

Volunteer & Docent Training Manual

Docent Program

What is a docent?

Docents are dedicated volunteers whose primary responsibility is to inform, instruct, and interpret the art collections and objects contained in the Hett Art Gallery and Museum for our visitors. Docents provide group learning experiences in the form of museum tours, demonstrations, or instruction in special interest areas that pertain to the museum's collections and exhibits and history of Spiritualism. They guide tours, give talks, serve at special events, and answer visitors' questions regarding our museum, campgrounds, historical displays, and gardens. Docents may be considered to be "ambassadors" not only for the Hett Art Gallery Museum and historic Camp Chesterfield, but also for the IAOS and Spiritualism at large.

The Hett Art Gallery and Museum Docent Program provides the following services:

- **School Group Tours**

Tours for school groups are conducted on a prescheduled basis and are designed to supplement the classroom curriculum or accommodate a specific study interest.

- **Special Interest Tours**

Special interest tours, demonstrations, and hands-on activity areas offer an in-depth look at an exhibition, a collection, or a discipline. These must be prescheduled.

- **Popular Highlights Tours**

Highlights tours are generally available to the public on a walk-in basis when the museum is open to the public and these provide an overview of some of the more outstanding, popular and significant museum pieces in our exhibits.

- **Outreach Programs**

Outreach programs – currently in development – will "take the Hett Art Gallery and Museum and the significance of Spiritualism" to interested organizations, such as schools and community groups. The program will include an introductory presentation for an upcoming museum visit, or a specially designed and unique educational experience, for a variety of community-based groups (e.g. including churches, nursing home residents, schools/universities, senior citizens, etc.).

The Hett Art Gallery and Museum is home to:

The World's Largest and Most Complete Collection of Spiritualist Artifacts in the World

**Docent Program for the Hett Art Gallery and Museum
Historic Camp Chesterfield | Indiana Association of Spiritualists**

*Compiled by Rev. Prof. Todd Jay Leonard, Camp Historian and Archivist; Chairperson
on behalf of the Hett Art Gallery and Museum Committee*

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Hett Art Gallery and Museum Mission Statement

The primary mission of the **Hett Art Gallery and Museum** is to offer the visitor a true and complete historical perspective of the people and activities that built the unique movement of Spiritualism; the founding of the IAOS; and the building, expansion, and continued preservation of Camp Chesterfield.

The work of mediums, ministers, and spirit artists who offered their spiritual gifts by documenting for loved ones with tangible proof of the people and times throughout our long history (via drawings and paintings, spirit photographs, apports, and many other historical items) are testament to the religious, historical and cultural importance of this collection.

This singularly unique and significant collection of historical art and materials tell, perhaps for the first time, a more complete story and history of Spiritualism, Camp Chesterfield, and the entire movement. The museum today operates on many of the same principles and cultural relationships begun so long ago by the pioneers and founders of the IAOS and Camp Chesterfield.

We hope that our visitors will share in the enjoyment of a renewed vision of the religion and movement, and leave with a more acute awareness of Spiritualism throughout history and today, the IAOS, and Camp Chesterfield which came into being through the struggles and triumphs of many forbearers who felt it necessary and important to document and preserve our wonderfully diverse spiritual culture and traditions, and religion.

Hett Art Gallery and Museum

The Hett Art Gallery and Museum was dedicated in 1954. Its mission is the preservation and display of art and artifacts of the Modern Spiritualist Movement. Open to all visitors at the Hett Art Gallery and Museum is the *Mother Cabrini Meditation Room*. The Hett Gallery exhibit' rooms double as classrooms and are utilized for workshops, lecture series, and seminary classes focusing on metaphysical and spiritual content. The facility houses (in three main galleries) the most extensive collection of its kind.

The East Gallery is devoted to Psychic Art and Inspirational Painting. Featured artists are: Prof. Louis Carracciolo of the Royal Academy of Urbino, Italy and the well known spirit artist, Francis McVey.

The Middle Gallery houses an extensive collection of portraits precipitated by the nationally recognized mediums, Elizabeth and May Bangs. The portraits were precipitated in the late 1800's and early 1900's, many under test conditions in full daylight. Additionally, in this gallery is found the internationally famous Marion Buckner Pond-McKenzie's collection of the Fox Sisters personal items and artifacts, as well as antique photographs of the founders of the IAOS and Camp Chesterfield.

The West Gallery is designated as the Camp Chesterfield Historic Room. This exhibit room contains the work of many noted Camp Chesterfield mediums. The gifts of both mental and physical mediumship are displayed, as well as the history of Camp Chesterfield.

Digitization Project

The Hett Art Gallery and Museum at Historic Camp Chesterfield, spiritual and physical home of the *Indiana Association of Spiritualists* (IAOS) houses more than a century and a quarter of historical documents and photographs related to the movement and religion of Spiritualism, as well as primary documents and artifacts dating back over a century to the original formation of the IAOS in its museum's archives.

Currently, due to the fragile condition of the archives (including handwritten documents dating back to the late 1880s and photographs—some on tin plates) it is not possible to allow researchers or individuals wide access to the archives for fear of damaging or ruining the stored materials. Eventually, nearly the entire collection will be available on-line and, in so doing, the collection will include not only the digitization of the materials and artifacts, but also the metadata for photographs, oral histories, hotel logs, paintings and murals.

This is an ongoing project that regularly adds materials and artifacts to the digitized collection. Please feel free to access and peruse the collection anytime via the Camp Chesterfield website: www.campchesterfield.net . This digitization project was made possible by a grant from the U.S. Institute of Museum and Library Services.

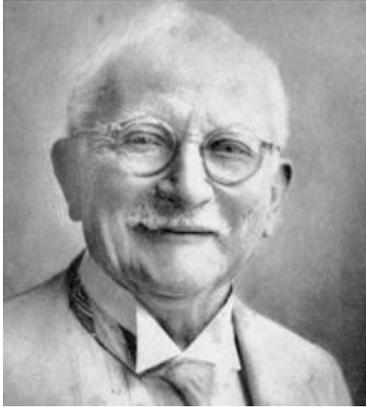
A Brief History of the Hett Art Gallery and Museum

[Compiler's Note: The following article appeared in the September 25, 1955 issue of the Spiritualist publication, The Psychic Observer.]

Dr. J.E. Hett Art Gallery Dedicated at Chesterfield Spiritualist Camp

Said to be the finest Spiritualist edifice of its kind in the world.

ONE of the highlights of this summer's annual season at the Chesterfield Spiritualist Camp was the ceremony of dedication of the recently completed Dr. J.E. Hett Art Gallery. This special ceremony, August 31st, was under the direction of the Rev. Clifford L. Bias, St. Petersburg, Florida.



One of the many imaginative and beautiful structures, the new art gallery stands as a graceful fusing of stone, steel and glass near the Western Hotel. The gallery building, designed by Arthur B. Henning, encircles an area of 200 by 75 feet, divided more or less equally between three large rooms, connected by a unique glass corridor arrangement.

Dr. J.E. Hett, principal contributor to the cost of erecting this colorful and elaborate gallery, attended the ceremony. He was accompanied here for the event by a host of his Canadian friends. The doctor hails from Windsor, across the river from Detroit, Mich., and is widely known throughout Canada for his

searching experiments along highly specialized lines, particularly in the field of cancer research.

Riffle and Pressing

The job of acquiring and arranging the numerous paintings, sketches and other treasured mementos in the field of Spiritualism, the Rev Mrs. Riffle was ably assisted by Juliette Ewing Pressing, and many of Chesterfield's staff mediums. Due to her wide and full acquaintanceship in the field of Spiritualism not only in America, but in England as well, Mrs. Pressing brought considerable and valuable help to the opening of the gallery.



Among notables present for the event: John Meyers, New York City, an internationally known psychic photographer. He was in charge of his own exhibit during his brief visit here with several of his friends. This showing consisted of several interesting mementoes in the field of his interest, which includes the camera used when he presented demonstrations of psychic phenomena in London and New York City.

Forty-seven Years

Angel M. Villamil, Puerto Rican psychic artist making a special trip to Chesterfield for the dedication, personally supervised his own exhibit of three exquisite paintings.

Other distinguished visitors, Dr. and Mrs. R.B. Bishop, Kansas City, Missouri, were present. Dr. Bishop donated the three extremely rare psychic paintings done by the Bangs Sisters.

The colorful dedicatory program was followed immediately by opening the glittering glass doors to the public. The crowds were then able to closely inspect and enjoy the beauty and meaningful history of the numerous exhibits.

To describe all the contents of the expansive structure would be to do no less than compile

and lengthy catalog of the mementos of Spiritualism. The highlights of the many hundreds of items of rare possessions of the new gallery and museum include such things as...but let the visitor start at the beginning.

After entering the cool confines of the gallery through the swinging glass doors of the modernistic entrance, the visitor is greeted by a bronze plaque, donated by Frances and Joe Haney of Odessa, Texas. This bronze message reads: "Mable Riffle—47 years of service, 1955" and followed below by an alphabetical listing of names of mediums officially associated with the Chesterfield Camp during the past half century. A star is placed after the mediums in the following list that have passed away.



Lest We Forget

The list includes: Marjorie Alexander (*), Mildred Schultz Austin, Mamie Bader (*), Edward Bailey (*), Lizzie and May Bangs (**), Mrs. Bart Bartlett (*), Mary Langley Beattie (*), Miss S.B. Bennett (*), Clifford L. Bias, Emily Blake (*), Etta S. Bledsoe (*), Gloria Taber-Braxton, Anna Brison, Bernice Brock, Goldie Brown (*), John H. Bunker, H. Gordon Burroughs, Evelyne Burnsides (*), Bertie Lilly Candler, Emma Carpenter (*), William H. Cecil (*), Nina Challen (*), May Bute Chamberlain, Earlyne Chaney, Robert G. Chaney, Corenne Clark (*), B.F. Clark, Dollie Clark (*), E. Colvin (*), Pansy Cox, Lyda Crain (*), Pearl Crain, Anna Dennis (*), Mary Dewey (*), Ola Dewitt (*), Franchion Harwood Dorsch, Blanche Edwards (*), Myrtle Engle (*), Fred L. Felix, Brodie Felix, Maud Fox (*), Bell Fuller (*), Cecilia Gettins (*), Anna Gleason (*), Nellie Goddard (*), Lydia Gomia (*), Matilda Grunwald (*), Herbert Habig (*), Clara Metcalf Haines, Bertha Hamilton (*), Grace handel (*), Madge Hart, William E. Hart (*), Florence Hedrick (*), Delbert Herrick (*), Mae Hibbs (*), Elsie Fishburn Hicks, Fannie Conrad Hicks (*), Nellie Curry Hicock, Dorothy Hiett, Albert Hogle (*), Mabel Horton, Sarah Hugi Todd (*), Mary Jennings (*), W.C. Jessup (*), Lillian Dee Johnson, Mrs. J.B. Johnson (*), Nettie Nichols Johnson (*), J.R. Klausser (*), James Laughton, Clara Knost Larrick (*), Paul Leach, Leopold Lee (*), Thomas Lee (*), Mrs. Lynn Legett (*), Mary Murphy Lydy (*), A.E. MacBeth (*), Edward Mackey, Lillian Martz (*), Ida McDaniels (*), Dr. D.W. Medcalfe (*), Kate Mendenhall (*), Ben Nevison, Marion Nevison, A. Norman (*), Ethel Post Parrish, Minnie Reichart Pederson, , Sarah Pierce (*), Mrs. C. Piner (*), Juliette Ewing Pressing, Laura M. Pruden (*), Dollie Rasch (*), Clara Riedell (*), Mable Riffle, Loretta Schmitt, Mamie B. Schultz, Lytle Sensabaugh, Sylvia Schafer (*), Fay Shiner (*), Millie Siglar (*), Beatrice Smith (*), Sherman Smith (*), Nellie Steffen, Elizabeth Stephens (*), Josie K. Folsom-Stewart, Edith Stillwell, Elton Edricks Stouder, Anna Strong (*), Lena Strock (*), Charles Swann, Lula Taber, Harold Taber, Maina Tafe, Charlotte Taggert (*), Anna Thronsdon, Marian Carpenter Vail, Maggie Vestal (*), Maggie Waite (*), Austin D. Wallace, Ruth L. Walling, Homer W. Watkins,

Karl Williams (*), May Williams (*), Nellie Williams and Bessie Woodworth (*).

The Fox Relics

The impressive and interesting factors of the unusual gallery become obvious to the visitors as he leaves the plaque and glances to the left to see a life-size photographic enlargement of the statue "Hope," donated by C.M. Nancy Hanks, Detroit, Mich. [*Compiler's note: This is now located in the East Gallery.*] On entering the center room of the gallery, the dominating thing here is the life-size statue of "The Madonna," which properly sets the mood for the entire building and its contents...and purposes. [*Compiler's note: The Madonna statue is now in the vestibule of the museum.*]

In this center room is located, in three parts, the noted Fox exhibit. This exhibit has high and critical meaning for Modern Spiritualism. This exhibit consists of many personal effects of three world-noted Fox sisters, Leah, Marguerite and Katie, who were identified with the psychic field when as young girls, they were constantly accompanied by sharp and instant rappings. This was in their father's home, John Fox, in Hydesville, New York, more than a century ago.

These exhibits were loaned for a limited time by Miriam Buckner Pond of Hudson, Ohio—a direct descendent of the noted Fox sisters.

Included in this room, as well as elsewhere in the building, are rare and excellent examples of precipitated paintings. Aside from their deep meaning to Spiritualism, they still retain their interest as examples of fine art.

Unique Historical Artifacts

What is rarest on exhibit here is a relative thing. It depends on the person and point of view.

Also in this exhibit is a colorful mural beautifully executed for a corner selection of the west room by Miss Carol Yattaw of Anderson, now a third year student of fine arts at the John Herron School of Art, in Indianapolis. It forms a natural background for an exhibit of play animals, used to entertain children at the camp for approximately a half-century. This exhibit is of high sentimental value to hundreds of now grown persons who first saw them when they lived here. [*Compiler's note: This exhibit is no longer on display.*]

A partial listing of the exhibit shows many other things of high interest. This list includes: A rare antique hand-woven and embroidered Madonna altarpiece dated 1637.

Miniature portrayal of Lincoln's birthplace, named Sinking Spring Farm, Elizabethtown, KY., donated by John S. Wallgren, Chicago; an oil painting of an Indian camp, the work of Vaughn Strode, depicting an Indian pilgrimage to a ceremonial ritual; a portrait of Andrew Jackson Davis, founder of the Lyceum movement, donated by the Rev. Mable Riffle.

Here also is a famous pen sketch, Spirit Donor, whose caption says, "Mine is the real life; Mama, yours is but a shadow." Famous Blue Bird slate writing, received through the mediumship of Charles Winans.

Shown also and highly important to visitors, is the placement of the original and official badge of the organization, insured at Rochester, N.Y., in 1898 during the first convention of the New York State Spiritualist Association.

The noted violin of William Aber is on exhibit here. It was used in materialization séance in the early years of the century. There is also here a rare picture of John Slater, donated by his son, John, Jr., of San Francisco.

Doyle Photograph

Of high historical meaning is the large and impressive picture called, "The Lady on the Black Horse." Persons familiar with the story of the famous Serbian retreat in September of 1915, World War I, will recall her as the inspired and then unidentified girl who led disillusioned, disgusted and defeated thousands to safety. The girl in the picture became known as Mrs. M.A. St. Clair Stobart, and was recognized as one of England's greatest propagandists for Spiritualism.

An autographed photo of the Sir Conan Doyle estate is shown, and donated by R.G. Pressing. He was presented this valued memento when visiting Sir Arthur on the great man's estate in the south of England. Mr. Pressing also has caused to be exhibited here an oil, "A Study in the Glen." This shows the hut in which Sir Arthur wrote the famous Sherlock Holmes series. This painting was donated through the offices of Mr. Pressing by Lady Doyle.

No one should permit himself or herself to miss seeing the noted precipitated paintings, all donated by Juliette Pressing. These objects d'art were received through Augusta Farris at the Gunn-Merrill home in Grand Rapids, Mich.

Mable Riffle has also placed, among numerous other valuables, a picture, "Flower Painting," received through the mediumship of Lizzy Conner. Other objects include: "Dulcie," and "Catherine Lipp," both received by William Lipp, Cincinatti, Ohio.

"Adrey Alford," donated by Mr. and Mrs. Frank Alford. "Don Keeler," donated by Mr. and Mrs. Joe Keeler, Fort Wayne, Ind. "Lillian Keeler," donated by Mr. and Mrs. Joe Keeler. "John West," and "Martha Grey," both pictures donated by Dr. F.G. Clark of Indianapolis. "The Young Man," donated by Benjamine, of Seymour, Ind. "Alex P. Mckee," grandfather of Rebecca K. Fowler and "Bornal Tobias," were donated by Henry Tobias.

Work of the noted Bangs Sisters, life-size efforts, "Rose" and "Emily," and the Famous Fox Sister Collection are here through donations of Miriam Pond. Life-sized precipitated paintings of the Bangs Sisters' "Queen Victoria," is here.

There is a statue of a grandson of John McCormick, who built the first log cabin at what is now at the foot of W. Washington St., in Indianapolis, Ind. is here and donated by George W. McCormick, of Escondido, Calif.

There is Auric Psychic Painting, by Harold Sharp, of London England. A photograph,

“Inspiration,” done by Pfc. Martin Bruithaupt while in the Southwest Pacific during 1954. Here is an autographed pen sketch entitled, R.G. Ingersoll.

On exhibit is a crystal used by Leopold Lee, Louisville, Ky., and donated by Mable Riffle. Also shown is a tomahawk and arrowheads received through the mediumship of John W. Bunker. Here also is a tom-tom which belonged to Chief Mexes.

There is a rare spirit pen sketch of Lucillia Lovejoy, born 1810 and slain by Indians in 1834. The artist is Willa P. Anderson, and the object was presented by L.N. Kirk. Trudie Lamb of Buffalo, N.Y., has on exhibit two spirit paintings. Spirit paintings, pastels-on-canvas, executed by S.A. McDonald, London, England, and was donated for the gallery by Mrs. Pressing. The titles are “The White Sisters,” “Purple Lotus,” and “Kandu Singh.”

Donations from Frances McVey of Chicago, Ill., include three paintings, “The Cross,” “Annunciation,” and a “Study of Spirit Fantasy.” A donation from C.M. Nancy Hanks, Detroit, Mich., includes a life-size photo of Hope. Shown also is a fine sketch of Dr. J.E. Hett, honored visitor, by Gabriel, whose inscription signature also appears on thirty-nine other rare and interesting psychic paintings that grace the mahogany-paneled walls of the gallery.

All in all, thousands of visitors have already availed themselves of the fine art examples of the new and modern gallery erected at great expense on the campgrounds. Mrs. Riffle and other officers of the organization wish to impress on the public that this museum or gallery, while of primary interest in the field of Spiritualism, is there for the enjoyment of all who care to visit the relaxing and enjoyable atmosphere of the new structure.



The Hett Art Gallery and Museum Introduction by Nancy Dreman (from the Camp Chesterfield archives): The Dr. J. E. Hett Art Gallery and Museum’s architect and builder was Arthur Henning (and completed under the supervision of Mable Riffle, the 1955 Camp Chesterfield Secretary). Its purpose was to establish permanent housing for protecting and displaying valuable psychic art, paintings, portraits, as well as numerous collections of spirit-related phenomena, items, and memorabilia of events and personalities historically pertinent to Spiritualism.

The building is approximately 40 X 100 feet, consisting of three large rooms easily accessed from the large entry hall. The original cost was \$15,000 - \$20,000.

The two regal lions flanking the front entrance of the museum were contributed in memory of loved ones: Howard Maxon donated the lion on the left and Margaret and Virginia Stevens donated the lion on the right.

In a place of honor in the Middle Gallery is a portrait of Dr. Hett who provided Camp Chesterfield with a large sum of money for the construction of the museum. Dr. J.E. Hett pioneered research in finding a cure for cancer, using one of the first fluoroscopes in Canada. He used successfully a formula given to him by Spirit for the treatment of cancer and other diseases. He was an ardent Spiritualist.

Also in the Middle Gallery are portraits of the founding fathers and mothers of Camp Chesterfield, including a portrait of our first president, John W. Westerfield who contributed \$10,000 toward the purchase of our land site and erection of buildings.

There are also pictures of many early, as well as more recent mediums, with descriptions of their developments and devoted service to Camp Chesterfield in the Art Gallery West.

Spiritualism's Treasured Archives: Art Gallery East

[The following essays are from the archives of the Hett Art Gallery and Museum. Originally written by Nancy Dreman, former Chairperson of the Museum Committee, these insights will give volunteers and docents a better understanding of the museum's collection. They have only been edited for typographical or grammar-related errors. The information contained herein is relevant today with regards to the history and depth of the collection.]

"Our Phenomenal Psychic Artist" Frances McVey

Today our tour of the Dr. Hett East Art Gallery is to acquaint you with an exceptionally talented psychic artist and her exhibit.

Greeting our entry, on the left wall, is a self-portrait of Frances McVey entitled "Self Wearing Red Beret." Surrounding the portrait of this vivacious lady and painted through her mediumship as a psychic artist, are her wonderful Spirit Guides (Indian, Catholic Sister, and Master Teacher).

The exhibit utilizes the entire wall and depicts her versatility and depth of Spiritual enhancement. Frances, an accomplished art student, prepared herself early in life for her later, and easy attunement and influence, from Spirit Artists.

The outstanding contribution in her prolific painting career is the "Saint Series" which was begun in 1954 after Frances experienced a preliminary "training" period in automatic drawing by Spirit guidance under the tutelage of William Blake. Over-shadowed, in semi-trance, she allowed her left hand to be controlled by Master Spirit Artists. Her mother, also in Spirit, suggested this group of Saints to be painted through the assistance of great artists of the past, such as: Leonardo da Vinci, Manet, and El Greco, assisted by her longtime guide, Mira Korzybska.

The first Saint selection was “Joan before her Judges.” Clairaudience instructed her as to what size to stretch her canvases and maintained communication throughout the procedure.

Frances was also given celestial spiritual visions and practiced soul traveling, which were symbolically dramatized in her paintings. Ultimately, she was granted a journey to “Heavenly Realms,” where she beheld Saint Joan in “Radiant Glory.” This rapturous “initiation” embellished her future work with a mystic quality.

Upon completion of the four saints’ paintings, Arthur Ford, a famous clairvoyant, suggested they be photographed and sent to Juliette Pressing, an editor for the *Psychic Observer*. Ms. Pressing accepted them for exhibiting in the newly constructed Dr. Hett Art Gallery and Museum, and requested Frances to write an article for the November 1955 *Psychic Observer*, explaining her phenomenal ability to engage the spirit artists’ assistance.

Later, Frances McVey had a home-studio constructed, just outside the camp on Hall Street where she continued her painting and volunteered many hours of service to the Hett Art Gallery and Museum, acting as curator and tour guide until passing to Spirit.

This Spirit co-painted inspired collection of “working Saints” exhibit was given to Camp Chesterfield by the artist in memory of her grandfather, Stanton J. Hussey, a pioneer Spiritualist member of Camp Chesterfield.

Continuing our tour, we view a series of large full-figure paintings depicting Spirit phenomena mentioned in the Bible. These paintings, by artist L Carracciolo (who was commissioned by Camp Chesterfield’s secretary, Mable Riffle) are duplications of earlier master artists’ paintings. Their beautiful jewel-like hues, ornate gold frames and religious subject matter enrich this room with a divine atmosphere.

The series consists of the following: “Jesus healing a sick child”; “St. Francis of Assisi Feeding the Birds” [*Compiler’s note: This painting is currently in the Administration Office’s Board Room*]; “Saint Peter Freed Through the Help of an Angel”; “The Call of Samuel by Divine Messenger”; “Joseph, Mary and Child”; “Flight to Egypt Protected by Angelic Beings”; “Elijah Nourished by an Angel”; “Jacob’s Dream” prophecy; “Belshazzar’s Feast”, precipitated writing on the wall; “Christ’s Encounter with Elijah and Moses”, materialization; “Abraham’s Sacrifice”, divine intervention; “Conversion of Saint Paul”, Christ appearing to Saul [Paul] and initiating his consciousness...as in a twinkling of an eye. There are two more paintings to this series in the Chapel in the Woods—all demonstrating a bevy of mediumistic phases: clairvoyance, clairaudience, precipitation, materialization, and healing. All expressions that are near and dear to Spiritualists.

Spiritualism’s Treasured Archives: Middle Gallery

[*The following essays are from the archives of the Hett Art Gallery and Museum. Originally written by Nancy Dreman, former Chairperson of the Museum Committee, these insights will give volunteers and docents a better understanding of the museum’s collection. They have only been edited for typographical or grammar-related errors. The information contained herein is relevant today with regards to the history and depth of the collection.*]

The Fox Sisters, Spiritualism's History, the Founders of the IAOS, and the Precipitated Portraits by the World-Renowned Bangs Sisters

We continue our tour of the Dr. Hett Art Gallery and Museum by visiting the Middle Gallery", known as the Fox-Bangs Gallery Room. Without a doubt, this is the most remarkable assemblage of precipitation through Spirit participation to be found anyplace in the world.

Here, hanging upon the room's walls are 25 well-framed life-like portraits of deceased relatives, friends, and guides with the exception of one portrait where the living person appeared on the canvas with his twin daughters and wife who were in Spirit. There is also one landscape painting depicting a scene of the Spirit World. All are of masterful artistry and hues; as rich in color today as when Spirit precipitated them through the instrumentation of the Bangs Sisters, over 100 years ago.

Many of the portraits had been displayed in the "Old Auditorium" and hotels at Camp Chesterfield for many years under inclement conditions; however, this did not affect their original appearance. *[Compiler's note: Due to the moisture in many of the buildings it was decided after the Hett Art Gallery and Museum was built to centralize the collection of paintings and artifacts by relocating the lion's share of art and objects to the museum for safe keeping where it is more climate controlled. The IAOS is the custodian of the collection and the museum is now the largest repository in the world for Spiritualist related art and artifacts.]*

The [Bangs Sisters' portraits] have been forensically analyzed determining they are not pastels, charcoal, oils, water colors, or any known substance; their chemical consistency resembles the dust found on butterfly's wings. *[Compiler's note: This particular claim has been a part of the discussion of the precipitated Bangs Sisters' portraits since the 1970s. Unfortunately, the documentation supporting these claims from scientists at the University of Michigan has not been found in the archives and may be lost forever until further testing can be done to prove this claim.]*

Many of the portraits' details altered themselves later after their completion. The hair on some would change, looking as it had when the subject was on earth; also the clothing in style and color. The eyes closed and opened, even now, this summer and fall, with visitors on three different occasions reportedly witnessing the eyes of two of the portraits moving and closing, then opening. The outstanding features of the portraits are their soulful eyes. Many visitors experience awareness of Spirit presence within this room.

Elizabeth (lizzie) and May Bangs of Chicago, Illinois were mediums extraordinaire, exhibiting under test conditions various phases of mediumship development; such as clairvoyance, slate-writing, automatic typewriting, materialization, and later, after seventeen years of prolific demonstrations and devoted sitting for precipitation mediumship were rewarded with the prize of manifesting these spectacular "fruits" of their labor with the help of their mighty teacher guides and Chemist Doctors. Their glorious phenomena were presented in many public spectacles as they traveled extensively.

Here at the Hett Art Gallery and Museum are two portraits within one frame, precipitated in the Old Auditorium, one by selection of the winning entrance ticket, and the other by having the audience concentrate on an appointed personality. The portraits of both men were precipitated, manifesting upon the divided space of the one canvas.

Lizzie and May Bangs gladly provided ample opportunity for testing the authenticity of their spirit precipitation mediumship. No mediums suffered more from public scrutiny and ridicule; as their skeptics, overwhelmed by that which they did not understand, condemned their miraculous works of precipitation as mere trickery—and yet, the remarkable Spirit artistry appeared in “full light” before the spellbound witnesses.

Vice-Admiral W Usborns, a British parapsychologist, made extensive investigations, evaluating the genuineness of precipitative capabilities. He examined them, their premises and furnishings. To his utter amazement, these ladies could not be found wanting; they were not fraudulent but wonderfully in tune with a mighty force that assisted them in this work.

Within the Bangs Sisters’ room, there are three outstanding full-length portraits that Dr. Carson of Kansas City, Missouri had precipitated through the spirit instruments of Lizzie and May Bangs. Dr. Carson always provided his own canvas for these séances with the sisters. He requested a [picture of the Monarch, Her Majesty Queen Victoria, who was much admired; she also was interested in Spiritualism. The other two portraits are of his deceased wives, Emily and Rose Carson. It has been recorded more roses in each portrait appeared in the pictures at a later date. Many patrons of the museum and gallery periodically visit specifically to count the roses present, as they are known to differ in number and color intensity.

The Bangs Sisters’ portrait work started in about 1894. When this phenomenon was first developed, a locked cabinet (curtained off space) was used, and several sittings were necessary. The precipitated portraits were produced with two identical paper mounted canvases in wooden frames, being held face-to-face against the window with the lower half resting on a table, and the sides held by each sister by one hand. A short curtain was hung on either side, and an opaque blind was drawn over the canvases. The light streamed from behind the canvases, which were translucent. After a quarter of an hour, the outline of shadows began to appear and disappear as the invisible artist made a preliminary sketch—then the picture manifested quickly. When the pictures were separated, the portrait was found on the surface of the canvas next to the “sitter,” or the person desiring the portrait. Though the substance was greasy, and stuck to the finger on being touched, it left no stain on the paper, which covered the other canvas.

Later, the precipitated artistry technique was modified, allowing unobstructed viewing as the spirit-airbrush painted the portrait. The process was preceded by a misty ectoplasmic cloud forming in front of the canvas, and then in a whirling it entered the canvas, forming the eyes and other features.

This later process required a minute duration to complete a precipitated portrait. People attending these séances were asked to bring a photograph of the spirit relative or friend they

hoped might make contact for one of these portraits. These were never produced for viewing to the Bangs Sisters until after the precipitated portrait was identified and proved beyond all doubt as one and the same. Often, the sisters would step away from the canvas in process to attend to other duties. The spirit artistry continued even in their absence. No artist's materials were ever in this room.

Lizzie and May Bangs were visiting resident mediums at Camp Chesterfield in the early 1900s, occupying the house at 421 Grandview Drive. Their magnificent mediumship has yet to be duplicated. [*Compiler's note: Lily Dale, New York, has a number of precipitated portraits done by the "Campbell Brothers"—who were not really brothers, but partners in a relationship. Lily Dale has a few Bangs Sisters portraits but have mainly precipitated portraits by the Campbell Brothers.*]

A booklet of high quality was produced by Camp Chesterfield entitled: "The Bangs Sisters and Their Precipitated Spirit Portraits," originally compiled and written by Irene Swann. It is available for purchase at the "Tree of Life Bookstore and Gifts."

Fox-Taylor Records

The Hett Art Gallery and Museum proudly displays within the middle-room, in a large glass case, the original four volume journals known as the "Fox-Taylor Records." This record, Spiritualism's legacy, contains descriptive details of the countless séances conducted through the mediumship of Katie Fox while residing at the residence of Dr. George and Sarah Taylor.

Perhaps few realize, without the exceptional dedication of Sarah Langworthy-Taylor, acting as the conscientious journal scribe, the facts of multi-spirit messages, psychic phenomena, as well as physical phenomena could not be presently preserved for Spiritualism's posterity.

Sarah Taylor penned some 1,211 handwritten pages, expressing 1,367 different spirit communications, and many accounts of physical phenomena. The procedure was for Katie Fox to write the messages while overshadowed by her Spirit Control. They (Spirit), then utilized Katie's left-hand in automatic manipulation. This writing application manifested in pencil upon long strips of brown paper the Taylors provided. As the words appeared written backwards, Dr. George Taylor, with the aid of a hand-mirror, read aloud these messages, and his wife, Sarah, concisely penned his dictations into the four journals that are now highly prized. The original brown strips of paper containing the backward mirror writing were then destroyed because of their bulk. The book, "Katie Fox and the Fox-Taylor Records," written by William Langworthy Taylor, the son of Dr. George and Sarah Taylor, used the information for its contents from these very same four volumes, presently on view in the Middle Gallery.

Dr. Bayard, a homeopathic physician, had been providing lodgings and care for Katie Fox and in 1865 brought Katie to Dr. George Taylor's establishment as a suitable boarding place for her. Dr. George Taylor studied medicine at Harvard and New York Medical Schools. He visited Sweden in 1858 to become adept in the application of passive gymnastic therapy for

chronic invalids. Dr. Taylor returned to New York where he invented steam-driven machines for massage therapy.

Katie Fox, being very weak from overwork, alcohol abuse, and poor nutrition—and in need of good supervision for recuperative healing—agreed to live at the Taylor's residence in their care and charge. *[Compiler's note: It is also said that the turn of events involved Katie Fox being found passed out in the streets of New York after a drinking binge and the Taylors found her and brought her to their clinic to sober up. As she became more lucid, she began to give wonderfully prophetic messages and that's when Sarah Taylor realized that she had a founder of Spiritualism in her presence and started writing down the messages Katie began to give. The version by Nancy Dreman is quite similar, so it is likely that the true story is somewhere in between.]*

The continuous record (contained in the four journals) of Katie Fox's séances began there, at the Taylors' home, in November of 1869. Within the Katie Fox display case, you will be delighted to view messages from and signed by Benjamin Franklin, spirit guide to Katie Fox; also spirit precipitated drawings produced during her stay with the Taylors.

Our gratitude goes to Dr. George and Sarah Taylor for providing Katie Fox with healthful lodgings and encouraging her marvelous mediumistic gifts of Spirit.

Nota Bene: Sarah Langworthy Taylor, who before her marriage to Dr. George Taylor, was a high school principal. She wrote in longhand all of the records from the Fox-Taylor séances.

Dr. George Taylor nursed Katie Fox back to health and helped in compiling the Fox-Taylor Records.

Katie Fox-Jencken, from the Taylor family album, published "Katie Fox and the Making of the Fox-Taylor Records" written by W.G. Langworthy Taylor. Mariam Buckner Pond presented these journals to the Hett Art Gallery and Museum.

Spiritualism's Treasured Archives: Art Gallery West

[The following essays are from the archives of the Hett Art Gallery and Museum. Originally written by Nancy Dremar, former Chairperson of the Museum Committee, these insights will give volunteers and docents a better understanding of the museum's collection. They have only been edited for typographical or grammar-related errors. The information contained herein is relevant today with regards to the history and depth of the collection.]

Featured in the West Gallery is a privileged collection of slate-writings, many received with artwork from the mediumship of P.I.O.A. Keeler. Included is the original "Bluebird" slate-writing.

The memorabilia contained in this room is vast—such as cufflinks and a razor once owned and used by Andrew Jackson Davis; a badge worn at the first convention for the National Spiritualist Association; a violin owned and used by William Abner in materialization séances; skotographs and pictures on silk by Rev. Charles Swann, and a series of photographs taken with infra-red light depicting the different stages of the etherialization of ectoplasm streaming forth from the cabinet medium and sitters; an array of precipitated card messages. Also, colorful psychic renderings of Joy Guides, Master Teachers, and Indian Chiefs by Stanley Matrunick, Norman Williams, Gabriel, and a host of others are awaiting your perusal. As well, early trumpets of notable mediums are on display—such as Mable Riffle, Ben Nevison, and Edward Cain (who was an outstanding daylight trumpet medium).

Herman John Gabriel

A series of spirit-induced portraits by Herman John Gabriel, born in Detroit, Michigan, is on display in the Art Gallery West. Mr. Gabriel was a member of the Scarab Art Club and traveled extensively, exhibiting his prolific artistry. Many honors were bestowed upon him, both for his artwork and photography. Mr. Gabriel was an artist, illustrator, teacher, lecturer, photographer, and writer. Mr. Gabriel's contribution of encouragement to young people resulted in bringing them fame and fortune in their careers.

Herman John Gabriel was able to catch the presence of essence in his spirit inspired portraits. His picture, entitled "Enoch," is depicted with such love and wisdom and his "Chief Tarawata" abounds with strength and courage. The museum has seven works of his art, inspired through spirit helpers.

Elizabeth "Lizzie" Conners

Another great spirit-controlled artist is Elizabeth Conners who began practicing her gift in the 18matic drawings are in pencil. She started her mediumship artistry at age 50 after attending a demonstration of table levitation with others. At the moment she placed her left hand over the table, her hand trembled uncontrollably. Someone put a pencil in her left hand and it began to draw. From that time on she became a "Spirit" induced artist, allowing "Rubiens" to control her left hand. Her unusual pictures are of loved ones from Spirit and often messages were written within the pictures. Automatic, semi-trance, and spirit-controlled work is truly phenomenal.

Display Cases

Displayed in glass showcases are photo collections of Camp Chesterfield choirs and various entertaining musicians, including the much-appreciated organist, Jack Hendricks, who served the association for many seasons. Also, the very ink pen used by Professor James Hervey Hyslops, a prolific author of Spiritualistic philosophy.

The American Indian area has an outstanding collection of stone implements: battleaxes, pestles, flints, knives, arrowheads, spears, and points. [*Compiler's note: It is believed that these were originally found on the grounds of Camp Chesterfield throughout the years as buildings were erected and the grounds were landscaped.*]

A noted prize within the collection is an authentic Lakota full warbonnet consisting of 80 mature golden eagle feathers, trimmed with ermine and breast feathers for color and fluff. Viewing the bonnet, one feels a sense of awe and respect of each feather that had been earned for a valiant act, the same as contemporary war medals are rewarded for valor and heroic deeds.

Two glass enclosed cases display Chief Mexes' bonnet and ceremonial paraphernalia, and his wife, Princess Lone Feather's native beaded leather dress and headband. They were known as teachers of Native American traditions and folk herbology.

Historically speaking, the acquiring of these items for a Spiritualist museum required many years and is an ongoing pursuit. Therefore, great gratitude is expressed to the many known and unknown individuals who so graciously gave their time, energy and contributions in support of this lasting tribute to Spiritualism.

[*Compiler's note: The Art Gallery West is the last of the three galleries to have its exhibits reorganized and updated. There are plans to secure wall-mounted, floor to ceiling cases to put on the West wall to display many of the items that are currently in the open. This is an ongoing project.*]

Spiritualism's Treasured Archives: Mother Cabrini Shrine

[*The following essays are from the archives of the Hett Art Gallery and Museum. Originally written by Nancy Dreman, former Chairperson of the Museum Committee, these insights will give volunteers and docents a better understanding of the museum's collection. They have only been edited for typographical or grammar-related errors. The information contained herein is relevant today with regards to the history and depth of the collection.*]

Within the Hett Art Gallery and Museum, nestled in the corner of the Art Gallery East, is a precious room—small but immeasurable in blessings. It is known as the Mother Cabrini Prayer Corner. It was established ceremoniously and dedicated and consecrated as an established healing shrine. An honorary plaque at the shrine's entry states thus:

Enter this door as if the floor within were gold and every wall of jewels, all of wealth untold, as if a choir in robes of glory were singing here—nor shout, nor rush...but hush...for God is here.

The shrine's door displays a monogrammed "M.C." (Mother Cabrini) window in blue and crystal art-glass. The serene blue walls and carpet wrap the seated visitor in an atmosphere of peaceful revelry enhancing attunement with the angel world.

The simple altar is draped with brocaded white cloth upon which is a golden world globe, a silk arrangement of flowers, and a crystal glass dish to place desired petitions for this Saint's intercession. On the wall is an antique wood cross with a brass scroll inlay. Several strategically placed mirrors tend to add spaciousness. Above the altar hangs a magnificent oil painting of Mother Cabrini reflecting her strength of character and sincerity of purpose as she truly exemplified the meaning of the phrase "service to others."

Saint Frances (Mother Cabrini) was born on July 15, 1850, in San Angelo Lodigiano, Italy to Agostino and Stella Oldini Cabrini, the last of 13 children. In poor health much of her life, she was nonetheless a child of love, devoted to the Master Jesus and the saints. In 1880, she founded the Missionary Sisters of the Sacred Heart in Northern Italy.

Her attention was drawn to the plight of Italian emigrants in the United States, and in 1889, she moved to New York City with six sisters from the Italian order and established the first American convent and orphanage of the Sacred Heart Sisters. Within a twenty-eight year period, she opened schools and charitable institutions all over the United States, including four large hospitals. She became a noted healer, and the Roman Catholic Church for her canonization in 1950 certified some of these healing successes. She thus became the first American so recognized by the Catholic Church, having previously becoming an American citizen. She is the patron saint of emigrants the world over. She passed into Spirit on December 22, 1917 and was buried in West Park, New York.

Mother Cabrini is a more powerful saint and healer today than when she was living on the earth plane. Many who visit Camp Chesterfield's Mother Cabrini Healing Shrine report receiving healings by concentrating on her portrait and she has appeared in many healing circles throughout the world.

PRAYER TO MOTHER CABRINI

Praise and glory unto you, O God, for giving unto us a beautiful Light. When she was upon the earth, she fervently served you and aided your children. May she now aid me in my moment of need.

O ever caring Mother Cabrini, please allow the healing light that flows through your form to bless me. With your hands of healing, comfort me and guide me through this moment of darkness and aloneness. Help me to understand your life. May it always be an example for me as I walk the path.

May the blessings of our creator continually shine in and through your service of devotion.
AMEN.

Docent Responsibilities:

- **Front Table** – As needed, volunteers may be asked to tend a table and greet museum guests as they enter the museum during normal museum operating hours and/or when there are special events or workshops taking place in the building.

Docents should remind visitors to make a “love donation” in the wooden box for the privilege of touring the museum. As well, remind visitors to sign the guestbook and to put a pushpin in the map from where they are from. Please assist museum guests with any questions they may have about the museum and its facilities. Remind guests that the Hett Art Gallery and Museum is a “smoke-free” facility and no food or drinks are allowed (with the exception of bottled water for guests who need it for medical reasons).

- **Gift Shop** – Often guests ask if we have a gift shop in the museum. Currently we do not, but many related items and books can be purchased at the “Tree of Life Books and Gifts.” Please encourage visitors to peruse the bookstore after their tour of the museum is finished. In the future, it may be possible to have items for sale that are related to the museum to raise funds for its upkeep; with proper training, volunteers should be able to suggest and sell a limited array of museum-related merchandise to museum guests, keep merchandise stocked in/on the display shelves in the gift corner, maintain the cleanliness and overall organization of the gift corner and collect funds and make receipts for the museum guests’ purchases.
- **Museum Facility Maintenance** - Volunteers are needed to help maintain the overall cleanliness and organization of the museum building. This entails dusting displays and bookshelves, setting up chairs in the AGE and AGW exhibit areas, sweeping/mopping floors, vacuuming carpet, washing windows, wiping down flat surfaces, emptying trash bins throughout the museum building and possibly restocking the restroom facilities located behind the Maxon Cafeteria with supplies (i.e. soap, paper towels, toilet paper, air freshener, etc.) as needed. This is the closest restroom facility to the museum.
- **Administration Assistance** – Occasionally, and even though it does not fall directly under museum-related work, volunteers are needed to make copies, do miscellaneous filing, faxing information, updating mailing lists, stuffing envelopes, stuffing gift bags (like for SpiritFest), mailing out information, answering telephones, sending thank you letters to donors, cutting out newspaper articles for museum scrapbook, conduct internet searches of history for museum exhibits, research sources to add to the museum library, research new merchandise to sell in the Tree of Life, and translating museum signage into Spanish (a future project we would like to do).

- **Gallery Attendants** – Especially during high-traffic events, volunteers are needed to watch over the museum exhibits, displays and artifacts and report any problems to an IAOS Board Member or Museum Committee Member. At least one person in each room.
- **Tours** - Docents are needed to lead and/or assist with tour groups. Bilingual docents are especially needed.
- **Museum Visits/Hunts** – Some groups may also choose to walk through or “visit” the museum without a docent. For these self-guided tours, sometimes the groups are quite large and may require volunteers to help guide them through the museum. In the future, we hope to offer school groups an opportunity to follow a “scavenger’s hunt” (curriculum based on the exhibits and grounds). These “hunts” may also require volunteers to help guide the group through the museum exhibits.
- **Special Events** – During the times that the museum hosts special events, volunteers are needed to help with the set-up of chairs and tables, running the registration table, greeting museum guests as they arrive, directing museum guests to the restroom facilities, watching over the museum exhibits, displays and artifacts, and answering museum guests’ questions about the museum (the building and the exhibits).

Volunteer Benefits:

People volunteer at the Hett Art Gallery and Museum for many reasons. Volunteering at the museum allows you to continue learning about the history of Spiritualism, the IAOS, Camp Chesterfield; preservation of art objects; metadata and digitization of the archives; and also to meet people with similar interests, share knowledge and interests with other museum docents and guests and to support the growth of the museum and Camp Chesterfield.

Active volunteers receive complimentary general admission into the museum, volunteer and docent, opportunities to volunteer during special events held at the museum, opportunities to meet new and interesting people with similar interests and inner satisfaction of helping to educate a community about the many significant contributions that Spiritualism and Camp Chesterfield has made to Hoosiers for generations in Indiana. We encourage you to come and explore the museum on your own to learn more about the museum and the exhibits. At some point, as a docent, you will be issued a nametag to wear while volunteering at the museum.

We look forward to further acknowledging volunteers through a formal recognition program, thank-you letters, , additional training, and special invites to social events.

Schedules:

A list of docents and volunteers will be given to the Administration Office so if a need arises to have a docent conduct a tour, then the office can easily contact you to ask if you can do it.

Volunteers should sign up for shifts during big events (like SpiritFest) at the office or contact a Museum Committee member by telephone or e-mail..

All volunteers are asked to please arrive 10-15 minutes early so that they can be in place at the beginning of their shift. If you cannot show up when you are scheduled to volunteer at the museum, please contact the administration office at **(765) 378-0235** with as much advance notice as possible. Volunteers are an essential part of the museum's operations. Without your participation and commitment we will not be able to open our doors and spread our message each day.

What to Wear:

- ✓ A big smile!
- ✓ Name tag: This will be provided at some point by the museum and is considered part of the uniform. All volunteers should wear their name tag whenever volunteering at the museum.
- ✓ Attire: Clothing should be clean, pressed and somewhat conservative in nature.

For Women:

Blouse or collared shirt
Khaki, navy or black pants or skirt (No shorts please); Comfortable shoes

For Men:

Collared shirt
Khaki, navy or black pants (No shorts please); Comfortable shoes

Free parking is available at the museum.

Due to the limited storage space of the museum, volunteers should try to leave their personal belongings outside of the museum, in their car, if possible. Some personal belongings such as purses can be stored in the back area behind the desk if need be, but it is the volunteer's responsibility to ensure the safety of their items as the museum cannot be responsible for watching over anyone's belongings.

Museum Etiquette:

When volunteering at the museum, please use speech and manners of refinement. All volunteers should be poised and professional at all times. Volunteers are asked not to drink beverages or eat while serving at the museum. Bottled water is allowed.

Working with Museum Guests:

Please treat all museum guests just as you would like to be treated. Make the visitors to the museum feel as though they are important, like a guest in your home. Thank each guest for

coming to visit the Hett Art Gallery and Museum. If a guest has a question that you cannot answer, please refer them to a Museum Committee member. Please encourage all museum guests to sign the guestbook located near the front entrance as they arrive at the museum and invite them to come visit the museum again in the future.

Safety Procedures:

If there is a fire alarm or an emergency, request that everyone stay calm. Make an announcement instructing everyone to exit the building. If a museum guest is injured or in need of medical attention, please alert the Administration Office immediately. Use your judgment and call 911 if it seems life-threatening.

Lost and Found:

Take any lost or left behind items to the administration office and note the time and day you found the item. If a museum guest reports that he/she has lost an item, get a description of the item and then ask the administration office if it had been taken there.

Website:

Check out the DVD on Camp Chesterfield's history. The link can be found at www.campchesterfield.net. It's a great way to learn about Camp Chesterfield, its history and religious displays.

Training:

This volunteer/docent manual informs volunteers/docents of main exhibits and their backgrounds in the museum. In addition, it would be a good idea to watch the DVD that is found on the Camp Chesterfield website, and to read "Chesterfield Lives" (this can be purchased at the Tree of Life Bookstore). Having knowledge of the IAOS, Camp Chesterfield and its history will help you when guests ask you questions about not only the exhibits, but also about other aspects of Spiritualism and the grounds. Check the website regularly for updates on events, classes, programs, services, and facilities.

In some exhibits, the information is quite extensive and volunteers/docents are not expected to know and remember everything. Our hope is that volunteers/docents and all museum guests will learn something new with every visit to the museum. This manual is only a guide to help answer perfunctory questions.

Above all, we want your volunteer experience at Hett Art Gallery and Museum to be educational, exciting, rewarding and pleasant. If you feel the job you've been assigned to do isn't working out, please talk to a Museum Committee member about getting a new assignment. Your suggestions and ideas are always welcome.

Welcoming the World

Working with International Visitors

The Hett Art Gallery and Museum hopes to bring people from all backgrounds together to learn about the history of Spiritualism and Camp Chesterfield. As a volunteer, you want to make everyone's visit pleasurable and assisting international visitors is a new opportunity for many.

The following tips on greeting and interacting with international visitors are very general. There is no way to include every culture's customs. Yet a general awareness of the differences that exist between our own customs and those of our visitors can reduce misunderstandings. Your cultural sensitivity, coupled with your personal warmth and friendliness, will prove to be effective tools in ensuring our international visitors enjoy their experience at the Hett Art Gallery and Museum.

- Please remember to speak clearly but not loudly. Enunciate your words properly, avoiding slang and jargon. Slang and jargon words are difficult for a non-fluent visitor to understand and may be misunderstood or give offense.
- Think twice before you conclude that a guest's behavior is rude, evasive, too personal, suggestive or improper and remember that an innocent remark or gesture on your part could similarly be misinterpreted.
- People of some cultures enjoy a good discussion and very often get very animated and excited. They may appear angry or impatient but are simply expressive in making a point. Do not feel insulted if you find yourself being interrupted.
- Americans are often taught to "look people in the eye." This type of eye contact may make individuals from some cultures feel uncomfortable. Therefore, do not assume that a visitor is rude if eye contact is avoided.
- Saying "Good morning/afternoon/evening" and "Good-bye" is more appropriate than "Hi" and "Bye." Also use welcoming terms such as "Please," "You are welcome" and "Thank You."
- Gestures: Minimize hand movements. The following gestures may be considered rude or inconsiderate: Hand up, palm down, fingers spread or pointing with one finger. Many cultures also consider it rude to point with one finger at a person or object. Instead, try to point by using the full hand, palm up.

Also, please remember to:

- Take time in greetings.
- Refer to the museum guests as "international visitors," not "foreigners."
- Follow the visitor's lead and **be flexible at all times.**

Assisting People with Disabilities

The Hett Art Gallery and Museum is completely barrier free, with the exception of non-automatic doors at the entrance. People with disabilities may need assistance with the door, so please be prepared. People with disabilities are no different from people without physical disabilities. Simple adaptations in service can often solve accessibility issues. The same principles of basic respect and consideration apply equally to persons with disabilities as to the general public.

- Address the person directly, without using a third party, whenever possible.
- Be considerate and attentive. It may take more time for the guest to say or do things.
- Observe what types of aids they are using (cane, sight dog, wheelchair, etc.). Keep this in mind when giving directions to the exhibits, bathrooms and other public facilities located on the grounds.
- Don't be shy to ask the museum guest if they need help.
- The wheelchair is a part of a person's personal space, and as such, should not be handled without the person's permission.
- Speak directly to the visitor in a normal tone of voice, even if they are hearing impaired.

Hett Art Gallery and Museum Tour Program Overview

The objectives of the tour program are to:

- Provide museum visitors with a comprehensive overview of the museum's exhibits and collection.
- Educate museum visitors on the many accomplishments and contributions of Spiritualism throughout the history of the founding of the religion, the IAOS, and Camp Chesterfield.
- Take museum visitors from "inspiration to action." *

(*The tour program should inspire visitors to take the knowledge that they have acquired during their museum experience and share it with their family, friends, coworkers and other community members.)

UNDERSTANDING THE MUSEUM VISITOR

Docents are a vital part of museum education. Docent training is critical because the docent may be the only museum representative with whom visitors interact, aside from the person who they come into contact at the main office or other public building on the grounds.

It is the image of the docent and the tour experience that visitors take away with them. The tour experience will determine whether or not a visitor will return to the museum in the future.

When working with groups, especially adults, it is important to remember that your tour group will be comprised of four (4) types of people:

- **Knowledge Seekers** – “I wanted to learn something new and I was very interested in the subject.”
- **Socializers** – “My friend, relative or community group suggested that we participate in a tour together.” (This group will participate in other Camp sponsored events, services, SpiritFest, Psychic Fairs, gala events, etc.)
- **Skill Builders** – “I am a professional and I thought it would be a good idea to participate in a tour and learn about Spiritualism in order to become a more informed person.”
- **Museum Lovers** – “I wanted to be involved with the Hett Art Gallery and Museum because it is a wonderful Indiana treasure; an excellent addition to Central Indiana and the Museum community. (This group will participate in museum related programs: gallery talks, lectures, demonstrations, etc.)

Here are the top ten (10) reasons why visitors participate in a tour and/or attend a museum program:

1. For the joy of learning
2. To pursue a long-standing interest or hobby
3. To meet people and socialize
4. To engage in creative activity
5. To pursue a new interest or hobby
6. To fill time productively
7. As part of a search for meaning and wisdom
8. To fill blanks in previous education
9. For community service
10. To help in a present job or to prepare for a new job/career

Tour Tips for Docents

- Docents should be aware of and confirm the type of tour that is being requested. Where possible, docents can find out how much time the group has for the tour and if the group has a particular interest.
 - Each docent should take the time at the beginning of each tour to introduce himself/herself. Then ask the group briefly to tell about themselves, how they learned about the Hett Art Gallery and Museum and why they were interested in visiting the museum.
 - A good explanation is really needed at the front entrance – how the museum came about, a good description of the history of the museum and a brief description of the highlights of each of the three gallery rooms.
 - For children groups, it may be helpful to have each child find something interesting in one of the exhibit rooms and ask a few of them (2 to 3) to tell what they found and why they found it interesting.
 - Don't try to cover the entire exhibit in your "spill" – pick out several points to highlight each exhibit room. While docents are expected to know the exhibit content they are not expected to be the "authority" on everything. Docents should feel comfortable learning how to say, "I don't have that answer but I imagine that you can find it by...Internet research, etc. (If this is an important issue, notify the Museum Committee for follow-up).
- If a member of a tour contradicts something – **PLEASE DO NOT GET INTO A DEBATE.** Allow the visitor to speak and move on to the next topic. Be polite, pleasant and courteous...your role is to serve as a guide not a dictator – **REMEMBER TO BE FIRM BUT FLEXIBLE** when faced with difficult or challenging situations.
- Docents should engage museum visitors in personal reflection by suggesting further study and suggestions of where to find more information about a particular subject or related topic. Again, the Tree of Life Bookstore has a plethora of books and materials related to Spiritualism, Camp Chesterfield, and mediumship.
- When offering adult tours, do not require every adult to participate in the tour presentation. It is quite possible that one or two may wander from the group – and other adults may join the group – Again, **REMEMBER TO BE FLEXIBLE.**

Docent Script

Hello and welcome to the Hett Art Gallery and Museum. My name is _____ and I'll be your docent for today. The Hett Art Gallery and Museum brings people from all backgrounds together to learn about the history of Spiritualism, mental and physical types of mediumship and the diverse group of Hoosier men and women who helped to found this wonderful Camp on these sacred grounds. In order to enjoy the exhibits without harming any of the valuable historical objects in the collection, there are a few guidelines that you should remember while on your museum visit:

1. No food, drinks, candy, or gum are allowed in the exhibition galleries.
2. Enjoy the museum but please do not take any pictures while inside the museum exhibit galleries. The bright light from flash photography is harmful to sensitive papers, artwork, and fabrics.
3. Walk respectfully while in the museum. Never run or jump.
4. No roughhousing, pushing, shoving, climbing or throwing of any objects.
5. Talk in quiet indoor voices in order not to disturb other museum visitors.
6. Do not talk while the docent is speaking. If you talk while the docent is speaking, other people won't be able to hear. If you have questions or comments, raise your hand and the docent will call on you.
7. Listen to what the docent is saying. Treat the guides and volunteers with respect and courtesy like do with your teachers.
8. Be curious! Ask lots of questions. Sometimes the docent doesn't tell you everything there is to know. If you are curious about something, please ask. If your docent doesn't know the answer to your question, he or she will find out.

***Note:** The Group Leader and chaperones are responsible for keeping the group together and maintaining proper behavior.

Please note that you may print this page for use during a tour.

MUSEUM LOCATION:

Historic Camp Chesterfield, 50 Lincoln Drive, Chesterfield, Indiana 46017
Administration Office Telephone: (765) 378-0235 – Fax: (765)378-7133

WEBSITE:

www.campchesterfield.net

EMAIL ADDRESS:

admin@campchesterfield.net

HOURS OF OPERATION: Regular hours to be decided; by appointment.

ADMISSION:

Love donation; suggested amount \$5.00 or more.

DRIVING DIRECTIONS:

Indiana I-69—(South from Fort Wayne, North from Indianapolis) to Exit 234 (Anderson/Muncie). Take SR 32 West. Travel West on SR 32 to the third traffic light (Washington Street). Turn North or right onto Washington Street. The entrance to Camp Chesterfield is one block North on Washington Street in Chesterfield, Indiana. Once inside the gate, make an immediate left on Lincoln Drive going towards the Western Hotel. The Hett Art Gallery and Museum is located to the left of the hotel. Parking is available in front of the museum.

MUSEUM COMMITTEE MEMBER DIRECTORY:

Rev. Todd Jay Leonard, Camp Historian and Archivist; Chairperson

(765) 203-8529 ; 421 Grandview Drive, Chesterfield, IN 46017

Email: toddjayleonard@yahoo.com

Rev. Marybeth Hattaway, IAOS Board Member, Member and Resident

(765) 635-7047 ; 311 Western Drive, Chesterfield, IN 46017

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Rev. Paula Cunningham, Member and Camp Resident

(765) 378-0884 ; 222 Parkview Drive, Chesterfield, IN 46017