Explore **NEW** sources for information.

Primary & Secondary Sources

What is a primary source?

What is a secondary source?

How do they relate?

Primary & Secondary Sources

PRIMARY = Texture

- Document or physical object written or created during the time under study.
- Reminiscence of time under study.
- Offers an inside view, a voice from the past.

SECONDARY = Context

- Interprets, reviews, and analyses primary sources, as well as other secondary sources.
- One or more steps removed from the event.
- Often terrific sources of footnotes leading to primary sources.

Getting Started with Research

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Creating Research Questions – Examples

- How did the copper mines impact my town?
- What role does tourism play in the county's fiscal well-being?
- Who was displaced in the creation of my town?
- How does this local history fit into the history of the state, nation, and even the world?

How might this relate to your BIG IDEA?

Exhibit Research Survey Log

Tool to **keep track of what you find** and stay organized:

- Citation Information
- Evaluation of Source – Why is this Cool? (for this project)
- Paraphrased Ideas or “Direct Quotes”

EXHIBIT RESEARCH SURVEY LOG			
For tracking sources found during exhibit research. Remember to check primary and secondary, published and unpublished sources.			
Exhibit Title:		Researcher:	
Search Topic:			
Search Date	Source Type (book, newspaper, web, etc.)	Source Citation (author, title, publisher, publication date, pages, URL, etc.)	Notes
1			
Evaluation of Source Check to be sure you have read & accurately recorded what you have found. Be sure to note the author, title, publisher, and publication date. Paraphrased ideas or “Direct Quotes” (reference page #)			
2			
Evaluation of Source Check to be sure you have read & accurately recorded what you have found. Be sure to note the author, title, publisher, and publication date. Paraphrased ideas or “Direct Quotes” (reference page #)			

Evaluate Your Sources

All information does not have equal value

Primary sources and especially secondary sources – books, articles, websites – are all created by people with a wide range of knowledge, education, opinion

Evaluate information using the CRAAP Test

- ✓ CURRENCY – timeliness of the source (how old is the information?)
- ✓ RELEVANCE – importance to your needs
- ✓ ACCURACY – reliability of content
- ✓ AUTHORITY – credentials of author
- ✓ PURPOSE – what type of bias is inherent?

...Is there something missing?

Weigh Evidence

RULES FOR NAVIGATING EVIDENCE

- ✓ Give priority to documents closest in time, proximity, and person to the events, but be conscious of bias.
- ✓ Always consider the source of information and inherent bias, self-interest, and level of personal perspective that may be present.
- ✓ Search for different points of view.
- ✓ Seek confirmation of important points from multiple sources.
- ✓ Compare documents to seek consistent details and patterns.
- ✓ Chronology is important to understand cause, effect, and context.
- ✓ Be aware of silenced actors.

Questions to Keep Asking

... ABOUT YOUR TOPIC AS YOU READ
PRIMARY & SECONDARY SOURCES



Essential Questions

- Who? What? When? Where? How? Why?

Causes and Effects of Past Events

- Who or what made change happen?
- Who supported change? Who did not?
- Which effects were intended? accidental?
- How did events affect people's lives, community, and the world?

Change and Continuity

- What has changed?
- What has remained the same?
- Who benefited from this change? Why?
- Who did not benefit from it? Why?

Turning Points

- How did past actions affect future choices?
- How did these transform people's lives?

Using the Past

- How does past help make sense of present?
- How is the past similar to and/or different from the present?
- What can we learn from the past?

Through Their Eyes

- How did people in the past view their world?
- How did their worldview affect their actions?
- What values, skills, and forms of knowledge did people need to survive and succeed?

Historical Context

SETS STAGE & SHOWS RELATIONSHIP TO LOCAL, STATE & NATIONAL HISTORY



History doesn't happen in a vacuum.

Events, people, ideas are shaped by the world around them – political, social, intellectual, scientific, cultural, and economic realities of that time and place.

- **Background** – What were the events that lead up to this topic?
- **Social Context** – What was the social environment like at the time?
- **Intellectual/Scientific Context** – How did experts understand this issue at the time?
- **Cultural Context** – What were prevailing norms in the community at the time?
- **Economic Context** – How did the economy shape peoples' lives and choices?
- **Other Contexts** – What other contexts are relevant to your topic?

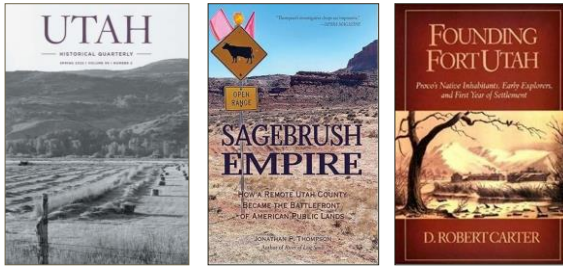
In what way is your topic a creative response to circumstances of the time?

Types of Research Sources

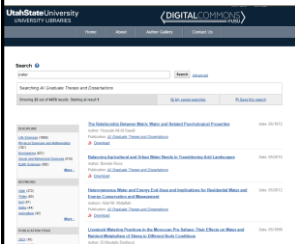
- Books and Articles
- Theses and Dissertations (by hardworking graduate students)
- Newspapers and Magazines
- Government Documents (death records, court records, etc.)
- Census Records
- Manuscript Sources (MWDL and Special Collections)
- Ephemera (posters, pamphlets, newsletters, etc.)
- Journals, Diaries, Scrapbooks, Letters, Personal Records including Wills and Deeds
- Commercial Histories and Records and Technical Manuals
- City Directories, Polk Directories, Gazetteers
- Maps
- Landscapes and Buildings
- Visual Sources: Still and Moving Images
- Oral History
- World Wide Web: Possibilities and Pitfalls

Books & Articles

- Searching for books: WorldCat and ILL
- Searching for academic articles: JSTOR



Theses & Dissertations



<https://digitalcommons.usu.edu/etd/>

- Particularly helpful for local topics and often full of sources.
- Make use of the free research already done by young scholars.
- Search Utah State University, University of Utah, Brigham Young University, Weber State University, Utah Valley University, Southern Utah University, Dixie University, Westminster libraries.
- Also via MWDL.

Historical Newspapers

<http://digitalnewspapers.org/>

Marriott Library Digital Newspaper Collection
historic newspapers from all over Utah



Moab, Utah paper

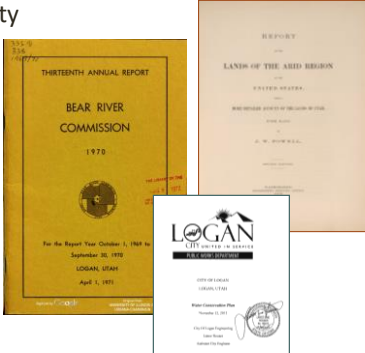


Beaver City, Utah paper 1908

Government Documents

- City / Municipality
- County
- State
- Federal


What types of information are found in government documents?



Census Records

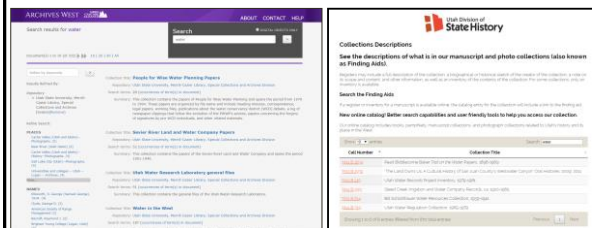
- United States Census Bureau
<https://www.census.gov/history/>
- FamilySearch.org
- Ancestry.com

What information can be found here? What are potential limitations and blind spots in this data?

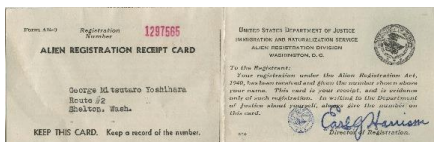


Manuscript Sources

- Incredible variety of material classified this way
- Places to look: MWDL, Local and Regional (online) Special Collections, LOC (see Research Bibliography for links to Utah Special Collections)



Journals, Diaries, Letters, Personal Records



Ephemera

Items not produced for the long-term, such as:

- Posters
- Pamphlets
- Playbills
- Newsletters
- Catalogs

Where would you get sources like this in your community?



Commercial & Industrial Material

SANBORN FIRE INSURANCE MAPS

From 1867-1969 depict the commercial, industrial, and residential sections of cities.
<https://content.lib.utah.edu/cdm4/digital/collections.php>



WORK SONGS (example of worker culture)

Maritime Work Songs, Commemoration of Water Events, etc.

<https://folkways.si.edu/songs-water-ways-maritime/world/music/article/smithsonian>

City Directories

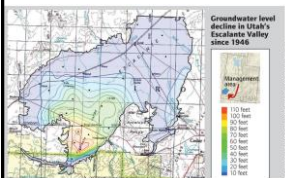


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Establishment in
Utah.
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Maps



- Besides traditional maps, a remarkable range of interactive maps online now
- These include maps that link to other types of sources like newspapers and photographs
- <http://usnewsmap.com>
- <http://photogrammar.yale.edu>



Physical Spaces: Landscapes & Structures



- Cemeteries & Archaeological Sites
- Buildings, Streets & Bridges
- Stores & Commercial
- Community Centers, Churches & Homes
- State Databases
 - ✓ Monuments & Markers
 - ✓ Cemeteries & Burials
 - ✓ Historic Buildings

Visual Sources



- Photographs
- Films and Video

<http://mwdl.org>

Oral Histories

Find existing interviews through finding aids, transcripts, and recordings (sometimes all online)

Central Utah Project: Capturing Utah's share of the Colorado River, 2012-2013 [View](#)

Overview of the Collection

Creator: **MWDL**, Sandy, 1943--

Title: **Central Utah Project**: Capturing Utah's share of the Colorado River

Dates: 2012-2013 (inclusive)

Quantity: 71 interviews (10 digital, 61 analog)

Collection Materials: 102, 718, 148, 56

Notes: In the digital collection of 71 interviews (with 74 people), archivists from the **Central Utah Water Conservancy District**, **Central Utah Project**, Bureau of Reclamation and the Utah State Office of **Water** have interviewed members of the environmental community and Utah's political system and otherwise contextualized story of the **Central Utah Project**.

Repository: Utah State University, Merrill-Cazier Library, Special Collections and Archives Division

Special Collections & Archives

Merrill-Cazier Library

Utah State University

LOGON: 05

84322-3000

Telephone: 435-797-8248

Fax: 435-797-8940

ms@merill-cazier.org

Access Restrictions: No restrictions on use.

Language: English

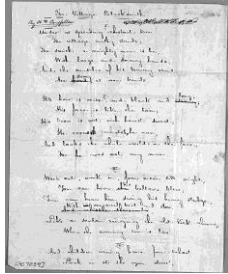
Biographical Note

The **Central Utah Project** captures the excess flow of the Duchesne River and its tributaries in the Colorado River Basin of eastern Utah and through the construction of a series of dams, canals, and reservoirs. Originally authorized for the purpose of the Bureau of Reclamation, Congress transferred the project to the **Central Utah Water Conservancy District** when it passed the environmental **Central Utah Project Completion Act** (PL 96-102) in 1979. The **Central Utah Water Conservancy District** was created to manage the project and ensure its completion. As a result of the legislation the Interior Department created the **Central Utah Water Conservancy District**.

Online Research

HUGE AMOUNT OF DATA & IMAGES NOW ON WEB

- American Memory from Library of Congress; Utah digitization efforts
- Copies of primary data from historical organizations
- Images and descriptions of historical objects
- A word about Wikipedia



"The Village Blacksmith," poem by Henry Wadsworth Longfellow, ca. 1840, published 1841 in *Ballads and Other Poems*. (Henry Wadsworth Longfellow Collection)

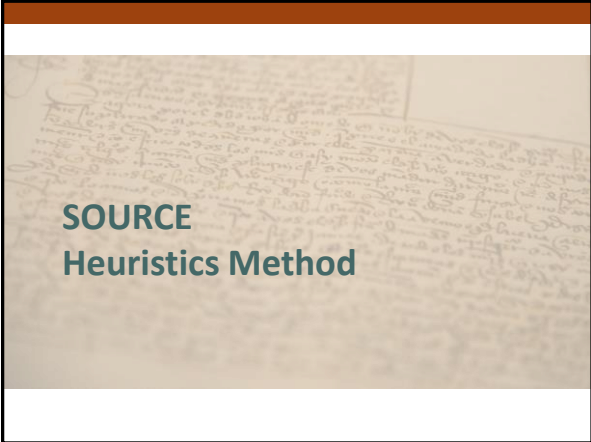
MORNING BREAK – 15 minutes

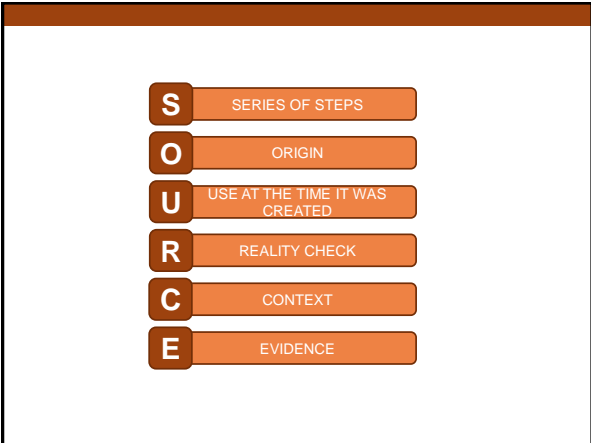


INTERPRETING SOURCES

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Origin

- Who is the author (in the case of a document)?
- Who is the creator (in the case of an object)?
- When was it made?
- Where was it made?
- How was it made?
- Is this a unique document/object, or is it one of many duplicates?

Use at the Time It Was Created

- What was it intended to do?
- Was it used in other ways?
- Who was the audience (in the case of a document)?
- Who were the users (in the case of an object)?
- Was it common or rare?
- Did the creator intend for it to last?

Reality Check

- What are the limitations of this source?
- What were the biases of its creator?
- What questions about it can never be answered?
- Would any community oppose its use in an exhibit?
- What biases did you bring that might affect how you understand this source?

Context and Curiosity

- What *relevant* events were taking place at the time of this source's creation or use?
- Is the source in keeping with your understanding of the historical context or does it surprise you? In other words, does it support or contradict what you already know about the subject you are studying?
- Does this source represent a change or innovation?
- What questions about it remain unanswered but answerable?
- What further research might be necessary to fully understand the source?

Evidence

How can you use this source as evidence in your current argument?

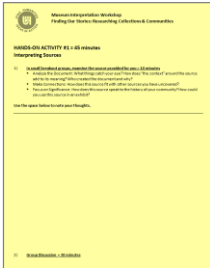
Do the answers to the other sets of questions establish its credibility to the point that you can include it with confidence?

If questions remain, do you have enough evidence to engage in responsible speculation?

What caveats about it do you need to include?

HANDS-ON ACTIVITY #1

INTERPRETING SOURCES (45 mins)



- 1) In small groups, examine the source provided for you (15 mins):
 - **Analyze the Source:** What things catch your eye? How does "the context" around the source add to its meaning? Who created the document and why?
 - **Make Connections:** How does this source fit with other sources you have uncovered?
 - **Focus on Significance:** How does this source speak to the history of your community? How could you use this source in an exhibit?
- 2) Reconvene in large group to discuss (30 minutes).

LUNCH BREAK – 60 minutes



APPLIED RESEARCH: OBJECTS

Megan van Frank
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Exhibit Research = Object Research

MOSTLY...

IDEA DRIVEN = a STORY you want to tell?

- Find objects that illustrate a story you want to tell.

OBJECT DRIVEN = an OBJECT you want to highlight?

- Find the stories that make the object important and interesting – add more objects that augment and expand the story.

Research the stories your objects can tell...

Can Objects Speak For Themselves?



“Do not expect a physical object ... to reveal its worth, either at the time of its creation or at any later period. External [historical] traces are required to make such determinations.”

- Kyvig & Marty, *Nearby History: Exploring the Past Around You*, 2010

So, if objects cannot speak for themselves, what is needed to tell their stories?

Accurate Information...

How do you FIND an object's story?

An object without information is just stuff!!!

- Information enables you to place the object in context (historical, artistic, social, scientific, etc.)
- Research won't reveal everything – some information is just plain lost. **THAT'S OK!**
- But document what you **DO** know and research what you **CAN** find out to ensure that crucial details and associations of an object are fully recorded to the best of your current ability.

How do you TELL an object's story?



Look for the **HUMAN(s)** behind the object:

- Each object was created or used by a human for a particular purpose.
- Learning about that purpose, learning the human story... *that's what's interesting.*
- Start with the object, and let it lead you to the many important -- and perhaps conflicting -- stories it represents.

Research = Asking Questions



WHAT WHERE WHEN WHO WHY & HOW?

- What is it?
- Where does it come from?
- When was it made or used?
- Who made or used the object?
- Why did they make or use it?
- How did they make or use it?

...AND why is it relevant to you or your visitors?

Getting Started with Object Research

- Stay organized with a **STEP-BY-STEP** research plan to guide your research.
- Keep **RECORDS** documenting what you found and where you found it that are in line with your existing collection management systems. *(Complete, clear records are a gift to those who come after you...)*
- Explore **NEW** sources for information.
- **BEWARE** of falling down fascinating Rabbit Holes



OBJECT INFORMATION WORKSHEET

COLLECTION ID#			
OBJECT NUMBER TITLE			
OBJECT NAME			
CATEGORIES / TYPE			
DETAILS OF ACQUISITION BY THE MUSEUM			
How acquired			
Date acquired			
Name of source			
Address of source			
Telephone / Email			
Location details			
Comments			
RECORD NUMBER: (e.g. Object, Object, Object, Image, Accession, Object, Object, Object, Object, Object, Object, Object)			
How filed			
Digital file			
Image file			
Comments			
RESTRICTIONS: (e.g. copyright, intellectual property rights, artist rights, moral or cultural sensitivity, etc.)			
Restriction type			
Restriction contact			
Credit line			
Comments			
OBJECT LOCATION: (Include location, date acquired, name who acquired)			
Storage Location	Date	Person	
Current Location	Date	Person	
PHYSICAL DESCRIPTION			
Inscriptions or Marks			
Material			
Dimensions			
Condition (check one)	excellent	good	fair
Comments			

Step-by-Step Research Plan

- **Object Information Worksheet** is a tool to keep track of what you find
- Combines
 - ✓ **Basic Catalog Record**
 - ✓ **Significance Summary Statement**
- By investigating **objects** thoroughly, you will also be researching your **exhibit**

Significance Summary Statement?

OBJECT SIGNIFICANCE	
Historical Significance	
Aesthetic Significance	
Scientific Significance	
Social / Cultural Significance	
Representative	
Research Potential	
Archaeological Significance	
Historical	
Interpretive Potential	
Significance Summary Statement	
Other Attributes	
Additional Notes	
Source of Information and Date of Study	
Contributor	
Collection or Date	

- Goes beyond a basic catalog record to summarize reasons **why** an object is **important**.
- Simple written summary of your research that **makes a case for the meaning and importance** of the object (or maybe the lack thereof).

...THIS BECOMES FODDER FOR YOUR EXHIBIT LABELS & INTERPRETIVE PROGRAMS

STEP-BY-STEP RESEARCH PLAN

Case Study: Navajo Rug



Navajo Rug from Arizona or New Mexico or Utah donated by Sarah Hatch Smith in 1997. Belonged to her grandfather, Ira Hatch of the Hatch Trading Post near Blanding and Bluff, Utah.

How can we expand this to really tell a story?

STEP 1: Compile a File

Look at museum records and pull together all the details you already have about the object and its history:

- ✓ Acquisition date and accession data
- ✓ Donor details and any correspondence
- ✓ Notes made when the object was acquired
- ✓ Photos, reference material, and notes on related objects in the collection
- ✓ Remember that some information may be with general institutional archives rather than collection records... look everywhere.

STEP 3: Consultation

Talk with:

- Donors, their descendants, friends, or age group peers.
- Makers, owners, users and relevant community groups.
- Experts like appraisers, curators, professors.
- Community members in associated industries or trades.
- Anyone connected with the museum when the object was donated (institutional memory).
- Museum visitors - display object and ask what they know.

Ask them:

- What is this thing?
- Who used this object? Who generally used or owned such objects?
- How long was it in use? When did it stop being used and why?
- What is important about its design?
- Has it changed or stayed the same?
- Where does this design fit within a group of similar items?
- Why was it needed, useful, or important?
- What impact did it have on work processes, the environment, the social setting, or the economy?

EXPERT APPRAISAL:

Klagetoh regional style, c.1940 based on design & materials

"Many regional styles came out of the trading post system, but the Klagetoh (variation of Ganado) regional style is one of the most recognizable in its patterns and color palette. Characterized by bold central diamond or cross shapes, Ganado rugs have bright reds and blacks as a dominant feature, as well as the natural grays and whites. Nearby Klagetoh uses similar patterns and colors but in a combination that favors gray and white grounds with red accents. These rugs and blankets used to be known for their great size, but during the Revival Period of this style (1920-1940), smaller versions, such as this, were made as saddle blankets and wall hangings." - Blue Mountain appraisal 2016



STEP 4: Research Two Paths

CONTEXT

- General history of this type of object
- Object's relationship with other objects
- How it relates to the region's history or geography, etc.

PROVENANCE

- History of this particular object
- When it was made or purchased
- Owner & place used
- Document object in use if possible

Each line of inquiry will inform the other...

Ephemera

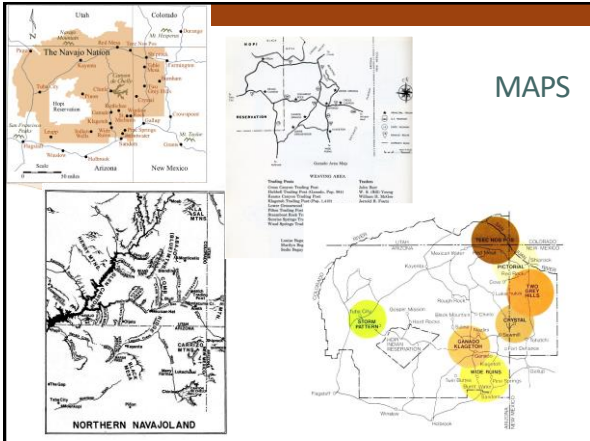
Posters, pamphlets, playbills, catalogs & other items not produced for the long-term



John B. Moore and Lorenzo Hubbell pamphlets (1911) market made-to-order Navajo rugs for Eastern markets during arts & crafts era. Courtesy Utah State History Research Center.

<http://historyresearch.utah.gov/>

MAPS



Genealogy Libraries

Pedigree Chart

FamilySearch™ Ancestral File v4.19

Courtesy free service www.familysearch.org

http://www.familysearch.org/eng/search/framest_search.asp?PAGE=106/eng/search/incestoarc... 2/23/2010

Photographs

Ira Stearns Hatch & family, Maraboots Dyson Hatch, Making thread, Navajo rug market, Weavers at work, Images courtesy Utah State Historical Society

Landscapes & Buildings

- Buildings
- Stores
- Homes
- Cemeteries

Hatch Trading Post c1939 (l to r: Joseph Jr., Ira, Joseph Wilford, and Hughie Rentz), Hatch Post c1970, & Ira Hatch headstones. Photos courtesy of donor and Utah State Historical Society.

Other Online Sources

Museum Sites (and I didn't even get to Reputable Collector Sites)

- Natural History Museum of Utah
- Museum of Northern Arizona (report on its Navajo textile collection)
- Arizona State Museum (textile collection databases)
- American Museum of Natural History (collections database)

Online Digital Compilations

- Mountain West Digital Library (aggregator of intermountain collections)
- Utah American Indian Digital Archive (Utah American Indian Digital Archive and The Utah Indian Curriculum Project)
- Utah Education Network eMedia Resources & Encyclopedias
- Utah State History to Go (State History's "online course for Utah History")

STEP 5: Comparison

Compare object to similar examples to see what might be special or ordinary about it.

Check:

- ✓Your own museum collections, other museums with related collections, books, private collectors.

Ask:

- ✓How does this object compare to others of its kind?
- ✓Is this object representative? Unique in some way?
- ✓What do people connected with similar objects think?
- ✓What other objects are related to it and how?

Compare Object to Others



Other Klagetoh/Ganado Rugs



NOW LOOK!!!!

CATALOG RECORD /OBJECT INFO SHEET AFTER STEP-BY-STEP RESEARCH

OBJECT INFORMATION SHEET		LABELS AFTER RESEARCH	
<p>OBJECT ID: _____</p> <p>OBJECT NAME: _____</p> <p>OBJECT TYPE: _____</p> <p>OBJECT DATE: _____</p> <p>OBJECT LOCATION: _____</p> <p>OBJECT CONDITION: _____</p> <p>OBJECT MATERIAL: _____</p> <p>OBJECT COLOR: _____</p> <p>OBJECT SIZE: _____</p> <p>OBJECT WEIGHT: _____</p> <p>OBJECT VALUE: _____</p> <p>OBJECT SIGNATURE: _____</p> <p>OBJECT PHOTO: _____</p> <p>OBJECT DESCRIPTION: _____</p> <p>OBJECT HISTORY: _____</p> <p>OBJECT ACQUISITION: _____</p> <p>OBJECT CUSTODIAN: _____</p> <p>OBJECT STATUS: _____</p> <p>OBJECT COMMENTS: _____</p>		<p>OBJECT ID: _____</p> <p>OBJECT NAME: _____</p> <p>OBJECT TYPE: _____</p> <p>OBJECT DATE: _____</p> <p>OBJECT LOCATION: _____</p> <p>OBJECT CONDITION: _____</p> <p>OBJECT MATERIAL: _____</p> <p>OBJECT COLOR: _____</p> <p>OBJECT SIZE: _____</p> <p>OBJECT WEIGHT: _____</p> <p>OBJECT VALUE: _____</p> <p>OBJECT SIGNATURE: _____</p> <p>OBJECT PHOTO: _____</p> <p>OBJECT DESCRIPTION: _____</p> <p>OBJECT HISTORY: _____</p> <p>OBJECT ACQUISITION: _____</p> <p>OBJECT CUSTODIAN: _____</p> <p>OBJECT STATUS: _____</p> <p>OBJECT COMMENTS: _____</p>	<p>OBJECT ID: _____</p> <p>OBJECT NAME: _____</p> <p>OBJECT TYPE: _____</p> <p>OBJECT DATE: _____</p> <p>OBJECT LOCATION: _____</p> <p>OBJECT CONDITION: _____</p> <p>OBJECT MATERIAL: _____</p> <p>OBJECT COLOR: _____</p> <p>OBJECT SIZE: _____</p> <p>OBJECT WEIGHT: _____</p> <p>OBJECT VALUE: _____</p> <p>OBJECT SIGNATURE: _____</p> <p>OBJECT PHOTO: _____</p> <p>OBJECT DESCRIPTION: _____</p> <p>OBJECT HISTORY: _____</p> <p>OBJECT ACQUISITION: _____</p> <p>OBJECT CUSTODIAN: _____</p> <p>OBJECT STATUS: _____</p> <p>OBJECT COMMENTS: _____</p>

STEP 6: Judge Significance

IS IT SIGNIFICANT?

- Historically important
- Aesthetically important
- Important for scientific research
- Socially or Spiritually important to existing cultural groups

IF SO, HOW SIGNIFICANT?

- Provenance
- Representative / Rare
- Condition / Intactness
- Interpretive potential for your museum

...WHAT WOULD YOU SAY ABOUT OUR RUG?

STEP 7: Summarize Your Research

Based on the information you found, write a short summary about the object, its provenance and larger context, and its potential to help you tell stories:

- ✓ Summarize main themes of your research – why and how you believe the object is important.
- ✓ Cite the most important sources used in your research & note sources not consulted (things to chase up later).
- ✓ List possible exhibit or other interpretive potential.
- ✓ Sign and date the statement and acknowledge any other contributors. Revise as new information comes to light.
- ✓ Use the summary as a starting point for exhibit ideas or other ways of communicating object's importance to visitors.

OBJECT SIGNIFICANCE SUMMARY	
<i>See next page for explanation of significance assessment questions.</i>	
Historic Significance:	For its association with a prominent pioneer family in the Fictitious County region, who embody the cross-cultural social makeup of the region and who have been at the center of one of its major economic and cultural activities (trading posts and the rug trade). For its association with the daily work and artistic life of Navajo women weavers in the early to mid 20th Century.
Aesthetic Significance:	While small, object is an excellent example of the Klagetoh / Ganado regional style and the design influences that came with national trade of Navajo textiles in the late 19th and early 20th C.
Scientific Significance:	None known.
Social / Spiritual Significance:	None known.
Provenance:	Reliably provenanced to Ira and Rachel Hatch, owners and operators of the Hatch Trading Post (1910-1993). Possible provenance to Joseph and Lulla Hatch (1870-1945), although this cannot be proven without further research.
Representativeness / Rarity:	This rug is a good representation of the Klagetoh / Ganado regional style. The style is not rare in the Navajo rug trade or in museum collections, but well-provenanced examples of this age and condition are not common in Fictitious County or Utah.
Condition:	Excellent, complete condition.
Interpretive Potential:	Object is very convenient to museum's mission to tell the stories of Fictitious County, as it pertains to pioneer, trader, indigenous communities, and to economic, social and domestic stories. Several photos associated with the ownership trail, trading post era, and Navajo weaving of early 20th Century have been found. Object relates to other objects in the Museum's collection and could anchor many Fictitious County exhibits, such as: Navajo weaving traditions; frontier women's work, design / artistic influences; trading post networks; local economic forces; cross-cultural social and family networks in Fictitious County, among others.
Significance Summary Statement:	This Navajo rug was gifted to donor in 2019 by her grandfather, Ira Hatch, owner from 1910-1993 of the Hatch Trading Post on the Honeysuckle Road, near Standing, Utah. This rug dates from circa 1940 and is an excellent example of the Klagetoh regional style, which is known for its bold patterns and combination natural wool colors accented by red and black. Attributed to the late Colonial Period (1910-1940), this rug is decorative, with a tapestry weave common in Navajo textile production. Anglo influence on Navajo weaving grew with the coming of the railroad to the Reservation in 1882. Trading posts were established and introduced new materials and markets to women weavers, who became essential to the economic survival of their households. This rug is reliably provenanced to Ira and Rachel Lulla Hatch, the donor's grandparents, and prominent members of the Fictitious County community from 1910, who used it in their home. It was initially thought to belong to Ira's father / Navajo grandfather, Sarah Maraborts Dymon Hatch, but her death in 1971 and provides the foundation of this object. More likely the rug came from Ira's parents, Joseph and Lulla Kish Hatch, who were active traders in Navajo country from 1895-1945, based in Honeysuckle, NM, or Ira and Rachel acquired it locally themselves. The Hatch family embodies the cross-cultural nature of many families in Fictitious County, and this object's reliable association with the family, the important trading and network and economic, and the beautiful weaving traditions of the Navajo, make it a significant object for the Fictitious County Museum's collection.

Summary of Object Research

Use as a basis for interpretive exhibits & education activities

... also found that if we'd relied on that donor letter only, we'd be telling lies...

Summarize Interpretive Potential



Fancy way of asking how many stories can this object tell?

- 1) **Women's work** – weaving, textile fabrication
- 2) **Materials** – wool (land use), vegetal dyes (use of plants), commercial yarn (trade)
- 3) **Design** – artistic influences driven by trade
- 4) **Economics** – role of trading posts in Fictional County and women as breadwinners
- 5) **Social Relations** – multicultural communities and families in Fictional County
- 6) **History** – settlement, cooperation and conflict in Fictional County
- 7) **Personal Stories** – fascinating frontier family over several generations
- 8) **What else?**

What Next for Exhibit Topic Research?

Our current exhibit **BIG IDEA** =

“Folk artists are workers who contribute to the cultural and economic vitality of their communities.”

- What gaps are left from all that object research?
- How has our object research informed or even changed our Big Idea?
- How do we use topic research to fill in gaps in our exhibit story not met by researching only objects?

AFTERNOON BREAK – 15 minutes



RESEARCH IN PRACTICE: FINDING WHAT WE NEED

J. Gordon Daines III, EdD
Special Collections, Brigham Young University
gordon_daines@byu.edu



A Librarian's Searching Tips

- Keywords
- "Phrase Searching"
- Truncation*
- Subject Terms
- AND / OR searches
- Browse by Call Numbers
- ALWAYS look for a "Help" or "Advanced Search" link/page!



Keep notes of search terms used at each website or database to help track progress and to reproduce a search.

Keyword Searching

BROAD SEARCH:

Keyword found throughout a record in titles, subject headings, content notes

Before searching:

- List all keywords that make up your topic
- List all equivalent terms that convey a similar meaning

Example:

- Farming | Irrigation | Agriculture
- Indians | Native Americans | Shoshone
- Robert Daines | Daines family | Preston (Idaho)—History



Advanced Search Tip | “Phrase Search”

Use quotation marks around a phrase of words to return more specific results with the words next to each other.



- Preston, Idaho returns 4178 results
- "Preston, Idaho" returns 886 results

Advanced Search Tip | Truncation*

Truncation allows you to search multiple versions of the same root word by using a wildcard symbol *

- Spell out the root word to the point where all possible endings return desired results.

Example:

- Farm*
 - ✓ Farm
 - ✓ Farms
 - ✓ Farming
 - ✓ Farmer
- Water*
 - ✓ Waterway
 - ✓ Waterworks
 - ✓ Waterwheel
 - ✓ Watercolor

(Truncation symbols can differ from database to database--* ! # ?
Look for the HELP page)

Advanced Search Tip | AND / OR



Carbon County and farm

ranch* or cattle

WorldCat

- Search for items from libraries all over the US
- You can limit results to archival materials or digital materials (use Advanced Search)
- Use the citation information to place an Interlibrary Loan request with your local library



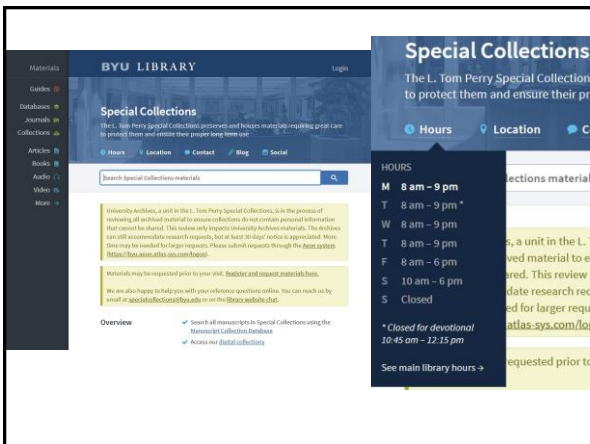
<http://www.worldcat.org/>



Special Collections & Archives

Unpublished Manuscripts, Letters, Diaries, Maps, Oral Histories, Rare Books

- Brigham Young University Special Collections <http://lib.byu.edu/sites/sc/>
- LDS Church History Archives and Library <https://history.churchofjesuschrist.org/section/library?lang=eng>
- Southern Utah University Special Collections <https://contentdm.li.suu.edu/digital/about>
- University of Utah Special Collections <http://lib.utah.edu/collections/special-collections/index.php>
- Utah Division of Archives & Records Service <http://archives.utah.gov/index.html>
- Utah Historical Society Research Center <https://history.utah.gov/library-collections/>
- Utah State University Special Collections and Archives <https://library.usu.edu/archives/>
- Utah Tech University Library & Special Collections <https://library.utahtech.edu/index.html>
- Utah Valley University George Sutherland Archives <https://www.uvu.edu/library/archives/index.html>
- Weber State University Archives and Special Collections https://library.weber.edu/collections/special_collections



Special Collections and Archives

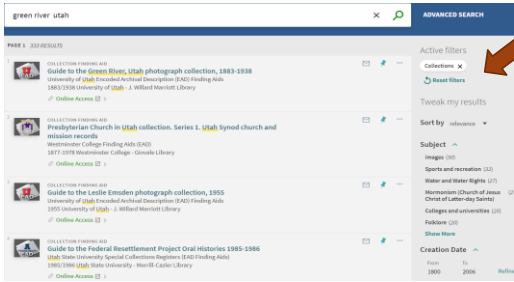
DO's & DON'Ts

- Check the open hours, special collections repositories may have shorter hours than libraries.
- Make an appointment and send a list or description of what you want to see ahead of your visit.
- Be prepared with paper, pencil, and/or laptop.
 - ✓ Do not bring ink pens, food or drinks.
- Take notes and ask about making copies.
- Check parking options before traveling.



Easy-ish Way to Find Archival Finding Aids

- Use Mountain West Digital Library at www.mwdl.org
- Put in search terms & filter to "Collections"



Finding Aid for an Oral History Collection



COLLECTION FINDING AID
Guide to the Federal Resettlement Project Oral Histories 1985-1986
 Utah State University Special Collections Registers (EAD Finding Aids)
 1985/1986 Utah State University - Merrill-Cazier Library

Overview of the Collection

Creator: Cannon, Brian Q.
Title: Federal Resettlement Project Oral Histories
Dates: 1985-1986 (inclusive)
Quantity: 1 box, (0.5 linear feet)
Collection Number: USU, COLL, HSD, 402
Summary: This collection contains the interviews of Brian Cannon pertaining to Federal Resettlement Project and the Great Depression in Utah. Mr. Cannon used the interviews for his 1986 book, *Remaking the Agrarian Dream : The New Deal's Rural Resettlement Program in the Mountain West*.
Repository: Utah State University, Merrill-Cazier Library, Special Collections and Archives Division
 Merrill-Cazier Library
 Utah State University
 Logan, UT
 64322-3000
 Telephone: 435-797-8248
 Fax: 435-797-2880
 scava@usu.edu
Access Restrictions: No restrictions on use, except: not available through interlibrary loan.
Languages: English

Journals & Magazines – Free

- Utah Historical Quarterly
<https://history.utah.gov/utah-state-historical-society/utah-historical-quarterly/>
- Internet Archive (Wayback Machine) <https://archive.org/>
- HathiTrust <https://www.hathitrust.org/>
- DOAJ (Directory of Open Access Journals)
<https://www.doaj.org/>

If a journal charges \$\$ for online article access, write down the citation and ask your local library if they can get it through Interlibrary Loan, usually free to you.

Newspapers

Best Free Databases

- Utah Digital Newspapers <http://digitalnewspapers.org/>
- Deseret News
<https://news.google.com/newspapers?nid=Aul-kAQHnToC>
- Library of Congress Chronicling America Historic American Newspapers <http://chroniclingamerica.loc.gov/>
- Newspapers.com (free trial) <https://www.newspapers.com/>

Utah Digital Newspapers
Creating Citizen Historians

CHRONICLING AMERICA
Historic American Newspapers

Copyright and Rights & Reproductions

Copyright – Restricts what you can use copyrighted material for.

- The copyright holder owns the exclusive right to:
Reproduce, Create derivative works,
Distribute copies, Publicly perform, and Publicly display. ©

Fair Use – Allows copyrighted material to be used for personal or education purposes, if it does not deprive copyright holder of financial gain.

- Does your use count as Fair Use? Check this to see:
<https://copyright.columbia.edu/basics/fair-use/fair-use-checklist.html>

Rights & Reproductions – check with the copyright holder to seek permission to reproduce the item. Low cost or free.

Keep Notes



- **Citations matter!**
Cite any quotes, paraphrasing, or summaries in your notes. It will make the final writing much easier.
- Note why a given piece of research is valuable to your big idea, supporting concept, or object.
- Place the research in context using outlines, note cards, the research forms, or any organizational method that works best for you.
- Allow your big idea and outline to change as you learn more.

Exhibit Research Survey Log

Tool to keep track of what you find and stay organized:

- Citation Information
- Evaluation of Source – Why is this Cool? (for this project)
- Paraphrased Ideas or “Direct Quotes”

EXHIBIT RESEARCH SURVEY LOG
For tracking sources found during exhibit research. Remember to check primary and secondary, published and unpublished sources.

Exhibit Title: _____ Researcher: _____

Search Topic: _____

Search Date	Source Type (book, newspaper, web, etc.)	Source Citation (author, title, publisher, publication date, pages, URL, etc.)	Notes
1			
<p>Evaluation of Source Why is this Cool? How did it contribute to exhibit? What connections does it help make to a broader topic, concept, or interpretive context? Paraphrased ideas or “Direct Quotes” (reference page #)</p>			
2			
<p>Evaluation of Source Why is this Cool? How did it contribute to exhibit? What connections does it help make to a broader topic, concept, or interpretive context? Paraphrased ideas or “Direct Quotes” (reference page #)</p>			

Demonstration of Various Search Tools

- **BYU Library Catalog** – <https://lib.byu.edu/>
 - Finding Aids
 - Digital Collections
- **Archives West** – <http://archiveswest.orbiscascade.org/>



HANDS-ON ACTIVITY #2 (cont'd)

START YOUR OWN SEARCHING

U Museum Information Workshop
Finding the Stories Behind the Collections & Communities

HANDS-ON ACTIVITY #2 - 10 minutes in class (plus time on your own)
Getting Started With Your Research

1. Research Your Research Objectives
Remember your BIG IDEA. Then think about all the keywords you can think of for your topic.

- What is it?
- What is it called in other languages?
- What is it called in other countries?
- What is it called in other eras?
- What is it called in other contexts?

2. Use Your Own Search Skills and Your Own Tools
Use the keywords you came up with to search for information. Use the tools you learned about in class to help you find information.

- Use the keywords you came up with to search for information.
- Use the tools you learned about in class to help you find information.
- Use the keywords you came up with to search for information.
- Use the tools you learned about in class to help you find information.

- Start in one of the websites discussed today.
- Using your keywords and phrases from part 1, start searching to find different types of documents.
- Use advance search tips to widen or narrow your search.
- Evaluate results against your BIG IDEA
- Use the Research Survey Log to record results you may find.

SO WHAT? BRINGING THREADS TOGETHER

Remain Mindful

BALANCED RESEARCH

- Variety of sources
- Differing points of view



MAKE HISTORICAL (or other active) ARGUMENT

- Thesis = Argument (Big Idea) acts as your filter
- Sources = Evidence from research (including objects themselves)
- Is there evidence that counters your argument? Discuss!
- Is there controversy or debate? Explore!



SHOW SIGNIFICANCE

- Always ask "So what?" Why does this matter?
- What changed as a result? Short-term impacts? Long-term outcomes?



Bringing Threads Together

- Keep your original research question argument in mind while you write = BIG IDEA.
- Think about the sources that best addressed your BIG IDEA.
- Organize around themes or issues = SUPPORTING CONCEPTS.
- As you pull sources to answer your research questions, be mindful of how your sources might be biased.
- Be careful about going online for secondary or even primary sources. Remember to subject sources to the CRAAP Test.
- If there are sources that seriously challenge your interpretation, these need to be addressed. Otherwise you are creating a “biased” exhibit.

YOUR EXHIBIT PROJECTS

- How do you think you might answer the “so what” question about your exhibit?
- Are there one or more things you want audiences to take away (recall Visitor Learning Objectives)?
- How do your “so what” answers connect to the larger history of your community, state, and country?
- How do the sources we found today help answer the “so what” question?



What about your Museum?
What are your takeaways?
What are your insights
or questions?



Museum Interpretation 2023-2024 Workshop Resources



Participants in Museum Interpretation Workshops learn how to research, design, and create interpretive exhibits and educational activities. This series of five full-day linked workshops offers staff and volunteers working in Utah's museums hands-on learning in curatorial practice and exhibit development. Participants attend the entire series and complete a small exhibit project at their own museum. The program includes reading and project-related assignments, as well as a small stipend to support exhibit development. Agendas and presentation notes will be posted just prior to each workshop.

Overview

- Workshop Schedule
- National AAM & AASLH Standards for Museum & Historic Interpretation
- Workshop 1 - Telling Our Stories: Introduction to Museum Interpretation Workshop Agenda & Presentation Notes
- Interpretation Bibliography & Readings
- Workshop 2 - Finding Our Stories: Researching Collections
- Research Workshop Agenda & Presentation Notes
- Research Bibliography & Readings
- Workshop 3 - Designing Our Stories: Well-Structured Exhibits
- Exhibit Design Workshop Agenda & Presentation Notes
- Exhibit Design Bibliography & Readings
- Workshop 4 - Writing Our Stories: Exhibit Labels
- Writing Workshop Agenda & Presentation Notes
- Writing & Labels Bibliography & Readings
- Workshop 5 - Teaching Our Stories: Museum Education
- Museum Education Workshop Agenda & Presentation Notes
- Museum Education Bibliography & Readings

<https://utahhumanities.org/index.php/center-for-community-heritage/museum-interpretation-workshop-resources.html>

Form Templates

- Exhibit Planning Worksheet Template (Word Form)
- Team & Timeline Management Template (Word Form)
- Research Log Template (Word Form)
- Object Information Worksheet Template (Word Form)
- Research Outline Template (Word Form)
- Exhibit Label Tracker Template (Word Form)
- Evaluation Sample - General Exit Survey (Word Form)
- Evaluation Sample - Internal Exhibit Critique (Word Form)
- Final Project Report Form (Word Form)

FORM TEMPLATES



Wrap Up!

- Support for this project provided in part by the Utah Division of Arts & Museums' Office of Museum Services, with funding from the State of Utah.
- Thanks to BYU Special Collections for collaboration today. Use librarians and experts in your community!
- Thanks to American Alliance for Museums, American Association for State & Local History, Museum & Galleries NSW, and Museums Australia Victoria for resources.
- Hand in evaluations to Megan please.
- Questions? Anything else? See you next time!



MAIN CONTACT:

Megan van Frank | Utah Humanities | 801.359.9670 | vanfrank@utahhumanities.org

EXHIBIT PLANNING WORKSHEET – Second draft completed worksheet

For keeping track of your evolving ideas about exhibit content, structure, and visitor objectives. Refine as you go along.

Museum Name:	Fictional County Museum		
Prepared by:	Megan, Virginia	Version Date:	12/2/2019
Exhibit Title:	“Artists as Workers” (working title)		
Exhibit Location:	Fictional County Museum – first floor, west gallery – case #1		
Exhibit Dates:	6/27-12/30/2020 (with prototype completed by 6/1 for evaluation)		
Rationale:	Exhibit developed as a local companion to national traveling Smithsonian exhibition <i>The Way We Worked</i> , which traces US work history and culture: “Whether we work for professional satisfaction and personal growth or to ensure the well-being of ourselves and our families, work is a part of nearly every American’s life.” Given the museum mission to explore community arts and history, this local companion exhibit will focus on folk artists as workers, as members of the diverse American workforce whose specialty jobs power our society and improve our community. This exhibit will help the museum further document its collections and present them from a new angle, as well as refresh museum’s relationship with some of the living artists.		
Audience:	Adults, local families, local folk artists		
Exhibit Theme (aka the BIG IDEA that will translate directly into your Main Introduction):	Folk artists are workers who contribute to the economic and cultural life of the community. [How are we defining or contextualizing economic and cultural life? Community?]		
Supporting Concepts (sub-themes that will translate directly into physical Exhibit Sections):	<ol style="list-style-type: none"> 1) WHERE artists work: Workplace can be physical or community space. Larger contexts where product created. Connections to place, how place influences materials, unique or hazardous environments. Where affects when and with whom. Seasonal? Solo? Groups? Home workplace? 2) HOW artists work: Tools and materials can be natural or human-made. Folk artists work in a variety of mediums and styles but as workers, they all use tools to get the job done. Tools range from the material that the art is composed of, to the tools used on that material. Changes in technology? Efficiencies? Govt regulations or protections? Market outlets? Long hours/low or irregular pay persist, yet no unions. 3) WHY artists work: Personal identity, professional fulfillment, cultural &/or economic survival. How culture and tradition play a part in art, how that can translate into market for that work. What local history and traditions are tied to the identity, pride, successes, and failures of that work form or place? How traditional art forms/products unite people/communities. 4) WHO works as artists: Some forms are gender-defined, idea of “masters” and who works in specific traditions, e.g., Utah cultures eg Japanese connections with Topaz, Hmong refugees, Polynesian migrants, American Indian tribes, European traditions via pioneers, etc. Why value contributions of diverse artists doing different things – how does diversity help our community thrive? Valuing unique talent, authenticity of tradition-bearers over factory-made knock-offs. 		
Visitor Experience Objectives:			
• What do you want the audience to learn?	Art-making is serious business. The workmanship and skill that goes into making art requires artists to master tools of her/his trade.		
• What do you want the audience to feel?	Pride in their community of artists and the creativity and tenacity it takes to do this kind of work. Wonder at the specialty tools and skills needed by all types of workers to do their jobs.		
• What do you want the audience to do?	Find related artwork elsewhere in the Museum (self-guide?) Try out a variety of tools during public programs at the museum but also at home.		
Project Manager:	Megan		
Team Members:	Virginia, Lisa, Paul, Darby and Catherine (see team and timeline for specific roles)		

COLLECTION OBJECT & SUPPORTING MATERIALS CHECKLIST

For recording objects or other items under consideration or needed for exhibit. Add pages as necessary. This list will be refined as you go along.

	Photo	Collection ID #	Object Name	Object Summary (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Must Acquire	Exhibit Section	Requirements for Safe Display
1		1995.8.1 a&b	Moccasins	Goshute people (artist unknown), Utah Buckskin and beads. Confirm bead material? Confirm dimensions?			
2		1997.8.4	Navajo Rug	Navajo people, Unknown weaver, Utah or Arizona – research location based on design W 20.5” x H 24” (min. W near center: 20.25”)			Check orientation of object – which direction should it be displayed?
4		1998.3.24	Pot	Acoma Pueblo (artist unknown), New Mexico Clay, confirm dimensions			
5		2006.2.235	Sun Katsina	Hopi (artist unknown), Arizona? Mixed Media, confirm dimensions			
6		2006.2.246	Doll, Weaver at Loom	Navajo people, Unknown artist, Confirm location, 20th Century, wool, cotton, wood. confirm dimensions			
7		2006.2.263 (D119)	Textile	Hmong (artist unknown), Vietnamese, Utah cloth, confirm dimensions			
8		2007.1.1	Picking Corn Retablo	Jeronimo Lozano, Peruvian-American, Salt Lake City, Utah Wood and Potato Flour, Dimensions: H 10.5”, W 12” closed (23.5” opened), L 3”			
9		2008.10.1	Washi Paper Doll	Japan (artist unknown) paper, confirm dimensions			

	Photo	Collection ID #	Object Name	Object Summary (Maker, Culture, Location, Dates, Materials, Dimensions, Credit Line, etc.)	Must Acquire	Exhibit Section	Requirements for Safe Display
10		2010.4.7b (set is a-f)	Sioux Drum	Souix (artist unknown), provenance? Wood and buckskin, confirm dimensions			
11		2010.5.4	Tiki Carving	Tonga Uaisele, Tongan-American, Magna, Utah wood, Dimensions: H 9", W 2.75", L 2.15"			
12		2010.5.7	Horsehair Vase with Cow Skull	Dave John, Navajo or Pueblo? (is he in Utah?) Horsehair and clay, confirm dimensions			
13		confirm?	Four Corners Papercutting	Ada Rigby, Blanding, Utah paper, Dimensions: H 4.75", W 6.15"			
14			Production Tools, Raw Materials	Used to make objects, or required clothing. Any in collection already? May need to loan or buy?	X		
16			Photos	Of artists at work, of other lauded eggs of their work, of historic or earlier traditional forms of same type of work or workplaces, murals of workers here.	X		
17			Archival Materials	Drawings or sketches of ideas prior to realization or related objects; letters, diaries, receipts documenting sales or relationships – impact of work	X		
18			Maps or Timeline	Showing what exactly?	X		
19			Recordings or other Multimedia	Of artists talking about their work, process, reasons for choosing this work, identity as artist.	X		
20			Hands-on education	What items might these be?	X		

EXHIBIT RESEARCH SURVEY LOG

Use to track sources found during exhibit research. Check primary & secondary, published & unpublished sources. Use for overall big idea, or supporting concepts, or even objects.

Search Topic:		“Folk artists are workers who contribute to the economic and cultural life of the community.” Drilling down on where, how, why artists work and who they are. Economic and cultural influence of the sector, mastery of professionals.		Researcher:	Megan van Frank
	Search Date	Source Type (book, newspaper, web, etc.)	Source Citation (Author, title, publisher, publication date, pages, URL, etc.)	Notes	
1	12/2/19	Book	Fine, Gary A. <i>Everyday Genius: Self-Taught Art and the Culture of Authenticity</i> . Chicago: University of Chicago Press, 2004.	Library book. Due date 4/28	
Evaluation of Source (Why is this cool? How will it contribute to exhibit? What connections does it make to broader context?)			Discusses the distinction between fine art, folk art, and ‘cutesy-poo’ art, the intended purpose, effects on economy, and value by art curators. While the book is about self-taught artists, rather than just folk artists, many folk artists are self-taught. The book looks directly at self-taught artists and how they affect their culture and society: chapter 5 is their effect on the community, chapter 6 is on their effect on the market.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)			Folk Art, “The term, which often implies rural life, community, simplicity, tradition, and authenticity, provides a powerful image on which to build community.” p. 29.		
2	12/2/19	Article	Delacruz, Elizabeth M. “Outside In: Deliberations on American Contemporary Folk Art,” <i>Journal of Aesthetic Education</i> 34, no. 1 (Spring 2000): 77-86, accessed March 1, 2017, http://www.jstor.org/stable/3333656		
Evaluation of Source			This article recounts the history of American folk art, how it has been collected by museums, how it has been studied by historians, and how the definition of what constitutes folk art has changed since the early 1900s and the 1990s. This article takes a historical approach of placing folk art in context of the art world and its effects on a national level.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)			“Art-world success often dramatically changes how, what, and why folk artists create, and it does so in a way that counters accepted notions of what folk art is and how folk artists work.” p. 82.		
3	12/2/19	Article	Gandhi, Hiren and Saroop Dhruv. “Puppetry: Re-establishing the Folk Art.” <i>Economic and Political Weekly</i> 46, no 30 (July 2011): 10-11, accessed March 1, 2017, http://www.jstor.org/stable/23017997		
Evaluation of Source			Article discusses the origins of puppetry and its history in India. Master puppeteers took social responsibility to pass on the traditional craft and were able to reach every corner of the area, but when people moved out of villages, the interest waned. The master puppeteers have continued to try to share their craft, but have not have had as much success.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)			“In the last three decades, we have witnessed many traditional and folk art forms dying, dead or forgotten. They cyclone of so-called development has swept away traditional knowledge, art forms and important cultural values.” p.10		
4	12/2/19	Article	Hamera, Judith, “Disruption, Continuity, and the Social Lives of Things: Navajo Folk Art and/as Performance.” <i>TDR</i> 50, no. 4 (winter 2006): 146-160.		
Evaluation of Source			Article discusses the self-taught aspects and traditional art training of Navajo artists. The ways in which the art can also be performing art. The similarities between commodities for tourism and art.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)					
5	12/2/19	Website	https://heritage.utah.gov/arts-and-museums/resources_publications_surveys		
Evaluation of Source			“Snapshot of the Arts in Utah” includes a broad definition of creative industries. Find another indicator of contribution to Utah economy? 2012 index: Utah arts [creative] sector generated \$156 million in revenue, contributed \$483 million to Utah’s economy, employed 45,707 people. 2014 index: sector generated \$187 million in revenue and employed 50,379 people. Contribution to economy shown as \$3 billion in industry earnings.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)			Economic Vitality: Art-making is serious business. The arts are not embroidery to economic development in Utah, where in 2014 this sector generated \$187 million in revenue and employed 50,379 people.		

EXHIBIT RESEARCH SURVEY LOG

Use to track sources found during exhibit research. Check primary & secondary, published & unpublished sources. Use for overall big idea, or supporting concepts, or even objects.

Search Topic:		NAVAJO Rug 1997.8.4 focusing (if possible) on Navajo aspects of Artists as Worker exhibit – rug weaving traditions, influences on work environment (eg govt regulation, trading post network), Hatch family owners of rug, etc.		Researcher:	Megan van Frank [MVF]
	Search Date	Source Type (book, newspaper, web, etc.)	Source Citation (Author, title, publisher, publication date, pages, URL, etc.)	Notes	
1	12/2/19	Book	H.L. James, <i>Posts and Rugs: The Story of Navajo Rugs & Their Homes</i> , Globe, AZ: Southwest Parks & Monuments Assoc., 1976	Written by a collector with long experience on the Navajo Reservation. Had good access to weavers, traders, and park service. Well sourced and footnoted.	
Evaluation of Source (Why is this cool? How will it contribute to exhibit? What connections does it make to broader context?)		Accessible and reliable survey of Navajo weaving history, rug periods, trading post history, and development of regional styles. Well illustrated survey of regional styles with maps, photographs, illustrations, reproductions of period ephemera, rug types, vegetal dye chart, sheep-to-rug process and time-cost chart, well-regarded weavers from specific regions. Good source of reliable information with pieces that may be helpful to illustrate our story. While our rug is dated to c1940 and this book is 1976, its survey of older rugs is still relevant to understanding larger context of our rug.			
Paraphrased Ideas or “Direct Quotes” (reference page #s)		Note specifically the chapters on periods of weaving (pp 1-11), sheep to rug process and technical specs, including vegetal dying (pp 13-29), Ganado/Klagetoh regional style, maps, and data (pp 69-76).			
2	12/2/19	Pamphlet / Magazine	“Tension and Harmony: The Navajo Rug,” <i>Plateau Magazine of the Museum of Northern Arizona</i> , v 52, n 4, 1981	Articles by Joe Ben Wheat, Kate Kent, Marsha Gallagher, Gary Witherspoon, all known authorities. Accessible.	
Evaluation of Source		This source is a reliable capsule history of Navajo weaving, but it is the chapters on process and the self-expression and self-esteem than speak to our exhibit about working artists – who works, why they work, how they work. Relevant to our exhibit.			
Paraphrased Ideas or “Direct Quotes” (reference page #s)		Covers early Navajo weaving, evolution of blanket to rug after 1880, the process of Navajo weaving, and an essay about self-esteem and self-expression in Navajo weaving. The chapter on the process (pp 22-27) has step-by-step instructions and photographs of sheep shearing, cleaning, carding, spinning, dye plan collecting and dyeing, weaving preparation and weaving, and finishing. The chapter on self-esteem and self-expression (pp 28-32) looks at Navajo value of self-control, economics, aesthetics.			
3	12/2/19	Pamphlet / Magazine	Ray Manley and Steve Getzwiller, <i>The Fine Art of Navajo Weaving</i> , Tuscon, AZ: Ray Manley, Inc., 1984	R. Manley (photographer) and S. Getzwiller (noted trader) have a lot of experience on the Reservation. Geared to educating collectors.	
Evaluation of Source		Not as scholarly as <i>Posts and Rugs</i> (James 1976) but has a section specifically on Klagetoh variation of Ganado style. Mostly useful in providing comparison rug examples for our Navajo Rug (1997.8.4). The map on pp 24-25 may be useful as illustration in this exhibit project.			
Paraphrased Ideas or “Direct Quotes”		Note Klagetoh style explanation (pp 10-11), Illustrated Rug Style Map of reservation (pp 24-25), and explanation of Rug to Regional Period, with some photos of 1940s era Klagetoh rugs (pp 46-47).			
4	12/2/19	Magazine	<i>Arizona Highways</i> , Special Edition on Southwest Indian Weaving, Vol. L No. 7, July 1974.	Monthly publication of the Arizona Highway Commission (Phoenix, AZ), geared toward tourism and economic development by educating collectors.	
Evaluation of Source		Interesting to this project in that it shows development and persistence of weavers as workers in this business that at its high end is all about authenticity, quality, taste. Interesting to note the state government as supporting, advertising, and boosting this important aspect of the art sector as a driver of Arizona’s economy. In that way, this <i>Arizona Highways</i> is a more modern version of the Moore and Hubbell pamphlets (1911), ephemera created by these private businessmen (trading post agents) to market Navajo rugs for Eastern markets during arts & crafts era.			
Paraphrased Ideas or “Direct Quotes” (reference page #s)		Survey of Navajo weaving, regional styles and variations, posts – historically and through the 1930s, 40s, and 50s. Articles inside are written by directors and curators of major regional museums, so reasonably reliable (though not footnoted). Gives price points for rugs in 1970s, perspective on contemporary trade, along with highlights of particular weavers. Showcases some historic books similarly geared to educating collectors.			
5	12/2/19	Journal article	R.S. McPherson, “Of Papers and Perception: Utes and Navajos in Journalistic Media, 1900-1930,” <i>Utah Historical Quarterly</i> , 1999, volume 67, number 3, pp 196-219.	Article is about the media, but this section about weaving and trading posts is helpful. Footnotes give direction to primary sources (listed below). McPherson is major scholar of this area – reliable assessment.	

	Search Date	Source Type (book, newspaper, web, etc.)	Source Citation (Author, title, publisher, publication date, pages, URL, etc.)	Notes
Evaluation of Source		Speaks to the active participation of Navajos, trading post agents, local businesses in adjacent communities, and the government in directing and driving the trade of Navajo weaving – from manipulating source materials, to regulating weavers, protecting authenticity of product from imitators. These weaving artists, these working women, were part of a larger enterprise that was both manipulative (where is their voice?) and empowering (women as breadwinners). Helps show the context in which weavers were working, but also the environment in which Hatch Post was operating.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)		Direct quote: “Navajos were "progressive" in their attempts to better their product. Agents introduced different types of sheep to improve the wool crop, and as one newspaper reported, these "stalwart nomads of the Painted Desert have gone far afield to improve the strain of sheep which provide wool for the famous Navajo blanket."(16) Even federal government had short clips in the paper announcing its desire "To Stimulate Trade in Navajo Blankets."(17) The government also protected the blanket industry when, as early as 1914, people from southeastern Utah urged Senator Sutherland to take action to protect Navajos, who were being cheated out of thousands of dollars because of imitation rugs. Under a new plan, both the traders who accepted a rug and the superintendent from the part of the reservation in which the rug was produced needed to verify its authenticity.(18) The weaving trade mushroomed in importance. Newspapers reported this activity and boosted the trade. When Addie Hammond from Moab entered the blanket business, she provided news releases telling how she had obtained "the most remarkable line of Navajo rugs and curios ever seen in Moab" and that, "in spite of the scarcity of blankets," hers were of "superior quality and quantity."(19) [ref pp 205-206]		
6	12/2/19	Newspapers, historic	<i>Grand Valley Times</i> , August 25, 1911, March 25, 1914, and February 11, 1910. Accessed http://digitalnewspapers.org/	Primary sources from footnotes 17, 18, and 20 in McPherson 1999 UHQ article above.
Evaluation of Source		Like the McPherson article, these primary sources speak to the strong trade in this artform and the attempts of government to regulate. Note that this is in the midst of Hubbell and Moore already boosting in eastern markets appealing to buyers embroiled in the Arts & Crafts movement, in a sector that had been started in the 1870s. Sure took them a while to wake up. Did they succeed in manipulating wool quality? Forecasts the livestock reduction period of 1930s. Note how the women artists are absent from the frenzy – the focus is on traders and agents, not the indigenous women weavers themselves. These articles might be interesting to use as archival documents in exhibit if we cover regulation of workers, outlets for work.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)		8/21/1911: To stimulate trade in Navajo weaving, federal government sought information from agents and traders about who were the weavers, what kinds of materials were being used, and signaled intention to intervene with sheep herds to improve wool quality to boost the trade in this artform. 3/25/1914: Three years later, government is regulating authenticity of Navajo product “for the protection of the Navajos in their most famous industry” and to guard the trade in this artform. Certificates of genuineness demanded from traders/merchants. Driven by Utah Senator George Sutherland. 2/11/1910: Advertisement from Moab business getting in on the rug sale action (not an official trading post).		
7	12/2/19	Book	E.M. Bsumek, <i>Indian Made: Navajo Culture in the Marketplace, 1868-1940</i> , Lawrence: University Press of Kansas, 2008	Well-reviewed scholarly work by professor at UT-Austin, supported by BYU Redd Center.
Evaluation of Source		Wonderful and way too complex for our small exhibit, but Navajo (weaving) artists as drivers of their own livelihoods and “contributors to the economic and cultural life of their community,” ideas and perceptions of identity and of “other” that feeds tourism and the art market.		
Paraphrased Ideas or “Direct Quotes” (reference page #s)		Summary from jacket cover: “In works of silver and wool, the Navajos have established a unique brand of American craft. And when their artisans were integrated into the American economy during the late nineteenth century, they became part of a complex cultural and economic framework in which their handmade crafts conveyed meanings beyond simple adornment. As Anglo tourists discovered these crafts, the Navajo weavings and jewelry gained appeal from the romanticized notion that their producers were part of a primitive group whose traditions were destined to vanish. Bsumek now explores the complex links between Indian identity and the emergence of tourism in the Southwest to reveal how production, distribution, and consumption became interdependent concepts shaped by the forces of consumerism, race relations, and federal policy. Bsumek unravels the layers of meaning that surround the branding of "Indian made." When Navajo artisans produced their goods, collaborating traders, tourist industry personnel, and even ethnologists created a vision of Navajo culture that had little to do with Navajos themselves. And as Anglos consumed Navajo crafts, they also consumed the romantic notion of Navajos as "primitives" perpetuated by the marketplace. These processes of production and consumption reinforced each other, creating a symbiotic relationship and influencing both mutual Anglo-Navajo perceptions and the ways in which Navajos participated in the modern marketplace.”		

	Search Date	Source Type (book, newspaper, web, etc.)	Source Citation (Author, title, publisher, publication date, pages, URL, etc.)	Notes
8	12/2/19	Book	T.J. Wilkins, <i>Patterns of Exchange: Navajo Weavers and Traders</i> , Norman: University of Oklahoma Press, 2008.	At last, a source that considers Navajo viewpoints in transactions.
Evaluation of Source		I like the focus on the weaver's perspective of the trade (at last!). Makes me wonder about the latest trends where posts now do much of their business over the internet, weavers having their own websites – very different marketplace that may be interesting to bring up in our exhibit.		
Paraphrased Ideas or "Direct Quotes" (reference page #s)		Wilkins looks at exploitation inherent in the trading post system. Posts marketed Navajo wares to a public who demanded authenticity and excellence (commissioning artists to create designs for weavers to copy, promoting sales through catalogs, encouraging Victorian trend of an "Indian room" in homes, fostering high standards of production based on their own criteria). Using Navajo interviews, she then views the transaction from weaver side, showing they were not "slaves" but wove what and how they wanted without coercion. Author looks at nature of Navajo exchanges whereby traders had to establish a familial bond of reciprocity with a weaver. More than money prevailed in these transactions.		
9	12/2/19	Unpublished Manuscript	K. Kelly & H. Francis, <i>Dine Traders List and Biographical Information</i> , Gallup, NM, 2011, (draft encyclopedia) www.navajotradingposts.info	Comprehensive compilation of trading posts throughout the Navajo reservation. References and historical notes.
Evaluation of Source		Good coverage of trading posts and their individual histories, changes of ownership, family relationships, etc. including Hatch family posts on all sides of the state boundaries. If we were doing an exhibit on trading posts or the Hatch family exclusively, this would be wonderful source. For this exhibit, a bit of a rabbit hole...		
Paraphrased Ideas or "Direct Quotes"				
10	12/2/19	Journal Article	L. Dalrymple, "Stewart Hatch: A Lifetime Trading with the Navajo and Ute," <i>Journal of the Southwest</i> , Volume 55, Number 4, Winter 2013, pp. 495-505.	Article about the "other" Hatch Trading Post in Fruitland, NM – family connection to the Ira Hatch related to our Navajo Rug 1997.8.4. Written by prominent scholar of American Indian basketry.
Evaluation of Source		Given that our exhibit is about Navajo weavers as artists, the personal information about the Hatch family is a slightly different emphasis. If we use images of Hatch family or Hatch Post in exhibit, this article sourced from San Juan County Historical Society.		
Paraphrased Ideas or "Direct Quotes" (reference page #s)		Hatch Brothers Trading Post, near San Juan River in Fruitland, NM, run for 60 years by Stewart Hatch, originally in partnership with his brother Claude (who died 2010). They are brothers to Ira Hatch, owner of the Hatch Post near Blanding, Utah, all of them children to Joseph Wilford Hatch and Lelia Kirk Hatch. Article covers extended Hatch family and its history of trading on Navajo reservation. Historic photos of family and posts.		
11	12/2/19	Oral History	Mr & Mrs Ira Hatch interview 9/10/1970, Doris Duke Oral History Project, Special Collections, Marriott Library, University of Utah.	Interview of Ira and Rachel Hatch about their life near Blanding and role in the community. Nothing about our rug 1997.8.4
Evaluation of Source		Primary source helpful to overall documentation of our rug (in that they were original owners) but unrelated to the topic of our current exhibit.		
Paraphrased Ideas or "Direct Quotes"				
12	12/2/19	Historic Images	Photo Collections of Utah State Historical Society	Search of online digital collections at https://heritage.utah.gov/history/utah-state-history-digital-collections
Evaluation of Source		These are good images for our exhibit – all related in a slightly different way: 5521 shows the Hatch Trading Post associated with our rug; 14493 is taken during the time period when our rug was created; 22025 is created by a state division promoting trade in Navajo weaving art; and 14488 depicts 1899 rug market in Bluff, Utah (San Juan County).		
Paraphrased Ideas or "Direct Quotes" (reference page #s)		Photo 5521 – Hatch Trading Post, Hatch, Utah (Montezuma Creek San Juan County, UT), built in 1929 by Joseph Wilford Hatch and two of his sons—Joseph Jr. and Ira. L to R: Joseph Jr., Ira, Joseph Wilford, and Hughie Rentz, c1939. Photo by Charles Kelly; Photo 22025 – Navajo Woman Making Thread (no date), Utah Department of Publicity & Industrial Development; Photo 14493 – Navajo Indians in Monument Valley, 1941, Wallace Bransford Collection. Depicts two women weaving at a loom outside with a cat walking across top of loom; Photo 14488 – Exhibit, first Navajo Fair, September 21, 1899 at Bluff, Utah. Image donated Sarah J. Crosby, photographer not known.		

OBJECT INFORMATION / CATALOG WORKSHEET – SAMPLE BEFORE RESEARCH

Use to document newly accessioned objects and/or objects for exhibition. Fields are similar to those in your collections database.

COLLECTION ID #:	Fictional County Museum 1997.8.4		
OBJECT NAME:	Rug		
OBJECT CATEGORY / TYPE:	Textile / Rug		
OBJECT SUMMARY TITLE:	Rug, Navajo People?, wool		
DETAILS OF ACQUISITION BY THE MUSEUM:			
How acquired:	Donation		
Date acquired:	22 October 1997		
Name of source:	Mrs. Sarah Hatch Smith		
Address of source:	1775 Sunnysdale Avenue, SLC, UT 84105		
Telephone / Email:	801.555.9034 / no email on record		
Comments:	Donor received object when her grandfather, Ira Hatch, died in 1993 in Blanding, UT.		
MUSEUM RECORDS: <i>E.g. Donor / Vendor, Object, Image, Artist/Maker, Owner History, Exhibit Research, Loans</i>			
Hard Files:	Donor file (Hatch 1997.008); Object file (1997.8.4); Image of object at accession, 1997.		
RESTRICTIONS: <i>E.g. copyright, intellectual property rights, artist rights, social or cultural sensitivity, etc.</i>			
Credit Line:	Gift of Sarah Hatch Smith		
OBJECT LOCATION: <i>Include location, date sighted, person who sighted.</i>			
Current Location:		Date:	Person:
PHYSICAL DESCRIPTION:	Woven wool rug in cream, gray, black, tan, and red.		
Dimensions:	W 20.5" x L 24"		
Condition (mark one):	Excellent	XXX	good fair poor
MAKER DETAILS:			
Name:	Navajo People [may need confirmation?]		
Street / Town / Country:	Navajo Reservation, Utah, Arizona, or New Mexico, USA		
Where Made:			
When Made:	Exact Date:		or Estimated Date or Range:
Comments:			
OWNER DETAILS: <i>Include additional 'Owner Details' blocks if needed to reflect chain of provenance</i>			
Name:	Sarah Hatch Smith (donor)		
Bio Summary:	Inherited collection of Navajo objects from grandfather Ira Hatch upon 1993 death.		
Street / Town / Country:	Salt Lake City, UT		
Where Object Used:	Used in grandparents' house. Stored by donor prior to donation to Museum in 1997.		
When Object Used:	Exact Date:		or Estimated Date or Range:
Comments:			
HISTORY OF THIS OBJECT:	Rug regarded as family heirloom and used in grandparents' household throughout donor's childhood. Donor unclear how grandparents acquired rug, but has recollection of family story that it was a saddle blanket belonging to one of Ira Hatch's Indian grandmothers. Donor not sure of details. [ref donor file];		
HISTORY OF OBJECTS LIKE THIS (LARGER CULTURAL CONTEXT):			
KEYWORDS / INDEX TERMS:	Textile, Art, Navajo, Hatch		
CATALOGED BY / DATE:	M. van Frank, Collections Manager, Fictional County Museum, 11/1997		



OBJECT INFORMATION / CATALOG WORKSHEET – SAMPLE AFTER RESEARCH

Use to document newly accessioned objects and/or objects for exhibition. Fields are similar to those in your collections database.

COLLECTION ID #:	Fictional County Museum 1997.8.4		
OBJECT NAME:	Rug		
OBJECT CATEGORY / TYPE:	Textile / Rug		
OBJECT SUMMARY TITLE:	Rug, Navajo People, wool		
DETAILS OF ACQUISITION BY THE MUSEUM:			
How acquired:	Donation		
Date acquired:	22 October 1997		
Name of source:	Mrs. Sarah Hatch Smith		
Address of source:	1775 Sunnysdale Avenue, SLC, UT 84105		
Telephone / Email:	801.555.9034 / no email on record		
Valuation Details:	\$600 [ref Blue Mountain Trading Post appraisal 2/2017 on file]		
Comments:	Donor received object when her grandfather, Ira Hatch, died in 1993 in Blanding, UT.		
MUSEUM RECORDS: <i>E.g. Donor / Vendor, Object, Image, Artist/Maker, Owner History, Exhibit Research, Loans</i>			
Hard Files:	Donor file (Hatch 1997.008); Object file (1997.8.4); Exhibit Research (Artist as Worker exhibit, 2017)		
Digital Files:			
Image Files:	Digital image of object at 1997 accession. Related images of donor's family, Hatch Trading Post, Navajo weavers.		
RESTRICTIONS: <i>E.g. copyright, intellectual property rights, artist rights, social or cultural sensitivity, etc.</i>			
Restriction Type:	No known copyright, intellectual property right, or artist rights associated with this object.		
Credit Line:	Gift of Sarah Hatch Smith		
OBJECT LOCATION: <i>Include location, date sighted, person who sighted.</i>			
Storage Location:	A1-07-01-03	Date: 2/27/2017	Person: MVF
Current Location:	Registration Area	Date: 2/27/2017	Person: MVF
PHYSICAL DESCRIPTION:	Tightly woven decorated rug made from hand spun natural wool, with vegetal and aniline dyes. Natural cream ground with two horizontal bands of diamonds in natural gray outlined by serrated rows of rust, black, cream, tan, and rust. Two central diamonds bordered by adjacent 'half' diamonds that would be complete diamond if closed ("serape style"). Warp end borders are black bands; weft borders bound black; small black warp selvage tassels on all four corners. Cream and gray are natural, tan and rust likely vegetal dyes, black possibly aniline dye. No stains, fading, areas of compression, or signs of use wear.		
Inscriptions or Marks:	None		
Materials:	Wool, vegetal and aniline dye		
Dimensions:	W 20.5" x L 24"		
Condition (mark one):	<i>excellent</i> XXX <i>good</i> <i>fair</i> <i>poor</i>		
Safe Display Requirements:	Needs muslin sleeve backing to hang safely.		
Comments:	Light vacuum for dust at accession. Excellent condition given age and previous use.		
MAKER DETAILS:			
Name:	Unknown Artist, Navajo People		
Bio Summary:	Navajo weaver – details unknown		
Street / Town / Country:	Navajo Reservation, Southwest Four Corners area (Utah, Arizona, New Mexico), USA		
Where Made:	Attributed to Klagetoh, Ganado region, northeast Arizona, USA		
When Made:	Exact Date:	or Estimated Date or Range:	Circa 1940
Comments:	Object attributed to Classic Revival period and Klagetoh (Ganado area) region based design motifs, use/arrangement of color, and size [attrib GNG 3/3/16 interview, confirmed Blue Mountain 2017 appraisal, ref MVF 3/1/17]		



OWNER DETAILS: <i>Include additional 'Owner Details' blocks if needed to reflect chain of provenance</i>			
Name:	Sarah Hatch Smith (donor)		
Bio Summary:	Granddaughter of Ira and Rachel Hatch, owners of the Hatch Trading Post near Blanding, UT. Grew up in Salt Lake City, but spent time with grandparents at the Hatch Post as a child. Inherited collection of Navajo objects, including this rug, from Ira Hatch when he died in 1993. Rachel Hatch deceased 1985.		
Street / Town / Country:	Salt Lake City, UT		
Where Object Used:	Object stored by donor prior to donation to Museum in 1997.		
When Object Used:	Exact Date:	1993-1997	or Estimated Date or Range:
OWNER DETAILS: <i>Include additional 'Owner Details' blocks if needed to reflect chain of provenance</i>			
Name:	Ira Hatch and Rachel Locke Hatch (paternal grandparents of the donor)		
Bio Summary:	<ul style="list-style-type: none"> ▪ IRA (b 3/12/1898) and RACHEL Hatch owned the Hatch Trading Post near Blanding Utah from 1926 to Ira Hatch's death in 1993. They went there in 1926 from Fruitland NM and were community leaders. ▪ Ira's father JOSEPH Wilford Hatch (b 1/9/1870), was an active trader in the region from 1895 to his death in Fruitland NM in 1945. He established the Hatch Post in 1926 as a business for his son. Joseph was the son of LDS missionary Ira Hatch and his second wife Sarah Maraboots Dyson Hatch (Paiute/Navajo). Joseph married his stepsister, LELIA Kirk, who was the daughter of his father's third wife. Joseph and Lelia were active in the Navajo textile trade and friends with many Navajo weavers. ▪ Joseph's father and Ira's paternal grandfather, LDS missionary IRA Stearns Hatch (b 8/5/1835), was sent from southwest Utah in 1857 to Ramah NM on a mission to the Pueblo and Navajo peoples. His second wife MARABOOTS (b 1846 at Buckskin Mountain, AZ) was the daughter of a Paiute mother and a Navajo father, and was raised among LDS settlers in Harmony UT before her 1859 marriage to Ira. They had five children (including Joseph) before her 1873 death. See family tree in donor file [MVF 3/2017]. 		
Street / Town / Country:	Hatch Trading Post, Hovenweep Road, near Blanding, Utah		
Where Object Used:	Used in Ira and Rachel Hatch's home as decoration, but family story is that it was used as a saddle blanket by one of Ira's Indian grandmothers.		
When Object Used:	Exact Date:		or Estimated Date or Range: Circa 1926-1993
Comments:	Early date based on Ira & Rachel's move to Hatch Post and late date by Ira Hatch's 1993 death.		
HISTORY OF THIS OBJECT:	<p>Rug attributed to Klagetoh in the Ganado region circa 1940 based on distinctive design, materials, and size. Rug regarded as family heirloom, and used in grandparents' household throughout donor's childhood. Donor unclear how grandparents acquired rug, but has recollection of family story that it was a saddle blanket belonging to one of Ira Hatch's Indian grandmothers. Donor not sure of the details [ref donor file]; Research indicates that Ira Hatch's grandmother was Sarah Maraboots Dyson Hatch, who was of Paiute & Navajo descent (b 1846, d 1873). This rug is of the Klagetoh / Ganado regional style, which was established c1900, and its fabrication has been dated to c1940, both dates well after the death of Maraboots. Donor's recollection of object belonging to ancestor may instead be connected to Joseph and Lelia, who were active in the Navajo rug trade, but this attribution would require further research. Also note that small size and excellent condition of the object cast serious doubt on its use as a saddle blanket. [attrib MVF 3/2017, ref donor file, Ira Hatch oral history (1970), Kelly & Francis (2006)]</p>		
HISTORY OF OBJECTS LIKE THIS (LARGER CULTURAL CONTEXT):	<p>Weaving traditions among Navajo people date to the 17th C and wool weaving from circa 1700 when sheep were introduced by the Spanish. From 1863-68 the Navajo people were imprisoned by the Spanish at Bosque Redondo. Separated from their sheep and sources of natural dyes, they were forced to rely on imported machine-spun yarns and commercial dyes. When released, reservation trading posts were set up under government supervision, mostly by men who had become interested in the commercial possibilities of the weaving they observed at Bosque Redondo. With the arrival of the railroad on the reservation in 1882, the trading posts had a significant influence on Navajo weaving, introducing new designs and quality standards for their now national markets. Most Navajo weaving is carried out by women, and the importance of the textile trade significantly changed their economic and social roles during this period. J.L. Hubbell owned trading posts at Ganado and nearby Klagetoh (in Arizona just south of Utah border) and worked with local weavers on design ideas to create products that would appeal to an East Coast market caught up in the Arts & Crafts Movement. Bold diamond or lozenge patterns in strong red, black, white, and gray are a dominant feature of Ganado area rugs, with nearby Klagetoh using similar patterns and colors but in a combination that favors gray and white with red accents. Ganado area rugs are known for their great size, but smaller versions were also made for saddle blankets and wall hangings. This object is too small for a saddle blanket. This object is attributed to the Classic Revival Period (1920-1940) when interest in natural dyes resurged following experiments with imported Germantown yarn and commercial dyes. [MVF 10/2016, ref 12/09 valuation, & sources listed below]</p>		

OBJECT SIGNIFICANCE SUMMARY: <i>See next page for explanation of significance assessment questions</i>	
Historic Significance:	For its association with a prominent pioneer family in the Fictional County region, who embody the cross-cultural social makeup of the region and who have been at the center of one of its major economic and cultural activities (trading posts and the rug trade). For its association with the daily work and artistic life of Navajo women weavers in the early to mid-20th Century.
Aesthetic Significance:	While small, object is an excellent example of the Klagetoh / Ganado regional style and the design influences that came with national trade of Navajo textiles in the late 19th and early 20th C.
Scientific Significance:	None known.
Social / Spiritual Significance:	None known.
Provenance:	Reliably provenanced to Ira and Rachel Hatch, owners and operators of the Hatch Trading Post (1926-1993). Possible provenance to Joseph and Lelia Hatch (1870-1945), although this cannot be proven without further research.
Representativeness / Rarity:	This rug is a good representation of the Klagetoh / Ganado regional style. The style is not rare in the Navajo rug trade nor in museum collections, but well-provenanced examples of this age and condition are not common in Fictional County or Utah.
Condition:	Excellent, complete condition.
Interpretive Potential:	Object is very relevant to museum's mission to tell the stories of Fictional County, as it pertains to pioneer, trader, indigenous communities, and to economic, social and domestic stories. Several photos associated with the ownership trail, trading post era, and Navajo weaving of early 20th Century have been found. Object relates to other objects in the Museum's collection (Navajo, Hatch Family and Trading Post economy) and could anchor many Fictional County exhibits, such as: Navajo weaving traditions; frontier women's work; design / artistic influences; trading post networks; local economic forces; cross-cultural social and family networks in Fictional County, among others.
Significance Summary Statement:	This Navajo rug was willed to donor in 1993 by her grandfather, Ira Hatch, owner from 1926-1993 of the Hatch Trading Post on the Hovenweep Road, near Blanding, Utah. This rug dates from around 1940 and is an excellent example of the Klagetoh regional style, which is known for its bold patterns and combination natural wool colors accented by reds and blacks. Attributed to the late Revival Period (1920-1940), this rug is decorative, with a tapestry weave common in Navajo textile production. Anglo influence on Navajo weaving grew with the coming of the railroad to the Reservation in 1882. Trading posts were established and introduced new materials and markets to women weavers, who became essential to the economic survival of their households. This rug is reliably provenanced to Ira and Rachel Locke Hatch, the donor's grandparents, and prominent members of the Fictional County community from 1926, who used it in their home. It was initially thought to belong to Ira's Paiute / Navajo grandmother, Sarah Maraboots Dyson Hatch, but her death in 1873 well predates the fabrication of this object. More likely the rug came from Ira's parents, Joseph and Lelia Kirk Hatch, who were active traders in Navajo country from 1895-1945, based in Fruitland, NM, or Ira and Rachel acquired it locally themselves. The Hatch family embodies the cross-cultural nature of many families in Fictional County, and this object's reliable association with the family, the important trading post network and economy, and the beautiful weaving traditions of the Navajo, make it a significant object for the Fictional County Museum's collections.
KEYWORDS / INDEX TERMS:	Textile, Art, Women, Trade, Economy, Railroad, Sheep, Plant Dye, Navajo, Pioneer, Hatch
ADDITIONAL NOTES:	Future research could include consultation with Klagetoh and Ganado area weavers and traders, further research with Hatch family to explore attribution to Joseph and Leila, dye analysis and related plant use.
CITE SOURCES OF INFORMATION USED TO CATALOG & ASSESS OBJECT:	R.S. McPherson, <i>A History of Fictional County</i> (1995); F. Cuch (ed), <i>A History of Utah's American Indians</i> (2000); H.L. James, <i>Posts and Rugs: The Story of Navajo Rugs & Their Homes</i> (1976); Museum of Northern Arizona, <i>Tension & Harmony: The Navajo Rug</i> (1981); Manley & Getzwiller, <i>The Fine Art of Navajo Weaving</i> (1984) E.M. Bsumek, <i>Indian Made: Navajo Culture in the Marketplace, 1868-1940</i> (2008); Kelly & Francis, <i>Dine Traders List & Trading Posts</i> (2006); L. Dalrymple, "Stewart Hatch: A Lifetime Trading with the Navajo and Ute," <i>Journal of the Southwest</i> (2013); Mr & Mrs Ira Hatch interview 9/10/1970, Doris Duke Oral History Project, Special Collections, Marriott Library, University of Utah; Photo Collections of Utah State Historical Society and Fictional County Historical Society; Correspondence with G. Nielsen, PhD, UMNH, 3/7/2016;
CONTRIBUTORS:	Blue Mountain Trading Post Appraisers, G. Nielsen, Sarah Hatch Smith
CATALOGED BY / DATE:	M. van Frank, Collections Manager, Fictional County Museum, 3/14/2017

SIGNIFICANCE ASSESSMENT CRITERIA QUESTIONS

*Significance assessment is a collaborative process that draws on the knowledge, skills and experience of a range of people, including donors and people in the community knowledgeable about the subject or object. Make sure you consult as widely as possible to fully understand the context, history, and significance of the object, and research more information where relevant. Use the questions to help draw out the precise qualities of the object's significance. One or more criteria may apply and criteria may be inter-related. An object may be highly significant even if only one or two criteria apply. Think of the criteria as a framework to assist you to consider and describe **how** and **why** the object is important.*

*A significance summary statement is a reasoned assessment of the meaning and importance of an object. It is more than a description of what the object looks like. A statement of significance summarizes **how** and **why** the object is important. A significance summary statement is not set in stone and may change over time. From time to time it should be reviewed as circumstances change and knowledge develops. Significance summary statements are excellent sources of information for exhibit labels and other interpretive activities.*

Historic significance

- Is it associated with a particular person, group, event or activity?
- What does it tell us about an historic theme or process or pattern of life?
- How does it contribute to our understanding of a period or place, activity, person or event?

Aesthetic significance

- Is it well designed, crafted or made?
- Is it a good example of a style, design, artistic movement or the artist's work?
- Is it original or innovative in its design?
- Is it beautiful?

Scientific or Research significance

- Do researchers have an active interest in studying the object today, or will they want to in the future?
- How is it of interest or value for science or research today or in the future?
- What things in particular constitute its scientific or research interest and research value?

Note: This criterion only applies to objects of current scientific value, or with research potential such as archaeological collections. Objects such as scientific instruments are generally of historic significance.

Social or Spiritual significance

- Is the object of particular value to an ethnic or cultural community or group today? Why is it important to them?
- How is this demonstrated? Is the object kept in the public eye? Is its meaning kept alive for the group (eg by being used in an annual a parade or ceremonies, or by maintaining traditional practices surrounding the object)?
- Has the Museum consulted the community about its importance for them?
- Is the object or collection of spiritual significance for a particular group?
- Is this spiritual significance found in the present?

Note: Social or spiritual significance only applies to objects and collections where there is a demonstrated contemporary attachment between the object and community. Items of social history interest are of historic significance. If the object has spiritual or social significance this needs to be demonstrated through consultation with the community or group.

Provenance

- Who owned, used or made the object?
- Where and how was it used?
- Is its place, or origin, well documented?

Representativeness / Rarity

- Is it a good example of its type or class?
- Is it typical or characteristic?
- Is it unusual or a particularly fine example of its type?
- Is it singular, or unique?
- Is it particularly well documented for its class or group?
- Does it have special qualities that distinguish it from other objects in the class or category?

Condition, intactness or integrity

- Is it in unusually good condition for its type?
- Is it unusually intact or complete?
- Does it show repairs, alterations or evidence of the way it was used?
- Is it still working?
- Is it in original, unrestored condition?

NOTE: In general, an object in original condition is generally more significant than one that has been restored.

Interpretive potential

- Does it help the museum tell a story?
- Can you learn something about the object's wider context and associations, or about its materials, design and function?
- How is it relevant to the museum's purpose, collection policy and exhibition program?
- Does it represent an opportunity to use some different interpretation strategies?
- Is there anything else in the collection that can tell the same story?

Significance Assessment Criteria are © Heritage Collections Council (HCC), Commonwealth of Australia, 2002

For more information about purposes and 'how-tos' of significance assessment, see Significance 2.0: A Guide to Assessing the Significance of Collections, 2009