Relive the Roycroft: Bringing History to Life at a National Landmark

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Abstract

This project defines and validates the concept of the Roycroft Campus as a living museum and explores how the implementation of a “living” component to its educational programming would strengthen visitor engagement. It also focuses on the various ways in which to fortify the utility and visibility of a museum within a community, demonstrating how the Roycroft Campus can become a center for community engagement and cultural development. Through this research, I present the Roycroft Campus’ potential as a living museum and have created an educational based event which will bring to life the year 1915 on the historic Campus grounds. The event will emulate stepping back in time on the Campus and include interpretive elements such as re-enactors, object handling, and hands-on activities.

Located in East Aurora, New York, the Roycroft Campus is a complex of buildings developed at the turn of the 20th century which embodied the American Arts and Crafts Movement. In 1897, following an inspirational trip throughout Europe, philosopher and entrepreneur Elbert Hubbard established the Roycroft Press. Hubbard, a skilled businessman and former partner at the Larkin Soap Company, strongly believed in the ideals of his European counterparts, William Morris and John Ruskin. Propelled by the success of his essay, A Message to Garcia, the Campus greatly expanded and became the birthplace and major center of the American Arts and Crafts Movement. At its peak, the Roycroft Campus employed over 500 people, including master craftsmen, local workers, women and minorities, and welcomed many notable artists, authors, philosophers, and political icons.

The Roycroft Campus was designated a National Historic Landmark in 1986. Of the fourteen original structures, nine remain standing, some of which are privately owned. The Roycroft Campus Corporation (RCC) is a non-profit organization which works to preserve the Campus’ architectural integrity and develop unique educational programming pertaining to the Landmark’s rich history and legacy.
Relive the Roycroft

Bringing History to Life at a National Landmark

A Thesis Project in Museum Studies

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**Introduction**

**Historical Background**

During the mid-19th century, salesman, marketing genius, and entrepreneur, Elbert Greene Hubbard, made a name for himself as a top executive in the Larkin Soap Company, located in Buffalo, New York. Although a successful businessman, after nearly twenty years Hubbard became disillusioned by the corporate world and made a decision to change career paths; his true passion was to tell stories through writing.

Traveling in England during the early 1890s, Hubbard was searching for new inspiration for his life and his writing. He visited the homes of famous authors such as Shakespeare and Dickens, which would lead to the development of his first publication, *Little Journeys*; a series of miniature biographies Hubbard penned about famous writers, musicians, etc. However, an unexpected visit to the Kelmscott Press founded by William Morris, the well-regarded father of the European Arts and Crafts Movement, sent Hubbard down a road he did not initially intend. The Movement was a reaction against the emerging Industrial Revolution as well as the gaudy decorative styles of the Victorian era. Morris and his contemporary, John Ruskin, argued for the production of handmade and affordable everyday objects which would enhance the lives of ordinary people while providing fulfilling work for the craftsman. The beautifully crafted and hand-illuminated books being produced by Morris combined with the forward thinking philosophies of Ruskin motivated Hubbard to implement a similar concept in America. In this regard, shortly after returning from
his trip, Elbert Hubbard would begin his endeavors in printing and book arts, eventually establishing the Roycroft Press on South Grove Street in East Aurora, New York in 1897.¹

Located approximately sixteen miles southeast of Buffalo, New York, the Village of East Aurora was formed in 1873 when the hamlets of Willink and Aurora were merged. It was a rural community surrounded by farms with a population around 2,000, and was within easy commuting distance to Buffalo by train. Furthermore, East Aurora was nationally known as a horse town, with two competing farms; The Village Farm and The Jewett Farm, which both bred and trained trotters. In 1884, driven by his love of horses and the desire to distance himself from the industrial atmosphere of city life, Elbert Hubbard would move into the center of the Village and leave his own lasting impact on East Aurora.²

A few years into his printing business, Hubbard was producing his Little Journeys as well as a small opinion piece called The Philistine: A Periodical of Protest. In March of 1899, as space filler, he published a short untitled essay which would later be named A Message to Garcia. A preaching on worker loyalty based on an actual event which took place at the beginning of the Spanish American War, this essay became an overnight sensation and propelled Hubbard and his printing press business into the national spotlight. This new found fame allowed him to vocalize his social views on a mass scale through his writings and lectures, and the professional skills he developed in his former career prepared him to manage his now booming business. Hubbard’s printing endeavor would soon blossom into a community of crafts people embodying the ideals

¹ “Roycroft Campus History”
² Dayer, Utts and Utts, Town of Aurora 1818 - 1930, 7-8.
he encountered in Europe and jumpstart the Arts and Crafts Movement in America. Over the next 40 years, the Roycroft would become a complex of shops manufacturing some of the finest books, furniture and metalwork, and the vanguard of the American Arts and Crafts style. The Campus was a mecca for master craftsmen and a gathering place for artists, writers, philosophers and political figureheads. Even with Hubbard’s untimely death on the RMS Lusitania in May of 1915, the Roycroft continued on under the leadership of Elbert’s eldest son, Bert Hubbard, for 23 years, making it through the stock market crash in 1929 and the majority of the Great Depression.³

Due to changing interests and a tough economy, the Roycroft Shops closed in 1938. The buildings were sold off to separate owners; most ended up in various states of disrepair throughout the rest of the century. However, a renaissance effort gained strength in the 1970s, yearning to not only revive the hand-craft methodologies and philosophies of the Arts and Crafts Movement, but to also preserve and restore the Campus grounds and buildings. In 1986, the Roycroft Campus received National Historic Landmark status and an eight million dollar restoration project funded by the Margaret L. Wendt Foundation, to historically renovate the Roycroft Inn, began shortly thereafter. Once completed, attention turned to the eight other original remaining structures. Since this would be such a huge undertaking, the Roycroft Campus Corporation (RCC) was created as a non-profit organization focused on the preservation of the Campus’ architectural integrity and development of unique educational programming pertaining to its rich history and legacy. As of 2016, the

³ “Roycroft Campus History”
RCC has achieved huge success in its endeavors including partial restoration of the Copper Shop, reconstruction of the Power House, restoration of the Stone Wall (which ran along the Campus’ perimeter), partial restoration of the Print Shop (to include six artist-in-residence studios), renovation of the Campus grounds and green space, development of a high-end artisan gallery and gift shop, establishment of a Visitor Center, and creation of numerous educational workshops and tours. 

With many more projects on the horizon, the RCC remains steadfast in its mission and vision for the Campus. Their vision: Preservation – Inspiration – Education – Restoration – The Roycroft Campus as if Elbert Hubbard and the Roycrofters Never Left; and their mission: The historic Roycroft Campus will inspire visitors to experience the creativity, ideals and future of the Arts and Crafts Movement; provide a guiding force toward a bright future for this National Historic Landmark. 

The Project

My passion for all things Roycroft began at a young age. The elementary school I attended in my hometown of East Aurora sits directly across from the historic Roycroft Campus and my route home took me right past the grounds. Like many of my fellow students, I would climb up onto the one hundred year old iconic stone wall that lined the Campus’ perimeter to make my way down the street, skipping over the treacherous places where the rocks had become dislodged. It didn’t take long, however, before I was enthralled with these unique

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4 “Roycroft Campus History”
5 “Roycroft Campus About”
buildings which stood out like a sore thumb in my developing community. They reminded me of a simpler time long gone by; full of mystery and intrigue. I often imagined the characters from my story books in their pioneer clothing picnicking in front of the Chapel or working the gardens along the Appian Way.

Fast forward twenty years and I find myself a member of the Campus’ staff; working toward the preservation and restoration of these historic structures and helping to develop educational programming. After several years of research and hands-on work in the museum field, I cannot help but think back to that eight year old girl who envisioned her childhood daydreams coming to life in this very place. Were her imaginings that different from the practices suggested by museum professionals of today? In preparing for my Master’s project, I knew almost immediately that my focus should settle on the Roycroft Campus. Between a personal passion for teaching through historical re-creation and understanding the potential the Campus has to offer this type of programming, the concept for this project came to life.

Hubbard’s endeavor with the Roycroft would greatly alter the course of his life, impacting many facets of American society and leave a lasting historical imprint on the world. Through the study of Hubbard’s life and the Campus’ history, it became clear that the best way to tell the story of Roycroft was to do just that - tell a story. This project will consider how museums can implement a “living” component to their programming and what benefit that poses to the engagement of its visitors. Also, I will explore how in doing so, museums can become centers for community engagement and cultural development, focusing on the various ways in which to strengthen the utility and visibility of a museum within its community. Lastly, the project will culminate in the development of an educational based event focused on bringing to life the year 1915 on the historic Roycroft Campus. The event will emulate stepping back in time
on the Campus to include re-enactors, authentic food and music, and hands-on activities such as hand-press printing and illumination.

**Literature Review**

In considering research topics for this project, I decided to start with the basics of a living museum; what is it and how is the visitor experience unique? As this type of museum has gained popularity in recent years, I knew there could be a lot of insight to gain from the literature with regard to concept and design. It would also help inform my belief that the Roycroft Campus would be an appropriate place to implement an event that embodied the nature of a living museum.

In this pursuit, I first went to the most obvious source: the dictionary. However, I was not able to locate a definition for this terminology in an American dictionary. I found this ironic as there are several established living museums within the United States. Therefore, I had to turn to the Canadian Oxford Dictionary which defines a living museum as: “a historic site, or a recreation of one, at which historical interpreters dress in period costume, perform period-specific tasks and trades, etc., to bring the period to life for tourists etc.”

This is a very straightforward and logical approach to the concept and a good start to understanding the basic structure of a living museum. However, I was searching for something that could connect more deeply to my vision for the Roycroft Campus.

The next source I consulted was *Teaching History with Museums*, a book by Alan Marcus, Jeremy Stoddard and Walter Woodward. The authors offer this perspective: “Living history museums attempt to recreate an account of the past through rebuilt or renovated historic buildings and role-playing staff recreating historic activities.” They continue to state that living

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6 Barber, 2004.
museums: “not only attempt to describe the past or place artifacts in a narrative, but they also present a physical, historical, and conversational reconstruction.”

These authors suggest that the visitor experience at a living museum is unique because they portray the past in ways that can be understood today. Re-enactor interpretation often focuses on issues “such as growing and preparing food, leisure and entertainment, education, occupations, relationships and environmental/human threats.” These are areas of human life that are always evolving and changing, but regardless, we can recognize their relevance and connect with the ideas.

This definition more strongly expressed concepts I was looking for such as “role-playing staff recreating historic activities” which gives the impression that the re-enactors will be more engaged with their character. I also gravitated toward the use of the word “narrative” which implies that the history would be relayed through storytelling; this is the same approach the Campus uses for its tours. Yet, I felt there was still something left to be desired and went on to a third source.

This viewpoint on the definition of living museums comes from Living History Museums: Undoing History through Performance by Scott Magelssen. He defines living museums as: “those institutions which practice costumed interpretation within reconstructed or restored sites and that depict a particular time in history for educational purposes.” He continues to state: “these museums engage in the narrative contract in order to fit lived events into a story through which visitors can comprehend those events.”

Magelssen elaborates on the guest experience at a living museum by explaining that visitors are encouraged to suspend disbelief and imagine that they have stepped back in time. He

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8 Ibid, 113.
9 Marcus, Stoddard and Woodward, Teaching History with Museums, 28.
10 Magelssen, Living History Museums, Introduction xxi.
11 Ibid, 40 – 41.
states that this is possible because of the level of trust that has been established between museums and visitors over time. Furthermore, the implementation of costumed performance is one of the stronger elements which helps achieve this experience. Although similar to stage theatre, performance at a living museum removes the boundary between stage and seat and drastically alters the perception of the spectator. It can allow the visitor to become immersed in the history, allowing more than one reality to exist at the same time.

Magelssen’s definition is the most in line with what I was envisioning for Roycroft Campus. Two concepts stood out in particular; first, the phrase “costumed interpretation” gives the impression that the re-enactor will be fully immersed in their role, which seems stronger than that in Marcus, Stoddard and Woodward’s book, “role-playing staff recreating historic activities,” as well as the terminology used in the Oxford’s definition: “historical interpreters dress in period costume.” Also, Magelssen refers to the use of “the narrative contract,” an idea which comes from author, Jacques Ranciere in his book, *The Names of History*. Ranciere states that the narrative contract is one way history can be expressed; “a story with a beginning and end, with characters and events.”

Although, the use of the word “narrative” was seen in the definition from Marcus, Stoddard and Woodward, its meaning was not implicit as it is here. Magelssen takes this concept one step further by expressing that the importance of the re-enactor is to not only reiterate historical information, but through their role, create a sense that the past and present have transcended time. Lastly, this definition specifically states that all of these implementations are for “educational purposes”; a major point that is at the very foundation of the Roycroft event.

Through researching these definitions, it has become clear that creating a unique visitor experience is at the heart of living museums. Yet, what do visitors want or expect from their

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museum experience and furthermore, what elements can be incorporated into the programming offered for the Roycroft event to fulfill these desires and needs?

Studies show that most people visit museums in their free time as a leisure activity and have made a conscious choice to do so based on a set of pre-determined expectations. According to John Falk and Lynn Dierking in their book *The Museum Experience*, one of the major factors that affects a visitor’s experience and influences their desire to return is the physical context: the atmosphere and amenities that the museum offers. The authors explain that “the decision to visit a museum involves matching personal and social interests and desires with the anticipated physical context and the associated activities of a museum.”¹³ This concept is espoused in *The Engaging Museum*, as the author, Graham Black, points out that:

Traditional museum audiences see the museum/heritage visit as a relaxed, informal social outing, providing an opportunity both to learn and to enjoy oneself. However, surveys also show that the demands of these audiences are growing rapidly, as educational and mobility levels rise and as people have increased experience of other locations and other types of leisure facilities.¹⁴

In this regard, areas that should be considered in building a physical context within the museum to meet visitor expectations include time, money, convenient accommodations, environment, enjoyment, family friendly facilities, unique opportunities, and the ability to learn. To elaborate, time and money go hand in hand; people often have a limited amount of both and want to spend them wisely and for personal fulfillment. As far as convenient amenities, museum guests look for easy access to the institution to include parking, available meals or snacks, and places to rest or relax during the visit. The atmosphere created through staff interactions and

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signage, for example, can have an effect on the visitor; so can the physical climatic conditions which impact comfort levels. All of these expectations also tie into the desire for family friendly facilities; parents want to feel that they can bring their children to museums to learn and have fun; the aforementioned conditions are often all necessities for families. Lastly, most museum goers chose to visit a local historic site or institution because they want to learn and have an enjoyable unique experience.¹⁵

As many of these expectations are fairly straightforward and simple to implement or are already applicable at the Roycroft Campus, I chose to focus more strongly on the element of learning. Since the parameters of this expectation differ so greatly from person to person, it is the one that I feel needs the most attention in the field as well as at the Campus. I began by returning to the work of author Graham Black who delves deeper into visitor education. He explains:

> It is patently clear that people vary in their learning styles – or what we might alternatively refer to as their preferred way of learning… If our audiences seek to learn in different ways, then they must be provided with a palette of learning opportunities to meet their differing needs.¹⁶

This places a huge demand on museums to offer not only informative but engaging programs and experiences to their visitors. One way this can be achieved, particularly in living museums, is through the implementation of discovery learning by creating a “hands-on-history” display or incorporating object handling throughout the visit. This methodology is based on the concept of the “Aha” moment and is a “form of active, experiential learning most commonly recognized in problem-solving, enquiry-based and hands-on environments.”¹⁷ By touching an object, the visitor becomes physically engaged with its history and allows them to construct their own

meaning and experience. This would be an easy element to incorporate at the Roycroft; there are several original books and pieces of copper, leather, pottery and furniture in the collection which can be used for physical guest interaction.

Overall, it is clear that discovery learning helps foster creativity, support active engagement and personalize the museum experience. These elements are all extremely important to achieve second-person interpretation, could aid in the success of a living museum and provide an effective way to meet visitor expectations at the Roycroft Campus. Yet, if we turn to another work by author Scott Magelssen, we find how to take second-person interpretation to another level.

In an article in a 2006 volume of *Theatre Journal*, Magelesen describes how the activities that museum guests are invited to take part in are pre-designed and regimented. Furthermore, they do not give visitors the opportunity to assume the role of a historic character; that part is reserved for the “expert” re-enactors who have spent time researching the person whom they portray. Magelssen encourages giving museum goers historic voice and allowing them to participate as a costumed performer in order to transcend the boundaries of time and place and truly become a part of the story. He recognizes however, that this is not an easy task and doing so could interfere with the structure and integrity of the program. Although one of his suggestions seems both manageable and in-line with the goals of the Roycroft event; “Kids in Costume” is a newer program at Old Sturbridge Village, a living museum in Massachusetts, which enables children to don period clothing throughout their visit for a $25 fee. This could be feasible at the Roycroft Campus, however; I would consider offering the activity at a lower price.18

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Another viewpoint on visitor experience comes from George Hein in his book *Learning in the Museum*. In the chapter on visitor studies, he reflects on the kinds of experiences that guests have recalled being most memorable. These include: opportunities to go behind-the-scenes, family-friendly learning environments, contexts which elicit a “eureka” response, making a personal connection, spending time outside, and visiting a museum as a child.¹⁹ Hein explains that visitor memories are becoming a major element in researching the effectiveness of a museums exhibitions and programming; especially those which are gathered six or more months after the visit as they can help define long term impact and indicate what visitors truly want from their museum experience.

Hein later elaborates on the various learning modalities that help allow the aforementioned experiences to take place. One example is the utilization of theatre or drama in museums, whether it be a scripted production or done through first-person interpretation. This type of media can “draw visitors into a scene, make the human connection to objects apparent to some, and allow visitors imaginations to expand and associate rich meanings with the objects displayed.”²⁰

The Roycroft Campus strives to engage its visitors with the intention of making a profound impression in order to stimulate repeat visits. Including first-person interpretation will be key for this project and incorporating a few of the other memorable experiences components will be considered as well.

A final consideration for this project is how historical sites or museums become centers for community engagement. Yet, what does community engagement truly mean and how can the Campus begin to strengthen their role in East Aurora, Western New York and beyond?

In the book *Museums and Communities*, contributor Bryony Onciul frames the idea of community engagement as a partnership in which “neither the museum nor the community is engaged, but individuals from each camp who come together to represent their source bodies and negotiate engagement.” In essence, it must be a collaborative effort in which both the museum and its community work in tandem toward the same vision or to achieve a shared goal. The potential outcomes and benefits can include sharing of knowledge, creating new relationships, exhibits and programs, and incorporating new and alternative perspectives into the museum.

Taking a deeper look into this concept, I came across an article by Stephen Long, “Practicing Civil Engagement,” in which he detailed additional advantages to community engagement which can: “help raise more money, erase negative perceptions, increase attendance, and bring new vitality to the museum” Although this all sounds great, the means to this end usually has its difficulties, such as time consumption and conflicting personalities and work styles, but Long argues the benefit far outweighs the expense.

In order to strike up a new relationship, or strengthen an existing one, the museum must first outline what community they currently serve or would like to in the future. For the Roycroft Campus, it begins with the village and town of East Aurora and extends throughout the Buffalo and Western New York area. Equally important, however, is the Arts and Crafts community which stretches across both the country and the world; they have been in the past and continue to be unwavering supporters of the Campus simply because of its tie to the historical Movements in Europe and America. Parts of this network of communities recognize the importance of their role and are actively engaged already. However, as Long points out: “The challenge is cultivating and reaching out to people who haven’t acknowledged that they hold a stake in the museum.”

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22 Ibid, 92 – 93.
23 Long, “Practicing Civil Engagement”, 142.
though the Roycroft Campus is engaged within the community and vice versa, the relationship could be much stronger. In this regard, I took heed from Viv Golding, also a contributor to the book _Museums and Communities_. She discusses the role of the community within the National Museum of the American Indian (NMAI); a museum I had also researched in previous coursework and later had the privilege to experience as a visitor. Golding explains how the NMAI takes very seriously its relationship with the indigenous communities it represents in order to serve as portal for the Native American voice within the museum’s larger community: the United States. The curators not only invite representatives to the museum but also spend considerable amounts of time in the indigenous communities to gain knowledge, perspective and nurture these relationships. One outcome of this collaboration is called Community Curators in which members of the indigenous communities take an active role in designing exhibits and telling the story of their ancestors.\textsuperscript{24} Using this as an example, the first step the Roycroft Campus could take toward stronger civic engagement could be to employ a committee of individuals to help plan the living history event. This could include the many living ancestors of Elbert Hubbard, former artists and workers. Several of these people live locally; some have previously been involved, others merely spectators. It is a group of people who I feel have been undervalued and whose involvement could spark a greater interest from the community at large. Nonetheless, through implementing a living history event the Roycroft Campus hopes to begin re-establishing its mark as a place for the greater East Aurora and Buffalo communities and beyond to not only gather, but invest in both personally and financially.

**Case Studies**

As real life experience is also important, I have included three case studies in which I placed myself as the visitor at a living history museum. The first, Colonial Williamsburg, was a

\textsuperscript{24} Golding and Modest, _Museums and Communities_, 16-19.
site I visited in anticipation of my project idea, about eight months prior to start of my literature research; my memories follow a similar timeline, as those mentioned by George Hein in the literature review, which are indicative of long term impact. The second was Buffalo Niagara Heritage Village, which I visited during the height of my project research therefore providing a more recent, fresh perspective on the experience. Lastly, near the completion of this project, I visited the Genesee Country Village and Museum, in search of further validation for some of the concepts I was developing for the Roycroft event. In review of these visits, I first outlined the main concepts of both living museums. Then, I focused on two areas that provoked intrigue as a visitor which I felt could be modified and implemented into a living history event at the Roycroft Campus. Overall, my personal interpretations combined with ancillary research for these living museums, has provided further insight into the design of this event.

Colonial Williamsburg

In the spring of 2014, I was able to fulfill a lifelong dream to visit Colonial Williamsburg in Virginia. This experience not only satisfied a personal enjoyment for living history but spurred many of my initial thoughts on how a similar concept, albeit a much smaller version, could be implemented at the Roycroft Campus.

Concept

The entire concept of Colonial Williamsburg is in and of itself genius. Partially restored and partially reconstructed, the revolutionary city allows guests to literally step through the threshold of time and enter the setting of the late 1700s. From tours of time period homes and businesses, complete with historical furnishings, to battle re-enactments on the grounds, the stories of this 18th century village come to life. Every little detail is considered, creating an atmosphere that one can only imagine portrays the very sights and smells of a time gone by.
Re-enactors

Colonial Williamsburg utilizes re-enactors in both the first and third-person; each useful and enjoyable in their own right. However, the greatest impact from my visit to was an experience I had in the shop of the Shoemaker with a first-person re-enactor. Hanging from the walls and strewn across the work tables was all the equipment needed to make authentic 18th century period shoes. In the center of the room was the re-enactor, working away at a piece of leather to make his next set of shoes; several completed varieties were also displayed. This gentleman never once broke character, even when asked questions that would tempt him to do so. Even more astonishing was his sheer knowledge of not only the skill of shoemaking and the history of the revolutionary city, but just history in general. By the time I left the shop, I was totally invested in the belief that I may have just traveled through time.

Many of the re-enactors at Colonial Williamsburg are trained professionals, so it is not to my surprise that they were of the highest quality; although the aforementioned gentleman definitely went above and beyond the call of duty. Those which will be employed for the Roycroft event may or may not have experience in theatre or re-enactment acting, yet their goal will be to help produce a similar experience for our guests. By sharing the story of my visit to the shoemaker at Colonial Williamsburg and working with them to develop their character, I can inform and inspire them to play their role in a similar fashion.

Authenticity

In today’s modern world, it is nearly impossible to create an experience that is one hundred percent representative of a past event. At Colonial Williamsburg however, they accept this fact and do their best to portray certain characters and events to the best of their ability even with gaps in their historical documentation and paved streets to accommodate modern vehicles.
Yet from the visitor’s perspective, a high level of accuracy is achieved, and with the time and continued dedication, the margin of error can be diminished.\textsuperscript{25} From my perspective as both a museum professional and visitor, I took notice of such things as the paved streets as well as modern signage, and bathrooms as those are visitor necessities that are impossible to eliminate in the 21\textsuperscript{st} century. As far as any inaccuracies in the portrayal of history, I was far too mesmerized by the sheer grandeur of the revolutionary city and opportunities to learn and take part in activities to notice what may have been an oversight by the museum staff.

Another issue in regard to authenticity is the fact that living history museums often glamorize the past, skipping over the not so proud moments in our country’s story, to make it more enjoyable for visitors.\textsuperscript{26} Colonial Williamsburg does well representing difficult racial issues and discrepancies between the lifestyles of the wealthy and poor, but there are some areas that are more challenging to portray in an accurate fashion. In this regard, we are reminded by Marcus, Stoddard and Woodward that:

\begin{quote}
In addition to the painful aspects of the past, there are simple sensory issues, such as recreating the smell, feel, and sounds of the past. Tourists would not want to spend their days at Colonial Williamsburg or other history sites in the South in the summer without air-conditioning. They would also not want to spend time around the historical interpreters if historically accurate in their odor, as most would have rarely bathed. The romanticism of living history sites is in part by design, as what museums portray has been selected to appeal to visitors, but it is also in part out
\end{quote}

\begin{footnotes}
\item[25] Magelseen, \textit{Living History Museums}, 44.
\end{footnotes}
of necessity, as visitors would not want to experience true authenticity when it comes to life in a different time and the hardships that were present.\textsuperscript{27}

Taking all these factors into consideration, Colonial Williamsburg still stands as an example of the high level of programming that can be achieved by a living museum, and as such, has been greatly considered in the development of the event for the Roycroft Campus. For example, historically the Campus did not have public restrooms and air-conditioning like it does now, however; these necessities make the visitor’s experience more enjoyable in modern times. More importantly through this event, we will follow the example that Colonial Williamsburg has set forth by staying true to the historical records and representing difficult issues that faced people in the early 1900s. For the Roycroft Campus, this will include poor working conditions, inequality between men and women and several other social issues that are tied to the history of the Campus and the life and literary work of Elbert Hubbard.

\textbf{Buffalo Niagara Heritage Village}

To gain perspective on a local and smaller scale living museum, I chose to visit the Buffalo Niagara Heritage Village (BNHV) in Amherst, New York. This site contains both artifact based exhibits as well as 11 original structures from the 1880s, known as the Historic Village, that are used in 19\textsuperscript{th} century era re-enactments. These structures are located outside the main exhibit and educational buildings, forming a loop with connecting pathways that imitate the design and atmosphere of a small township. This Village is made up of many historic family homes from the Amherst area and includes a church, a barbershop, a blacksmith shop and two schools as well. However, during the time of year of my visit, the outbuildings were closed. Fortunately, I was able to attend a re-enactment based program; this first-hand experience combined with ancillary research has provided insight on the development of the Roycroft event.

\textsuperscript{27} Ibid, 116.
Concept

On April 9, 2015, the BNHV hosted a lecture event to commemorate the 150th anniversary of the Confederate surrender at Appomattox court house during the American Civil War. This was part of a new series funded by Erie County. The event took place in a modern space with miscellaneous time period specific objects to set the scene including a chair and table atop of which was a tin cup, hat and gloves. These items would later be utilized by the guest of honor, General Robert E. Lee., but first the audience was introduced to two re-enactors who demonstrated military and battlefield music.

Re-enactors

This event utilized different types of re-enactors; two acting in the third-person and one acting in the first-person. The first two were musicians performing Civil War era battlefield music accompanied by explanations and stories in the third-person. They were dressed in replica Confederate uniforms and utilized authentic instruments. Little details were woven into their performance; the fifer took a drink of water from a canteen he was carrying and kept track of time on the pocket watch which was also part of his costume. Next, the guest of honor was a re-enactor portraying General Robert E. Lee through first-person interpretation. He was also dressed in period costume, resembled the physical appearance of General Lee and used objects including a pocket photo of his wife and children, and a piece of flag he had received from his soldiers (whether these were historical artifacts is unclear) during his performance. This re-enactor expressed the history of his character’s life so well through his words but also through his appearance and interactions with the physical objects, it was hard to believe it was not his own personal story. Although the involvement of objects may seem insignificant, these particulars give the audience the impression that what they are seeing is an accurate
representation of history. In an article by sociocultural anthropologist, Mark Auslander, he describes the impact objects can have on the audience during reenactment.

... objects used in reenactment may have enormous emotional valence and ritual potency. They serve as what structural anthropologists have long termed structural operators, allowing for dynamic exchange between the present and the past, and between the living and the dead. At the same time, these objects may serve as tangible barometers of what we might call emotional authenticity, helping to create a ritual performative field of affective transformation, aiding in interior subjective experiences of being in the past and the visible manifestation of “real” emotive states by the performers, which are seen as collapsing the conventional distinction between role and actor.28

The objects used in the re-enactment at the BNHV definitely helped solidify the impression that the audience was witnessing a real event from the mid-1860s. These small additions to costuming and set design will be considered heavily for the Roycroft event as there are many historical and modern objects that could be used by re-enactors or to help set the scene around the Campus.

**Authenticity**

The authenticity of this site was not as readily apparent as compared to Colonial Williamsburg, as can be expected. There are a few reasons for this impression, first; Colonial Williamsburg is a much larger institution as it was an actual colonial city, whereas the Buffalo Niagara Heritage Village is a conglomeration of regionally historic buildings that have been re-located to create the concept of a historic village. Second, I did not have the opportunity to experience the historic buildings or grounds which are the backbone of this living museum. With

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28 Auslander, “Touching the Past”, 163-164.
that being said, regardless of only seeing a snapshot of the programming at the BNHV, they were able to achieve some authenticity through costuming and performance even in a modern space, and the guests seemed to thoroughly enjoy the program. This gives me encouragement that we will be able successfully execute an event of this nature at the Roycroft Campus.

**Genesee Country Village and Museum**

In the summer of 2015, I visited the Genesee Country Village and Museum (GCVM) to gain further perspective for my project from another local living history site. I had been there as a child as part of a school fieldtrip and had fond memories of my experience. Based on research I completed through my literature review, I was able to connect my personal drive to return with the belief that the Museum’s programs achieve strong visitor engagement and inspire return visits. However, as an adult, I had also become familiar with the great reputation that the GCVM had developed, especially as they have continued the site in the years since my first visit.

**Concept**

The Genesee Country Village and Museum is an expansive 700 acre site which touts itself as the largest and most comprehensive living history museum in New York State with the third largest collection of historic buildings in the America – 68 – furnished with over 15,000 artifacts, that creates an authentic historical experience. Their purpose is to provide interactive programs, events and exhibits that help visitors better understand the life during the 19th century and make connections to the “origins of customs, traditions, social values and the evolution of our contemporary lifestyles.”

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29 “Genesee Country Village and Museum About Us”
Re-enactors

The GCVM strives to create a living history environment in which visitors can interact with knowledgeable, third-person historic re-enactors in period appropriate dress. From my experience, this is definitely the case; these individuals were accurately adorned, well informed about the historical building at which they were located, as well as about the artifacts that were displayed to set the scene. They were also able to speak to the history that connected to the time period they were representing. However, since they were all third-person re-enactors, they merely appeared as fellow 21st centurions who are wearing attire from 200 years ago and telling stories about times gone by. I feel that this takes away from the historical setting that the GCVM has recreated and defeats the purpose of “living history.” I understand it is nearly impossible for every individual at a living history museum to stay in character at all times, but an attempt to implement first-person re-enactors could go a long way in bringing history to life. This factor also comes into play when considering the element of authenticity.

Authenticity

During my visit to the GCVM, I observed several demonstrations of 19th century daily tasks, crafts, cooking, etc. and had the opportunity to take part in some of these activities first-hand. For instance, I learned about the process of brewing beer while watching it demonstrated by a re-enactor and was able to taste baked goods that came fresh out of an old-fashioned oven and made only with ingredients that would have been available in that era. I spent some time with farm animals as they were fed and cared for just as it would have been done in the early 1900s and even talked one-on-one with a printer who showed me the antique presses he used to make fliers and newspapers for the historic village.

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30 Ibid.
From the buildings, to the artifacts, to the atmosphere, authenticity was definitely a goal that was being achieved at the GCVM, however; the addition of some first-person re-enactors would solidify the living history experience. The benefits to this suggestion are detailed in a study that was completed by the Visitor Studies Association in 2012. This study investigated the impact of first-person and third-person interpretation at a historical site and its effect on visitors cognitively (learning, knowledge acquisition or information processing), affectively (visitor feelings, attitudes or emotions), and behaviorally (visitor actions or inactions). It was determined that third-person interpretation based activities produced more positive responses amongst visitors compared to first-person. However, it was suggested that a combination of first and third-person interpretation should be utilized concurrently to meet various visitor needs and to encourage a greater overall number of positive responses. In fact, as a guest, I am an example of someone who prefers first-person re-enactment; however, I can see the benefits to including third-person re-enactment as well.

It is the combination of all of the elements that I have uncovered through these case studies and the corresponding research that produces successful programming, all of which have been considered and included in the development of a living history event for the Roycroft Campus.

**Roycroft Event**

The Roycroft Campus has the potential to intrigue and captivate a wide variety of audiences through the implementation of living history based events. Executing this task proves challenging in the hands of a young organization with a small staff and budget. However, new types of programming must be considered and implemented to ensure the sustainability of the organization and the continued preservation and restoration of the Campus. This event could be

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31 Van Dijk, Smith and Weiler, “To Re-Enact or Not to Re-Enact?”, 48-61.
the first step in that direction as it will provide a new approach to telling the story of the Campus, captivate a greater audience, and serve as a catalyst for both new and continued support of the National Historic Landmark.

**Concept & Purpose**

**Concept**

“*Relive History on the Roycroft Campus... the Birthplace of the American Arts and Crafts Movement.*” The Roycroft Campus is the physical embodiment of Elbert Hubbard’s life and work which inspired and evolved the Arts and Crafts Movement in the United States. Through first, second and third-person interpretation, this event will present the day to day activities of life on Campus during the summer of 1915.

**Purpose**

As they did over 100 years ago, visitors will yearn to come to the Roycroft Campus and experience the convergence of social and cultural ideals which comprised the Arts and Crafts Movement in America. Upon arrival, they will be engulfed by the philosophy and essence of Hubbard’s Roycroft community. Navigating the Campus grounds will feel natural and seamless; history will be accessible in every building and the Roycroft Renaissance alive and active. Visitors will leave with a broad understanding of Roycroft, past, present and future, with a desire to return and take part in the revival of the Arts and Crafts Movement.

**Target Audiences**

Before advancing any further into the development of the event, it is important to determine a target audience. The goal here is to develop and reach out to new audiences previously underrepresented around Campus while also maintaining the existing visitor base.\[^{32}\]

Through observing guests on a daily basis and reviewing results of recent marketing surveys,

\[^{32}\] Black, *Engaging Museum*, 47.
which can be referenced in Appendix A, the current demographics indicate that the largest concentration of visitors are women age 40 and higher. This group will be solicited as well, but focus will be aimed toward the following audiences with hope of provoking interest from those presently less engaged.

**Primary Audience: Young Adults under 35**

This audience, which is currently lacking the most in the visitor base, will be captivated by the Campus’ history and the revival of the Arts and Crafts Movement through the development of new programming such as this event. As the generation which will be vital in sustaining the Campus’ future, their engagement is crucial to the continuation of the preservation and restoration efforts. As we enhance the guest experience on Campus, we aim to attract more visitors from this millennial population.

**Secondary Audience: Families**

This is an important audience which needs nurturing, as it is not strongly represented among the current visitor base. Our program offerings have previously been geared toward adults or school groups, but not families as a unit. The Campus needs to be able to engage families so that it not only serves as a place where they can engage in fun learning activities together, but through this experience, the Roycroft Campus will become rooted in the minds of today’s youth population as an important cultural institution and inspire return visits when they become adults.

**Tertiary Audience: Arts and Crafts Enthusiasts**

This audience has a clear connection to the Roycroft Campus; many of the people who fall into this group seek out the Campus as one of the destinations in the United States for Arts and Crafts enthusiasts. The goal here is to find new and unique ways to engage their attention to ensure both first time and repeat visits. As these people travel from all over the country, and even
the world, we need to offer them something new and different to draw their attention or to elicit their return to the Campus.

**Interpretive Themes and Content**

The following themes and topics make up the foundation of the visitor experience of this event and will be represented through the implementation of the interpretive elements and devices.

**Primary Theme: Elbert Hubbard’s Life**

This will be conveyed mostly through the use of a re-enactor. A script has been developed in conjunction with this project and can be referenced in Appendix B.

i. **Larkin Soap Company**

As a young man, Hubbard was a soap salesman, and eventually an invested partner, at the Larkin Soap Company in Buffalo, New York. His success in advertising and marketing revolutionized American business techniques and proved beneficial in his endeavors with the Roycroft Campus.

ii. **European Travels**

Hubbard resigned from the Larkin Soap Company and found inspiration from the work of William Morris, John Ruskin, and the ideals of the European Arts and Crafts Movement. Enthused by the printing style at the Kelmscott Press, Hubbard returned to the United States with a passion for book arts and a new vision for his life’s work.

iii. **Roycroft**

Establishment of the Roycroft Press in 1897 and the ultimate success of a *Message to Garcia* at the turn of the 20th century positioned the Campus as a major center of Arts and Crafts in America. Hubbard’s literary and printing venture quickly morphed into an artisan community focused on societal reform and the revival of hand craft.
iv. Writer, Philosopher and Entrepreneur

Hubbard used the business skills he developed at Larkin to promote and elevate his endeavors at Roycroft. However, throughout the expansion of the Campus, Hubbard continued to write and publish, often as an advocate of artistic expression and societal reform. Yet, he also promoted himself as spokesperson for big business. These disparities made Hubbard a target for criticism.

**Secondary Theme: Roycroft Movement**

i. Ideals

Simplicity, hand craft, and harmony with nature are just a few of the ideals which embodied the Movement at Roycroft. “*Head, Heart and Hand*” became a motto of the Campus indicating that all three are necessary ingredients of honest craftsmanship.

ii. Campus

Fourteen buildings comprised the original Campus to support the craft-work, business needs, and house its many visitors. Buildings of note include the Inn, Print Shop, Copper Shop, Power House, Chapel, and Furniture Shop. These buildings represent a range of architectural styles with several comprised of field stone and lath and plaster. There was no famous architect of record; all the structures were built by the Roycrofters, with designs influenced by Elbert Hubbard’s personal genius and master plan for the Campus - to emulate the English countryside. Other important features of note are the iconic Stone Wall which lines the perimeter of the Campus and the reconstructed well and sweep.

[The Roycroft Copper Shop]
iii. Arts and Crafts Artisans and Medias

Roycroft Artisans produced hand crafted pieces ranging from wood and copper to paintings and sculpture. What began out of necessity to furnish the Campus buildings became a new commodity and business venture for Hubbard. Illustrator of the *Wizard of Oz*, W.W. Denslow, got his start at Roycroft; other artists of note include Alex Fournier (painting), Dard Hunter (paper-making and graphic design), and Jerome Connor (sculpture).

iv. The Mark

The famous orb and two-arm cross containing a single uppercase ‘R’ became the representation of everything Roycroft. Hubbard was a pioneer of branding in America; this mark was put on every piece manufactured at the Campus from books to furniture. Today the mark is still utilized to brand the Roycroft Campus, however, a new mark was also developed in the 1970s which contains two ‘Rs’ in mirror image and it is used solely by artisans who have been accepted into the Roycroft renaissance guild known as the Roycrofters-At-Large Association (RALA).


Tertiary Theme: Community and Sustainability

i. Working Conditions

The Campus employed over 500 workers at its peak, including women and minorities, which was revolutionary at the time. Hubbard stated: “Produce great people, the rest follows.” The Campus worker’s took breaks daily at the sound of bell high atop the Print Shop. They were encouraged to spend time outside and enjoy nature. Other perks included a Campus baseball team, marching band and drama club.

ii. Self-Sufficiency

The Campus had many elements which contributed to its self-sustaining nature. Hubbard fashioned a greenhouse on the grounds and owned several local farms which supplied food to Campus workers and guests. He also established a bank on the Campus and constructed an entire building, the Power House, to supply heat and electricity to the Campus through an underground piping system.

Implementation

Potential Funding

The New York State Council for the Humanities offers an action grant that could be applicable for the implementation of this event. The grant is aimed at helping to:

…launch public programs that use the humanities to activate conversations within a community. Projects that encourage participants to reflect on their values,

33 Hubbard, Webpage of the Roycrofters.
explore new ideas, and connect with others across New York State are encouraged.\textsuperscript{34}

This is a matching grant for up to $5,000 and an application would need to be submitted no later than three months prior to the start of the event. The matching portion is to show the community’s commitment to the project. Funds could be solicited from the Roycroft Campus’ Board of Directors and from community members who are committed to strengthening the educational components of their local historic site.

\textit{Budget}

In order to determine the financial feasibility of any event, it is important to detail all anticipated expenses as well as revenues. In this regard, I developed a proposed budget for the event which is referenced in Appendix D. This budget structure is based on current practices at the Roycroft Campus; as a staff member who has been involved with event planning and financial tracking, I was able to use this first-hand experience to create a realistic budget.

The budget expense numbers were derived from averaging actual cost estimates and the reasonable allotment of Campus funds. Included in the expenses is staff time associated with further development and execution of the event, in regard to tasks such as event planning and marketing and day-of staffing and facilities clean-up. Typically, our event budgets do not list payroll as an expense, unless it is in reference to anticipated over-time hours due to preparation for or execution of the event. However, I felt this information would be applicable and necessary if the Campus were to apply for the NYS Council on the Humanities action grant; it displays the need for the grant and details how the funds would be allocated. Therefore, the revenue section of the budget was built in anticipation of being awarded the action grant. If outside funding of at least $5,000 can be secured, this would cover the majority of the operational expenses and

\textsuperscript{34} “NYS Council on the Humanities Action Grants”
greatly lower the cost for the visitor. As indicated in the budget, a small fee would be required, such as $15 per person (with a possible discounted price for members, children and students; as this is the common practice on Campus), to allow admission to the event; this could be monitored by a wrist band. Additional activities such as Kids in Costume or Printing Press Tutorials will be available for an added charge; this could be monitored by vouchers. The anticipated guest attendance which comprises the budgeted revenue numbers for ticket sales and activities is based upon knowledge of previous event attendance numbers and a reasonable expectation for an inaugural event of this nature.

It is important to note that some of the expenses, such as the re-enactor costumes and props, are start-up costs for the event. In years following, the costs should be considerably lower (if additional or replacement items are needed) or non-existent since the investment was made previously. In this regard, the event should not need to be sustained by grant funds and will become more and more profitable with each year. It is intended that all proceeds from this event go toward funding the Campus’ continued restoration and programming efforts.

**Execution**

The target implementation date for this event is July 22, 2017; this is midway between the annual Roycroft Campus Art and Antique Show in June and the Roycroft Campus Art Show in August. It is also during children’s summer vacation and is not around any major holidays, which could help alleviate any conflicts with school schedules or travel plans.

Also, in order to execute this event in the best way possible, it would be beneficial to have the portion of roadway in which the Campus sits upon (South Grove Street) closed for the duration of the event so that it could be utilized for activities and pedestrian access between the Inn and the rest of the Campus. This would also allow for the Campus to be “roped off” in order
to control admission to the event, as the grounds are currently open to the public and the Campus does not have a main entrance to welcome guests and process payment. Closing the road is not an unusual request and would require proposal paperwork to be submitted to the Village of East Aurora for approval. However, it would prevent guests from using the street parking along South Grove Street as well as any of the Campus lots. To remedy this, the Campus’ can reach out the Middle School across Main Street in order to utilize their parking lots. There is also plenty of street parking along Main Street which is quite close and provides easy access to the Campus grounds.

Since this event is quite a large undertaking and something that the Roycroft Campus has yet to pursue in the past, a planning committee would be beneficial for both alleviating some of the work load from the staff and helping to make the community connections as discussed in the literature review. This would be an opportunity for community members to get engaged with the Roycroft Campus in new ways and become personally invested in the success of the event and Campus’ future.

**Marketing**

In order to promote events at the Roycroft Campus, posters are designed as marketing tools; I commissioned a draft poster for this event which is referenced in Appendix C. I selected the images and text for the poster and shared my thoughts on layout with our graphic designer. She presented me with a proof which I then provided feedback on in regard to design and content. The information is based on the structure and design described in this project but can be augmented in the future to accommodate any changes to the program.

Another useful marketing tool is making connections and building relationships with similar organizations to help cross promote each other’s missions and programs. The Roycroft
Campus will enlist the help of its current partners to include the Stickley Museum, the Darwin Martin House, Graycliff Estate, and Western New York Book Arts Center. With common goals rooted in fine arts, architecture and handcraft, these organizations work together to raise visibility among the public, promote their events and educational programming, and collaborate to create new and dynamic community offerings. However, two new partners should also be considered; the Buffalo Niagara Heritage Village and the Genesee Country Village and Museum could be great assets to the Roycroft Campus and vice versa. They both have established strong living museums in Western New York and the Campus is looking to do the same. There is a lot that can be learned from the museum’s staff and with similar programs, these institutions could work together with the Roycroft Campus to broaden their audience and outreach.

Lastly, the event will be promoted through several means of print and electronic advertising. The Campus has a solid base to expand on in this regard and can utilize sources such as the East Aurora Advertiser and Bee publications, the Buffalo Spree and Visit Buffalo Niagara’s many visitor guides. This event can also be promoted through our partnership with the Arts & Crafts Collector which is a well-known and highly regarded online journal run by Bruce Johnson. He has quite a large following from running the National Arts & Crafts Conference in Asheville, North Carolina for nearly 30 years. As always, the Roycroft Campus will utilize its website as a source of promotion and to funnel ticket sales. Further promotion can also be done through the Campus’ e-newsletter as well, which has a mailing list of approximately 2,000 emails, and print newsletters which are mailed to the Campus’ members and donors.

**Social Media**

Facebook, Instagram and Twitter are also important modern tools for marketing and visitor engagement. These resources should be utilized frequently for the promotion of this and
all educational programming and events. A hashtag, #ReliveRoycroft, will be utilized to publicize the event, helping to incite curiosity and allow visitors to share their experiences during and after the event.

**Interpretive Elements and Devices**

**Re-enactors**

Throughout the Campus, re-enactors portraying Elbert Hubbard, Alice Moore Hubbard (Elbert’s wife), Miriam Hubbard (Elbert and Alice’s daughter), Anson Blackman (aka Ali Baba, Campus Handyman), and one or more of the original Roycroft Artisans (i.e. Dard Hunter, Alexis Jean Fournier, Jerome Connor, etc.) will be stationed to greet visitors and provide first-person accounts of their involvement at Roycroft or recollection of a specific historical event on Campus. Scripts for Elbert Hubbard, Alice Moore Hubbard, Miriam Hubbard and Alexis Jean Fournier have been created and are referenced in Appendix B. These scripts were initially formed as part of an independent study project I completed earlier in my Master’s program. I had anticipated wanting to create a living history based event for the Roycroft Campus for my Master’s project and thought this would be a good way to jumpstart that research and prepare usable components. I also have an affinity for creative writing and have always been fascinated with historical character portrayals; therefore, this was an obvious first step in the process. Through years of personal, professional and scholarly research into the Campus’ history, I had a great amount of source material to inform my creation of the scripts for these four historical individuals. I also felt that of all the people who were involved with the Roycroft, their personalities would be easier to assess and embody for re-enactors. These scripts have since been slightly modified and updated through the course of this project. However, in moving forward
with the execution of this event, additional scripts will need to be developed and have been noted accordingly in the proposed budget which is referenced in Appendix D.

All staff and volunteers will also be dressed in period costumes representative of the clothing that would have been worn by historical men and women workers on the Campus. As necessary for operational functionality of the event, they will move in and out of character to meet the needs of the guests.

The type of attire worn historically by the Campus employees was simplistic and conducive to the work environment. Men often wore pants, with or without suspenders, long or short-sleeved buttoned shirts, and occasionally adorned their neck with a cravat. Women wore long dresses or skirts with a high waist and long-sleeved blouses, and almost always had their hair pulled back. Additional clothing items might be utilized during the work day, such as aprons. As can be seen in Appendix E, there are many historical images of Campus workers to serve as examples of what the event’s costuming should emulate. Also included are pictures of Elbert and Alice Hubbard as well Anson Blackman, which clearly depict the type and style of clothing that should be worn by their respective re-enactors.

Artisan Demonstrations

Within the Print Shop and Furniture Shop will be several artisan studios open to showcase both the craft and the product. Select artisan studios which represent the main historical mediums on Campus will incorporate both physical and narrative elements in order to imitate the original workspaces. An open house type schedule will be followed so that visitors can experience the craft process first hand, as if they just encountered the artist at work a hundred years ago. The artists will, to the best of their ability considering their specific craft and
resources, provide these demonstrations while posing as a historic Roycroft worker, wearing period clothing and sharing stories of the Campus’ history in craftwork.

**Interactive Printing Press Tutorials**

Inside both the Visitor Center and the Print Shop are exhibits dedicated to the printing endeavors of the Roycroft Campus. However, at the Print Shop, a newly installed Press Room and Book Arts Center has taken up residence in the original location of the printing operations. The Press Room even includes some of the original Roycroft presses and type cabinets. A few presses will be utilized for demonstration in which visitors will be educated about the history of printing through historical re-enactors (same execution as described in *Artisan Demonstrations*). For an additional fee (i.e. $3 per page), guests can learn how to operate a small hand press to produce a souvenir print with their name to take home with them. They can then take this piece across the hall to the Book Arts Center to learn the art of illumination and add color to their print. This activity will be appropriate for adults and children ages five and older.

**Object Handling**

Historical objects help tell the stories of the Arts and Crafts Movement, Hubbard, and the Campus; holding these objects will help to bring the history to life. This is especially important for children as this type of activity will engage their senses, keep their attention, and hopefully leave a lasting impression. Available throughout the Campus will be select artifacts that are deemed suitable for handling with the instruction of a re-enactor. Each object will have a correlating verbal story that is told by the assisting re-enactor during the handling process. For example, at the Copper Shop, a station can be set up in the front room for object handling. This space was used as the original blacksmith shop and later expanded upon when copper was introduced as the primary metal. The Campus has several artifacts in their collection that could
be utilized for handling such as an inkwell, picture frames or book ends to enhance the telling of the story.

**Kids in Costume**

This concept, which takes second-person interpretation to a deeper level, was discovered while conducting research for this project. I thought it would be a simple and effective way to get children involved in activities as part of this event. There will be the option to dress in period costume and “make believe” you are a character on the historic Roycroft Campus; children’s costumes can be brought from home or rented for an additional fee (i.e. $5 for a two-hour rental). All staff and volunteers will acknowledge children in costume the same as re-enactors, as if they are truly a person from the past, and will speak to them or ask questions accordingly. This will provide an enjoyable experience but also allow the children to take part in the telling of history.

**Authentic Food**

To the best of their ability, the Roycroft Inn will recreate a summer picnic menu to resemble the types of food that would have been made at the restaurant circa 1915. A few historical menus are available for reference from the Roycroft Campus’ collection, and popular meals of the era can be incorporated as well. There will be an option to dine in formally or take a café lunch out onto the Campus grounds; each of which would be a separate charge from the ticket price. There will also be extra snacks and beverages available for purchase. One example in particular is the famous Pecan Patties which the Campus was known for during its heyday. This recipe has survived and been previously tested in the kitchen at the Roycroft Inn.

**Historical Music**

The Roycroft Campus is known for the many groups and clubs that the workers created and participated in as part of their community. One such group was the Roycroft Marching Band.
The opportunity to recreate this group could be presented to the East Aurora Middle School marching band as part of community involvement project; historic pictures will even allow for the recreation of the band’s uniforms. Another option would be to solicit a local professional marching band, such as State University of New York at Buffalo’s Thunder of the East. Regardless, the group would play early 20th century tunes and would be able to utilize the Campus grounds as well as South Grove Street for their performance.

**Conclusion**

The Roycroft Campus is a unique and priceless historical landmark and has immense potential as a living museum. However, its future preservation and ability to becoming self-sustaining is beginning to rely heavily on its educational value.

Teaching in museums is a delicate and complicated art. It requires tremendous preparation, knowledge and planning. It is motivated by a love and knowledge of art works, but also by an appreciation of the infinite possibilities of meaning that accumulate around them. The best… teaching requires flexibility and the ability to balance the desire to share our own hard-won understandings against an openness to interpretations that come from completely new places… It is an art ultimately committed to expanding and enriching the visitor’s experience.35

If further developed and executed, the event proposed through this project holds great promise to help the Campus entice and engage several audiences and educate them about Elbert Hubbard, Arts and Crafts ideals, and the Roycroft Movement, in order to strengthen visitor engagement. It would provide opportunities for individual interpretation and hands-on experiences, and offer a diverse learning environment; overall it could prove beneficial in bolstering the educational

It is with great pride and privilege that I will present this thesis project to the Roycroft Campus at the close of the semester. Throughout this process I have kept my co-workers apprised of my progress and there has been great excitement and eagerness to see the final product. The Program Director, Development Manager and Executive Director will each be given a copy and the discussion of implementation can officially begin. Elbert Hubbard once said: “Do your work with your whole heart, and you will succeed – there’s so little competition.”36 Since I was a little girl I have held a special place in my heart for the Roycroft; it was the source of my inspiration and the driving force for the development of this project. I look forward to the opportunity to take part in the fruition of this event and have complete faith that it will be accomplished in the “Hubbard Way”: with Head, Heart and Hand.

36 “Elbert Hubbard Quotes”
Appendices

A. Survey Demographics
B. Re-enactor Scripts
C. Event Poster
D. Proposed Budget
E. Historical Images
Appendix A

Survey Demographics
**Survey Dates:**  
April & June 2014

**Sample Size:** 164

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Visitors to the Roycroft Campus are Highly Satisfied

2015’s Net Promoter Score of 68% is a slight increase over 2013’s score of 65%.

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Net Promoter Score

| | 68% | 66% | 70% | 61% | 72% |

Net Promoter Score has become a popular method to measure customer satisfaction and loyalty because it has proven in many industries to correlate with profitable growth. It is based on a single question which asks respondents their likelihood (on a scale of 0 to 10) of recommending a service or company to others like them. Net Promoter Score is calculated by subtracting the total percentage of “Detractors” (those whose likelihood to recommend is from zero through six) from the total percentage of “Promoters” (those whose likelihood to recommend is nine or ten).
Appendix B

Re-enactor Scripts
Re-enactor Scripts

for the

Roycroft Campus

Created by: Amizetta J. Haj
MST 590: Independent Study
SUNY Buffalo State, Spring 2014

Revised Spring 2016
MST 690: Masters Project
Appendix B
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**Scripts**
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- Miriam Hubbard..................... 8
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**Context**

The re-enactor scripts are written to be accurate as of circa 1915 and are designed to make visitors feel as though they are stepping back in time to when these four individuals could still be found on the Roycroft Campus. The scripts are not meant to simply tell the story of each individual but to also shed light on different areas of the Campus’ history, up to this point in time. Also, each script finishes by suggesting the next destination; this will keep guests moving around the Campus and hopefully ensure that they encounter each re-enactor during their visit. Furthermore, as other scripts are added to the repertoire, the directional cues should be augmented accordingly.

All costuming should reflect the time period (see suggestions with scripts) and the re-enactors should portray their characters at the following ages:

- Elbert Hubbard - 58
- Alice Hubbard - 53
- Miriam Hubbard - 20
- Alexis Fournier - 49

**Authors Note**

These scripts are intended as an informative guideline for the re-enactor; there are not meant to be recited word for word. Re-enactors are encouraged to take creative liberties with the execution of the script while still adhering to its overall content and message.
Elbert Hubbard

Hello! And welcome to the Roycroft Campus! My name is Elbert Hubbard or Fra Elbertus as many call me... (smirks) (Rust and Turgeon 1999, 14).

Anyway, I bet you folks would like to hear me tell the story about how this Campus came to be? (visitors acknowledge) Well, it all really began back when I came to Buffalo to work for my brother-in-law, John Larkin, at the Larkin Soap Company. I had always enjoyed the countryside, growing up in Bloomington, Illinois, so in 1883 I moved my family out here to beautiful East Aurora and commuted into the city for work by train. I spent my free time in nature, riding my horses, and writing, I love to write... and although I had a successful job with a flair for advertising, I wanted more! I sold my stock in the Soap Company, tried my hand at a formal education, which I never had before, and traveled throughout Europe. While in England, I met a man by the name of William Morris who was in the business of printing and illuminating books. I never felt so inspired! So, in 1895, I established the Roycroft Press right across the street here where the Inn stands now (points in the direction of the Inn) (Rust and Turgeon, 1999, 9 –11).

Actually, I never really anticipated that this Campus would become an artisan community. The success and popularity of my little essay, A Message to Garcia, put me in the national spotlight! It all started with an argument between my son Bert and I about the real hero of the Cuban War. I quickly realized that my son was right. Aha!, a real hero is one who does his job with unwavering devotion and without asking questions! I scribbled down my thoughts and we published it casually in my periodical, The Philistine. Who knew it would garner so much attention, so much so that I had to build a whole new shop to accommodate the orders that came pouring in! (Shay 1926, 159).
So, we forged onward! My Campus handyman, Anson Blackman, who I endearingly call Ali Baba, sat on the corner of Main St. and South Grove and paid a silver dollar to anyone who brought a wagon load of fieldstone. After 1,500, we had enough to construct the Chapel, the new Print Shop and the Blacksmith Shop, now the Copper Shop (Rust and Turgeon 1999, 32).

And thus began a whole new endeavor! Visitors from far and wide came to see the my printing operation. I eventually turned the original Print Shop into guest quarters and demolished my own home to construct a full functioning Inn! (Quinan 1994, 10).

Our visitors were impressed by the structural aspects and furniture that filled the Campus buildings, from light fixtures to furniture. They began asking for pieces that they could purchase to take home and decorate their own houses. So what began out of necessity to keep our operations running smoothly and enjoyably, became a new business endeavor. The ideals of handcrafted work thrived and the Campus as an artisan community was born! (Rust and Turgeon 1999, 105).

Of course, I must give much credit to my wife, Alice. It is with her love and support that I found the courage to follow my dreams of being a writer in the first place. And, after a long and straining start to our relationship, we were able to be wed and reunited with our daughter, Miriam. Alice remains by my side, loyal and caring, and helps manage the business. (Hamilton 1973)

In fact, I believe I just saw Alice down the Appian Way, over by the well (points in the direction of the well). I’m sure you could catch up to her if you’re quick enough! She loves to greet our visitors and talk about all the happenings around Campus. Besides, I better be getting back to my office; need to finish preparing for an upcoming lecture. It was nice meeting you all! (waves goodbye and walks up the steps of the Chapel)
Alice Moore Hubbard

Well, hello everyone... I hope you are all enjoying your visit to the Roycroft! Yes, well, I’d love to tell you a few stories, while you’re here. Oh, if you haven’t already figured it out, I’m Alice, Alice Hubbard, Elbert’s wife. Have you met Elbert yet? (visitors respond, then re-enactor responds accordingly)

We have so many joyous memories on this Campus! In fact, we get visitors like yourselves all the time. We will ring the bell on the corner of the Print Shop over there (points to the bell) when someone notable drops by so that all the workers know to come out and meet them! For instance, J.D. Rockefeller and Clara Barton have stayed here, as well as Henry Ford just last summer! Oh, but I think my favorite visitor was Susan B. Anthony; she is such an inspiration to me and the entire Women’s Suffrage Movement! (Rust and Turgeon 1999, 89.)

In fact, maybe some of you have read my book, *Women’s Work*? I have also developed my own lecture called “The New Women.” Elbert has been helping promote my work as he is well known as a noted journalist and traveling lecturer himself! I have had much support from the ladies around Campus too (Hamilton 1973, 222.). We really are a family here; we work together, play together and even marry one another! The Campus has many love stories (smiles, as if thinking of Elbert)... And even though we are an eclectic group, we try to find balance, harmony and happiness in all we do (Rust and Turgeon 1999, 69).
In fact, Elbert and I work hard to ensure a healthy and enjoyable work environment. Our work spaces are clean and tasks are separated between both men and women equally (Rust and Turgeon 1999, 78).

Recreation is important as well, we have several bands; music is a large part of our community. We also have a baseball team whose games have become quite popular! And we are always encouraging the many clubs and theatrical performances that our workers put together (Rust and Turgeon 1999, 83-86). Elbert always says that real life is in love, laughter and work, so we try to have a healthy helping of all three! (Hamilton 1973, 206).

Oh, but look at me going on and on! I’m sure you all want to get moving along... Besides, (points to Miriam standing over in the Print Shop lawn) that is our daughter, Miriam; she is home visiting from college and would love to meet you all too! I will say my goodbyes now; need to get back to work anyway! (grabs a couple buckets from next to the well) Enjoy your stay on the Campus; I hope to see you later this afternoon! (waves goodbye)
Miriam Hubbard

Hello Everyone! I was just heading out to play baseball with some friends down at Hamlin Park but I always enjoy chatting with our visitors... I'm Miriam, daughter of Elbert and Alice Hubbard, both of whom I presume you already met? (visitors respond, re-enactor responds accordingly)

Well, I'm home from college; I study at Michigan University. I do like school but I'd rather be outside, riding horses and playing sports. “Most of us eat too much, wear too much, sit indoors too much, idle too much and pamper ourselves too much.” I just want to get out of my head and breath the fresh air! (Wrestles and Plays Ball, 1912).

That’s why I love being at home on the Campus. There is so much to explore in this town and I can be free to run off on adventures. It wasn’t always this way though; growing up my mother and I lived with different people in different towns and states and I didn’t see my father that often. And, I didn’t even meet my siblings for several years. But I shouldn’t brood over the past; all of that drama is behind us now and we are happy together as a family (Hamilton 1973, 172-188).

Say, have you met any of the artists yet? (visitors respond, re-enactor responds accordingly) Oh, well we have had quite a number of talented people who worked here over the years! Dard Hunter left a while back to pursue papermaking but he helped design and create the stained glass you see around Campus. But we still have Karl Kipp, one of our coppersmiths, he does beautiful work. And there’s George Scheidemantel, he heads up the leather department (Rust and Turgeon 1999, 69).
Actually, you know who you should meet? Alexis Jean Fournier! He is over in the Salon at the Inn today doing a presentation on his murals; you can’t miss it! (Miriam gestures in the direction of the Salon entrance next to the Inn’s gardens)

Alex is just inside the entrance to the right. You are going to love hearing him speak, he is a world famous painter and he has created the most beautiful murals to grace the walls of the Inn. Do enjoy and nice meeting you all today! If you want to come down to the pavilion later, we have a game scheduled for this afternoon; the whole town will be there! Well, good bye for now! (waves goodbye)
**Alexis Jean Fournier**

Ah, welcome! I do apologize but you just missed my presentation (looks at his watch). Oh, I still have some time, would you like to hear a bit of my lecture? (visitors will imply yes) Wonderful, well as you may already know my name is Alexis Jean Fournier. I’m not originally from around here; I grew up in the state of Minnesota and I realized I had a knack and a love for painting at a young age. I particularly enjoyed creating landscapes and that seems to have stuck with me throughout my life (Rose 1899, 243).

I’ve done a bit of traveling over the years; I studied and exhibited my work in Paris and Venice as well as in America. But I was first exposed to the Arts & Crafts Movement back in Minneapolis, along with the whole concept of rejecting the shoddy products of the post-industrial world and returning to true craftsmanship and pride of work (Coen 1985, 19-42).

I came to the Roycroft Campus by way of invitation from Elbert Hubbard in 1902. Fra Elbertus asked me oversee the installation of a new art gallery and, although I hadn’t intended to stay, I now have a home here in East Aurora next to the Campus (Coen 1985, 48—62).

Surrounding us on the walls (points to murals) is my largest installation at the Campus or anywhere, as a matter of fact. They represent the eight man-made wonders of the world and are each done on individually framed pieces of canvas. Once complete, a number of the Roycrofters helped move them from my studio down the street and put them in place here (Rust and Turgeon 1999, 63).
You can see the cityscape of London, the pyramids in Egypt and the Roycroft Campus in East Aurora, to name a few (points and smiles, and allows visitors to walk around to admire murals for about 2 minutes; describing the other murals and answering questions accordingly) (Rust and Turgeon 1999, 63).

Yes, in fact there are many reasons why the Roycroft Campus could be considered one of the world’s most innovative places of learning and artistry. Elbert has encouraged everyone to embrace the ideals of the Arts & Crafts Movement and touts the true value of craftsmanship and individuality; that the creation of the artwork itself is just as important as the finished product (Quinan 1994, 15).

I deeply admire Elbert’s ambitious character and steadfast devotion to his dreams. He has established both a business and a community paramount to all others in which creativity and artistry are thriving in balance with social ideals and respect for nature (Quinan 1994, 85).

Well, my friends, I’m afraid that is just about all the time I have left this afternoon. I need to get started on another set of paintings, but if you haven’t met Elbert Hubbard yet, do head over to the Chapel! (walk group over to the exit and say goodbye)
Works Cited


Additional Sources


Resources

Motherland Connextions

Kevin Cottrell
1 (866) 726-0864
tours@motherlandconnextions.com

Aurora Players

(716) 687-6727
info@auroraplayers.org

Re-enactors

Mike Randall
mrandall@marktwainlive.com

Denise Richards
(716) 636-0350
Denise.77@aol.com
Appendix C

Event Poster
Relive the Roycroft

BRINGING HISTORY TO LIFE AT A NATIONAL LANDMARK

on the historic roycroft campus  East Aurora New York

SATURDAY July 22nd 2017
10 AM TO 5 PM

FOR TICKET INFORMATION
(716)655-0261 or visit www.roycroftcampuscorp.com

LIVE RE-ENACTMENTS
HISTORICAL GAMES & ACTIVITIES
ARTISAN DEMONSTRATIONS
AUTHENTIC FOOD AND MUSIC
Appendix D

Proposed Budget
## Appendix D
### Proposed Budget - Relive the Roycroft

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Appendix E

Historical Images

E – 1: Elbert Hubbard
E – 2: Alice Hubbard
E – 3: Male Campus Workers in Print Shop
E – 4: Female Workers with Elbert Hubbard
E – 5: Campus Workers in front of Print Shop
E – 6: Anson Blackman (Ali Baba) - Campus Handyman
Bibliography


