

**Jim Crow Museum Graphic Development Document**  
**Last Updated 10/12/11 PT**  
**V2.1**


**AREA 1**

**1A: The Minstrel Show Intro to Jim Crow**


**1A.M1 – Minstrel Song Sheet Music Photo Mural**

<b>IMAGE</b>	[Insert thumbnail of image and type in exact file name]
<b>CREDIT</b>	
<b>NOTES</b>	Permission granted 9/9/11 from Brown University for sheet music image


**1A.G2 – The Original Jim Crow Graphic Panel**

<b>HEADLINE</b>	The Original Jim Crow
<b>TEXT</b> WC: 60-100	<p>Throughout the 1830s and '40s, the white entertainer Thomas Dartmouth Rice (1808- 1860) performed a popular song-and-dance act centered in character as a slave named Jim Crow. Rice darkened his face, acted like a buffoon, and spoke with an exaggerated black accent. In his Jim Crow persona, he also sang “negro ditties” such as “Jump Jim Crow.”</p> <p>Rice was not the first white comic to perform in blackface, but he was the most popular of his time, touring both the United States and England. As a result of the show’s success, “Jim Crow” became a common stage persona for many white comedians’ blackface portrayals of African Americans.</p>
<b>IMAGE</b>	N/A
<b>BACKGROUND IMAGE</b>	 1A_G2_Turkey In The Straw_jcm1151
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.


### 1A.G3 – Jim Crow and Segregation Graphic Panel

<b>HEADLINE</b>	Jim Crow and Segregation
<b>TEXT</b> WC: 60-100	After the American Civil War (1861-1865), most southern states (and later, border states) passed laws that denied blacks basic human rights. It is not clear how, but the minstrel character's name "Jim Crow" became a kind of shorthand for the laws, customs and etiquette that segregated and demeaned African Americans primarily from the 1870s to the 1960s.
<b>IMAGE</b>	N/A
<b>BACKGROUND IMAGE</b>	 1A_G3_Colored Balcony_jcm0892
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

### 1A.G4 – Contour-cut Thomas Rice as Jim Crow

<b>IMAGE</b>	 1A_G4_Thomas Rice as Jim Crow_jcm0003
<b>IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	Contour-cut graphic of Thomas Rice as Jim Crow caricature

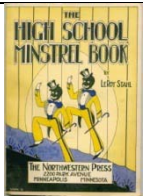
### 1A.G5 – Supporting Text on Thomas Rice

<b>HEADLINE</b>	Father of Minstrelsy
<b>TEXT</b> WC: 30	Minstrel shows were popular musical stage shows from the 1840s to the early 1900s. The performers, their faces artificially blackened, played the roles of ignorant, lazy, joyous blacks. Audiences roared with laughter. Thomas Rice is known as the Father of Minstrelsy.
<b>IMAGE</b>	 1A_G5_Thomas Rice_picture 06
<b>IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## 1A.M5 – Minstrel Show Photo Mural

<b>IMAGE</b>	 1A_M5_Minstrel Show Cast_jcm1168
<b>CREDIT</b>	From the collection of the Jim Crow Museum.

## 1A.G6 – Minstrel Show Blackface Techniques Graphic Panel

<b>HEADLINE</b>	Blackening Up
<b>TEXT</b> WC: 60-100	In the early years of American minstrelsy, white performers, like others before them, used burnt cork and later greasepaint or shoe polish to darken their skin and red or white makeup to exaggerate their lips. They also wore woolly wigs and ragged clothes to imitate and ridicule African Americans. Ironically, by the 1840s, even some black entertainers were darkening their already dark skin and performing in blackface as minstrels.
<b>IMAGE</b>	N/A
<b>BACKGROUND IMAGE</b>	 1A_G6_High School Minstrel Book_jcm0734
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.


## 1B: Minstrel Make-up Table

### 1B.G1 – Minstrel Make-up Table Mirror Graphic Border

<b>IMAGE</b>	 1B_G1_Minstrel Photo_jcm0777  1B_G1_Minstrel Photo_jcm0778  1B_G1_Minstrel Photo_jcm0779
<b>CREDIT</b>	No credit line.
<b>NOTES</b>	JCM to add 3 actual photos to inside edge of mirror ("tucked in" like mementos). Jim Lindsey (FSU) to reproduce these for the display.


## **1C: Minstrel Memorabilia Case**

### **1C.G1 – Minstrel Memorabilia Case Supporting Text**


<b>HEADLINE</b>	Popularity of Minstrel Shows
<b>TEXT</b> WC: 30	With the popularization of radios and motion pictures in the 1920s, professional minstrel shows lost much of their national following. However, amateur minstrel shows continued in local theaters, community centers, high schools, and churches as late as the 1960s.
<b>BACKGROUND IMAGE</b>	 1C_G1_Your Minstrel Show_JC.2009.033.0001.000
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## **1D: Jim Crow Objects Case**

### **1D.G1 – Jim Crow Objects Case Supporting Text 1**


<b>HEADLINE</b>	An American Caste System
<b>TEXT</b> WC: 30	Jim Crow refers to the racial hierarchy that defined American life through a set of laws and practices which operated primarily, but not exclusively, in southern and border states between 1877 and the mid-1960s. This hierarchy, with whites at the top and blacks at the bottom, was supported by millions of everyday objects and images.
<b>BACKGROUND IMAGE</b>	 1D_G1_Help Wanted_jcm1251b
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## 1D.G2 – Jim Crow Objects Case Supporting Text 2

<b>HEADLINE</b>	Everyday Segregation
<b>TEXT</b> WC: 30	<p>During the Jim Crow period, a black person might begin a bus or train ride near the front, but each time a white passenger boarded the African American passenger had to move back a row. An added indignity was that black passengers were often the ones forced to carry and re-position the segregation sign.</p> <p>This “For Colored Patrons Only” sign was taken by a white person from Michigan who was a visitor in Louisiana in the 1920s. She removed the sign because both the sign and segregation offended her.</p>
<b>BACKGROUND IMAGE</b>	 <p>1D_G2_Go Way Back_jcm0372a</p>
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## 1E: Drinking Fountains

### 1E.G1 – Segregation Laws Graphic Panel

<b>HEADLINE</b>	Segregated Water Fountains
<b>TEXT</b> WC: 30	Segregated water fountains were common during the Jim Crow period. The supporters of racial segregation argued that if blacks and whites shared public facilities—in this case water fountains—it would promote social equality, which would lead to the destruction of American culture.
<b>IMAGE</b>	N/A
<b>BACKGROUND IMAGE</b>	 <p>1F_G2_Jim Crow Laws</p>
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	

# 1F: Jim Crow Laws


## 1F.M1 – Mural of Jim Crow Laws

IMAGE	<p>Nurses No person or corporation shall require any white female nurse to nurse in wards or rooms in hospitals, either public or private, in which negro men are placed. <i>Alabama</i></p> <p>Buses All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races. <i>Alabama</i></p> <p>Railroads The conductor of each passenger train is authorized and required to assign each passenger to the car or the division of the car, when it is divided by a partition, designated for the race to which such passenger belongs. <i>Alabama</i></p> <p>Restaurants It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment. <i>Alabama</i></p> <p>Pool and Billiard Rooms It shall be unlawful for a negro and white person to play together or in company with each other at any game of pool or billiards. <i>Alabama</i></p> <p>Toilet Facilities, Male Every employer of white or negro males shall provide for such white or negro males reasonably accessible and separate toilet facilities. <i>Alabama</i></p> <p>Intermarriage The marriage of a person of Caucasian blood with a Negro, Mongolian, Malay, or Hindu shall be null and void. <i>Arizona</i></p> <p>Intermarriage All marriages between a white person and a negro, or between a white person and a person of negro descent to the fourth generation inclusive, are hereby forever prohibited. <i>Florida</i></p> <p>Cohabitation Any negro man and white woman, or any white man and negro woman, who are not married to each other, who shall habitually live in and occupy in the nighttime the same room shall each be punished by imprisonment not exceeding twelve (12) months, or by fine not exceeding five hundred (\$500.00) dollars. <i>Florida</i></p> <p>Education The schools for white children and the schools for negro children shall be conducted separately. <i>Florida</i></p> <p>Juvenile Delinquents There shall be separate buildings, not nearer than one fourth mile to each other, one for white boys and one for negro boys. White boys and negro boys shall not, in any manner, be associated together or worked together. <i>Florida</i></p> <p>Mental Hospitals The Board of Control shall see that proper and distinct apartments are arranged for said patients, so that in no case shall Negroes and white persons be together. <i>Georgia</i></p> <p>Intermarriage It shall be unlawful for a white person to marry anyone except a white person. Any marriage in violation of this section shall be void. <i>Georgia</i></p> <p>Barbers No colored barber shall serve as a barber [to] white women or girls. <i>Georgia</i></p> <p>Burial The officer in charge shall not bury, or allow to be buried, any colored persons upon ground set apart or used for the burial of white persons. <i>Georgia</i></p> <p>Restaurants All persons licensed to conduct a restaurant, shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room or serve the two races anywhere under the same license. <i>Georgia</i></p> <p>Amateur Baseball It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race. <i>Georgia</i></p> <p>Parks It shall be unlawful for colored people to frequent any park owned or maintained by the city for the benefit, use and enjoyment of white persons...and unlawful for any white person to frequent any park owned or maintained by the city for the use and benefit of colored persons. <i>Georgia</i></p> <p>Wine and Beer All persons licensed to conduct the business of selling beer or wine...shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room at any time. <i>Georgia</i></p> <p>Reform Schools The children of white and colored races committed to the houses of reform shall be kept entirely separate from each other. <i>Kentucky</i></p> <p>Circus Tickets All circuses, shows, and tent exhibitions, to which the attendance of...more than one race is invited or expected to attend shall provide for the convenience of its patrons not less than two ticket offices with individual ticket sellers, and not less than two entrances to the said performance, with individual ticket takers and receivers, and in the case of outside or tent performances, the said ticket offices shall not be less than twenty-five (25) feet apart. <i>Louisiana</i></p> <p>Housing Any person...who shall rent any part of any such building to a negro person or a negro family when such building is already in whole or in part in occupancy by a white person or white family, or vice versa when the building is in occupancy by a negro person or negro family, shall be guilty of a misdemeanor and on conviction thereof shall be punished by a fine of not less than twenty-five (\$25.00) nor more than one hundred (\$100.00) dollars or be imprisoned not less than 10, or more than 60 days, or both such fine and imprisonment in the discretion of the court. <i>Louisiana</i></p> <p>The Blind The board of trustees shall...maintain a separate building...on separate ground for the admission, care, instruction, and support of all blind persons of the colored or black race. <i>Louisiana</i></p> <p>Intermarriage All marriages between a white person and a negro, or between a white person and a person of negro descent, to the third generation, inclusive, or between a white person and a member of the Malay race; or between the negro and a member of the Malay race; or between a person of Negro descent, to the third generation, inclusive, and a member of the Malay race, are forever prohibited, and shall be void. <i>Maryland</i></p> <p>Railroads All railroad companies and corporations, and all persons running or operating cars or coaches by steam on any railroad line or track in the State of Maryland, for the transportation of passengers, are hereby required to provide separate cars or coaches for the travel and transportation of the white and colored passengers. <i>Maryland</i></p> <p>Education Separate schools shall be maintained for the children of the white and colored races. <i>Mississippi</i></p> <p>Promotion of Equality Any person...who shall be guilty of printing, publishing or circulating printed, typewritten or written matter urging or presenting for public acceptance or general information, arguments or suggestions in favor of social equality or of intermarriage between whites and negroes, shall be guilty of a misdemeanor and subject to fine or not exceeding five hundred (500.00) dollars or imprisonment not exceeding six (6) months or both. <i>Mississippi</i></p> <p>Intermarriage The marriage of a white person with a negro or mulatto or person who shall have one-eighth or more of negro blood, shall be unlawful and void. <i>Mississippi</i></p> <p>Hospital Entrances There shall be maintained by the governing authorities of every hospital maintained by the state for treatment of white and colored patients separate entrances for white and colored patients and visitors, and such entrances shall be used by the race only for which they are prepared. <i>Mississippi</i></p> <p>Prisons The warden shall see that the white convicts shall have separate apartments for both eating and sleeping from the negro convicts. <i>Mississippi</i></p> <p>Education Separate free schools shall be established for the education of children of African descent; and it shall be unlawful for any colored child to attend any white school, or any white child to attend a colored school. <i>Missouri</i></p> <p>Intermarriage All marriages between...white persons and negroes or white persons and Mongolians...are prohibited and declared absolutely void...No person having one-eighth part or more of negro blood shall be permitted to marry any white person, nor shall any white person be permitted to marry any negro or person having one-eighth part or more of negro blood. <i>Missouri</i></p> <p>Education Separate rooms [shall] be provided for the teaching of pupils of African descent, and [when] said rooms are so provided, such pupils may not be admitted to the school rooms occupied and used by pupils of Caucasian or other descent. <i>New Mexico</i></p> <p>Textbooks Books shall not be interchangeable between the white and colored schools, but shall continue to be used by the race first using them. <i>North Carolina</i></p> <p>Libraries The state librarian is directed to fit up and maintain a separate place for the use of the colored people who may come to the library for the purpose of reading books or periodicals. <i>North Carolina</i></p> <p>Militia The white and colored militia shall be separately enrolled, and shall never be compelled to serve in the same organization. No organization of colored troops shall be permitted where white troops are available, and while white permitted to be organized, colored troops shall be under the command of white officers. <i>North Carolina</i></p> <p>Transportation The...Utilities Commission...is empowered and directed to require the establishment of separate waiting rooms at all stations for the white and colored races. <i>North Carolina</i></p> <p>Teaching Any instructor who shall teach in any school, college or institution where members of the white and colored race are received and enrolled as pupils for instruction shall be deemed guilty of a misdemeanor, and upon conviction thereof, shall be fined in any sum not less than ten dollars (\$10.00) nor more than fifty dollars (\$50.00) for each offense. <i>Oklahoma</i></p> <p>Fishing, Boating, and Bathing The [Conservation] Commission shall have the right to make segregation of the white and colored races as to the exercise of rights of fishing, boating and bathing. <i>Oklahoma</i></p> <p>Mining The baths and lockers for the negroes shall be separate from the white race, but may be in the same building. <i>Oklahoma</i></p> <p>Telephone Booths The Corporation Commission is hereby vested with power and authority to require telephone companies...to maintain separate booths for white and colored patrons when there is a demand for such separate booths. That the Corporation Commission shall determine the necessity for said separate booths only upon complaint of the people in the town and vicinity to be served after due hearing as now provided by law in other complaints filed with the Corporation Commission. <i>Oklahoma</i></p> <p>Lunch Counters No persons, firms, or corporations, who or which furnish meals to passengers at station restaurants or station eating houses, in times limited by common carriers of said passengers, shall furnish said meals to white and colored passengers in the same room, or at the same table, or at the same counter. <i>South Carolina</i></p> <p>Child Custody It shall be unlawful for any parent, relative, or other white person in this State, having the control or custody of any white child, by right of guardianship, natural or acquired, or otherwise, to dispose of, give or surrender such white child permanently into the custody, control, maintenance, or support, of a negro. <i>South Carolina</i></p> <p>Libraries Any white person of such county may use the county free library under the rules and regulations prescribed by the commissioner's court and may be entitled to all the privileges thereof. Said court shall make proper provision for the negroes of said county to be served through a separate branch or branches of the county free library, which shall be administered by [a] custodian of the negro race under the supervision of the county librarian. <i>Texas</i></p> <p>Education [The County Board of Education] shall provide schools of two kinds; those for white children and those for colored children. <i>Texas</i></p> <p>Theaters Every person...operating...any public hall, theatre, opera house, motion picture show or any place of public entertainment or public assemblage which is attended by both white and colored persons, shall separate the white race and the colored race and shall set apart and designate...certain seats therein to be occupied by white persons and a portion thereof, or certain seats therein, to be occupied by colored persons. <i>Virginia</i></p> <p>Railroads The conductors or managers on all such railroads shall have power, and are hereby required, to assign to each white or colored passenger his or her respective car, coach or compartment. If the passenger fails to disclose his race, the conductor and managers, acting in good faith, shall be the sole judges of his race. <i>Virginia</i></p> <p>Intermarriage All marriages of white persons with Negroes, Mulattos, Mongolians, or Malaya hereafter contracted in the State of Wyoming are and shall be illegal and void. <i>Wyoming</i></p>
-------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------


### 1F.G2 – Jim Crow Laws Graphic Panel

<b>HEADLINE</b>	Segregation Was Pervasive
	<p>During the Jim Crow period there were separate hospitals for blacks and whites, separate prisons, separate public and private schools, separate churches, separate cemeteries, separate public restrooms, and separate public accommodations. In most instances, the black facilities were grossly inferior— older, smaller, less-well-kept, and less conveniently located. In other cases, there were no black facilities—no <i>Colored</i> public restroom, no public beach, no place to sit or eat.</p> <p>The segregation laws written on this wall are a sample of the thousands of laws that existed during the Jim Crow period. This list was compiled by the Martin Luther King, Jr., National Historic Site Interpretive Staff.</p>
<b>IMAGE</b>	N/A
<b>BACKGROUND IMAGE</b>	N/A
<b>BACKGROUND IMAGE CREDIT</b>	N/A
<b>NOTES</b>	N/A


### 1F.G3 – Wall Mounted Photo Jim Crow Laws

<b>IMAGE</b>	 <p>1F_G3_Negro Ocean Playground_JC.2007.060.0110.000</p>
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	11 5/8" x 4 1/2" -- cast iron


### 1F.G4 – Wall Mounted Photo Jim Crow Laws

<b>IMAGE</b>	 <p>1F_G4_Drinking Fountain_JC.2008.038.0001.000</p>
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	11" x 4 3/4" -- cast iron


### 1F.G5 – Wall Mounted Photo Jim Crow Laws

<b>IMAGE</b>	 <p>1F_G5_White Men_Riprap_jcm0843</p>
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	22 1/8" x 9 1/8" w/o frame; Needs to be framed – paper – Needs protection


### 1F.G6 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G6_For Rent To Colored_jcm0845
CREDIT	From the collection of the Jim Crow Museum.
NOTES	10" x 7" -- metal


### 1F.G7 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G7_Colored Men_jcmP8230118
CREDIT	From the collection of the Jim Crow Museum.
NOTES	23 7/8" x 15 3/8" w/ frame – paper – needs protection


### 1F.G8 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G8_White Laborers_jcm0847
CREDIT	From the collection of the Jim Crow Museum.
NOTES	22 1/8" x 8 1/8" Needs to be framed – needs protection

### 1F.G9 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G9_Sundown Town_jcm8230116
CREDIT	From the collection of the Jim Crow Museum.
NOTES	8" x 7 7/8" -- metal

### 1F.G10 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G10_Use Side Door_jcm0868
CREDIT	From the collection of the Jim Crow Museum.
NOTES	32" x 4 5/8" -- wood



### 1F.G11 – Wall Mounted Photo Jim Crow Laws

IMAGE	1F_G11_Winston Hill_jcm_P8230120
CREDIT	From the collection of the Jim Crow Museum.
NOTES	23 7/8" x 15 3/8" w/ frame – paper – needs protection

### 1F.G12 – Wall Mounted Photo Jim Crow Laws

IMAGE	1F_G12_No Dogs_Negros_Mexican_jcm0883
CREDIT	From the collection of the Jim Crow Museum.
NOTES	12" x 4" -- metal

### 1F.G13 – Wall Mounted Photo Jim Crow Laws

IMAGE	1F_G13_White_jcm0884
CREDIT	From the collection of the Jim Crow Museum.
NOTES	9 1/4" x 3 1/2" – metal – needs protection

### 1F.G14 – Wall Mounted Photo Jim Crow Laws

IMAGE	1F_G14_Showers_jcm0886 (needs frame)
CREDIT	From the collection of the Jim Crow Museum.
NOTES	11" x 4 3/4" w/o frame; Needs to be framed -- paper

### 1F.G15 – Wall Mounted Photo Jim Crow Laws

IMAGE	1F_G15_Rest Rooms_jcm1248 (needs frame)
CREDIT	From the collection of the Jim Crow Museum.
NOTES	12 1/8" x 5 3/4" w/ frame; Needs to be remounted -- paper


### 1F.G16 – Wall Mounted Photo Jim Crow Laws

IMAGE	1F_G16_Served In Rear_jcm1260
CREDIT	From the collection of the Jim Crow Museum.
NOTES	12" x 3" -- metal


### 1F.G17 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G17_Negros Welcome_jcm1261
CREDIT	From the collection of the Jim Crow Museum.
NOTES	35 7/8" x 5" -- wood


### 1F.G18 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G18_Men_Colored_jcm1265
CREDIT	From the collection of the Jim Crow Museum.
NOTES	21 1/2" x 9 3/4" – wood – needs protection


### 1F.G19 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G19_Exclusive_jcm1271
CREDIT	From the collection of the Jim Crow Museum.
NOTES	16" x 4 1/4" -- vinyl


### 1F.G20 – Wall Mounted Photo Jim Crow Laws

IMAGE	 1F_G20_White Only_jcm1753b
CREDIT	From the collection of the Jim Crow Museum.
NOTES	23" x 5 5/8" – metal – needs protection

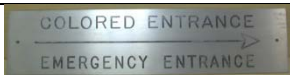
### 1F.G21 – Wall Mounted Sign Jim Crow Laws

TEXT OR IMAGE OF SIGN	 1F_G21_Restrooms For Colored_jcm2172
CREDIT	From the collection of the Jim Crow Museum.
NOTES	11" x 4 1/4" w/o frame; needs to be framed -- paper


### 1F.G22 – Wall Mounted Sign Jim Crow Laws

TEXT OR IMAGE OF SIGN	 1F_G22_White Only_jcm2468
CREDIT	From the collection of the Jim Crow Museum.
NOTES	16" x 5 1/2" – wood – needs protection


### 1F.G23 – Wall Mounted Sign Jim Crow Laws

TEXT OR IMAGE OF SIGN	 1F_G23_Colored Entrance_jcm2492
CREDIT	From the collection of the Jim Crow Museum.
NOTES	19 1/4" x 5" -- metal

### 1F.G24 – Wall Mounted Sign Jim Crow Laws

<b>TEXT OR IMAGE OF SIGN</b>	 1F_G24_We Serve Coloreds_jcm_2516
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	13 1/8" x 5 1/2" -- wood

### 1F.G25 – Wall Mounted Sign Jim Crow Laws

<b>TEXT OR IMAGE OF SIGN</b>	 1F_G25_Colored Entrance Only_jcm2671
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	11" x 4 3/4" – cast iron

### 1F.G26 – Wall Mounted Sign Jim Crow Laws

<b>TEXT OR IMAGE OF SIGN</b>	Sign provided by Xibitz. Text: Nigger, don't let the sun go down on you here
<b>NOTES</b>	Size TBD in Elevation

### 1F.G27 – Wall Mounted Sign Jim Crow Laws

<b>TEXT OR IMAGE OF SIGN</b>	Sign provided by Xibitz. Text: Staff and negroes use back entrance
<b>NOTES</b>	Size TBD in Elevation


### 1F.G28 – Wall Mounted Sign Jim Crow Laws

<b>TEXT OR IMAGE OF SIGN</b>	Sign provided by Xibitz. Text: This balcony reserved for colored patrons
<b>NOTES</b>	Size TBD in Elevation

## AREA 2


### 2B: Brute Case

#### 2B.G1 – Brute Case Digital Supporting Text


<b>HEADLINE</b>	The Brute Caricature
<b>TEXT</b> WC: 30	During the postwar period of Radical Reconstruction (1867-1877), many white writers argued that without slavery—which supposedly contained their animalistic tendencies—blacks were reverting to criminal savagery. The brute caricature portrayed black men as threatening menaces, fiends, and sociopaths, and as hideous, terrifying predators who targeted helpless victims, especially white women.
<b>BACKGROUND IMAGE</b>	 2B_G1_The Beast
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

### 2C: Postcard Mural



#### 2C.P1 – Graphic Mural “Public Whipping” postcard

<b>IMAGE</b>	 2C_P1_Whipping Post_jcm0945a
<b>CREDIT</b>	From the collection of the Jim Crow Museum.

## 2C.G1 – Jim Crow and Violence Graphic Panel

<b>HEADLINE</b>	Lynching As Social Control
<b>TEXT</b> <b>WC:</b>	<p>At the beginning of the 20<sup>th</sup> Century, much of the anti-black propaganda found in scientific journals, newspapers, and novels focused on the stereotype of the black brute. The fear of black men raping white women became a public rationalization for the lynching of blacks. Lynching is the illegal, often public killing of an accused person by a mob.</p> <p>Most of the victims were hanged or shot, but some were burned at the stake, castrated, beaten with clubs, or dismembered. In the mid-1800s, whites constituted the majority of victims (and perpetrators). However, after the Civil War, blacks were the most frequent victims. The great majority of lynchings occurred in southern and border states, where the resentment against blacks ran deepest.</p>
<b>BACKGROUND IMAGE</b>	 <a href="#">2C_G1_Scarred_jcm0932</a>
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## 2C.G2 – Front and Back of “Public Whipping” Postcard:


<b>HEADLINE</b>	N/A
<b>TEXT</b> WC:	N/A
<b>IMAGE</b>	 <p>2C_G2_Whipping Post_jcm0945a</p> <p>Front Face of Postcard (Image)</p>
<b>CAPTION</b>	N/A
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>2<sup>nd</sup> IMAGE</b>	 <p>2C_G2_Reverse Postcard_jcm0945b</p> <p>Reverse of Postcard (With message and address)</p>
<b>2<sup>nd</sup> CAPTION</b>	N/A
<b>2<sup>nd</sup> CREDIT</b>	From the collection of the Jim Crow Museum.
<b>BACKGROUND IMAGE</b>	N/A

## 2D: KKK Costumes Case (shelves to the right of family)


### 2D.G1 – KKK Costumes Case Reading Rail Graphic

<b>HEADLINE</b>	The KKK as Terrorists
<b>TEXT</b> WC: 50-85	<p>Ku Klux Klan (also called the Invisible Empire) is the name of a secret society that terrorized blacks from the end of the Civil War to the present. Claiming to be a Christian organization, Klan members have harassed, beaten, lynched, and bombed black Americans, Catholics, Jews, immigrants and others. Klan membership exceeded two million in the mid-1920s; by 2000, the number was less than 20,000.</p> <p>Today, there are many small independent Klan organizations, in addition to dozens of other white supremacist groups still active in the United States and beyond. The new Klans have “mainstreamed” their recruitment by publicly deemphasizing violence. They also stress opposition to affirmative action, busing, and liberal immigration policies.</p>
<b>IMAGE</b>	N/A
<b>BACKGROUND IMAGE</b>	N/A

## 2D.G2 – KKK Costumes Supporting Text 1

<b>HEADLINE</b>	Klanswomen
<b>TEXT</b> WC: 30	Although it is often seen as a white adult male organization, the Klan has included women since the 1920s. In that decade, roughly half a million white Protestant women joined the Women's Ku Klux Klan (WKKK). In the 21 <sup>st</sup> Century there are thousands of Klanswomen working to preserve white supremacy.
<b>BACKGROUND IMAGE</b>	 2D_G2_Klan Woman_jcm1016
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## 2D.G3 – KKK Costumes Supporting Text 2

<b>HEADLINE</b>	Klan Children
<b>TEXT</b> WC: 30	In the past, children were symbolic members of the Klan until they could undergo the necessary rituals for full membership. Adorned in small Klan uniforms, they marched in large Klan parades. Their presence sent the message that the organization promoted “family values.” In the 21 <sup>st</sup> Century, Klan organizations use the Internet and heavy metal music to actively recruit white teenagers.
<b>BACKGROUND IMAGE</b>	 2D_G3_Junior Klan_jcm1014
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## 2F: Targets Case

### 2F.G1 – Targets Case Pedestal Reader 1 – Running Nigger Target

<b>HEADLINE</b>	Running Nigger Target
<b>TEXT</b> WC: 30	This “Running Nigger Target” has been reproduced on paper, wood, and iron. Available for purchase on the Internet, these targets were being sold in 2012. The target in this case was purchased from a man who used it as practice for his high powered rifle.

## 2F.G2 – Targets Case Pedestal Reader 2 – African Dodger

<b>HEADLINE</b>	Blacks As Targets
<b>TEXT</b> WC: 30	"Hit the Coon" and "African Dodger" were popular games at resorts, fairs, and festivals before the 1920s. Prizes were awarded for direct hits. Some operators gave the human targets protective wooden helmets covered with woolly hair.

## 2F.G3 – Targets Case Pedestal Reader 3–General Statement

<b>HEADLINE</b>	Jim Crow and Violence
<b>TEXT</b> WC: 30	The racial hierarchy known as Jim Crow could not have existed without violence and the threat of violence. The socially sanctioned sentiments behind violent acts such as lynchings (which were often public social events attended by entire families) were also reflected in and conveyed through other forms of everyday activity, leisure, and recreation, such as games.

## 2F.G4 – Targets Case Supporting Text 1

<b>HEADLINE</b>	Hostility Against Blacks
<b>TEXT</b> WC: 30	Carnival games in the 19th and early 20th centuries reveal white hostility toward blacks. This enmity was legitimated, even celebrated, by making it appear that African Americans were deserving and willing victims of white aggression.

## 2F.G5 – Targets Case Supporting Text 2-Sambo

<b>HEADLINE</b>	Sambo
<b>TEXT</b> WC: 30	Sambo is a racial slur that became popular after the publication of Helen Bannerman's book, <i>Little Black Sambo</i> . The Sambo caricature portrays black males as lazy and ignorant.

## 2F.G6 – Targets Case Supporting Text 3

<b>HEADLINE</b>	Fake Blacks As Targets
<b>TEXT</b> WC: 30	By the 1900s, it was no longer acceptable to use real blacks as targets, so the faces of African Americans were reproduced in wooden and metal forms.




## 2F.G7 – Targets Case Supporting Text 4

<b>HEADLINE</b>	Penny In The Mouth
<b>TEXT</b> <b>WC:</b>	<p>My mouth is open. Kiss me. Hold my old and splintered lips, And close them. I am poor. So pay me. But your rancid copper pennies, Taste bloody on my tongue. My eyes are staring. Wake me. Scrape away the darkened paint, That shackles me to anger. My mouth is open. Feed me. Free me from the game you play, I've given all I have away. ~ Frances Marcinkiewicz—Big Rapids High School, 2002</p>

## **AREA 3**


### **3A: Coon Chicken Inn**

#### **3A.G1 – Intro to Area 3 Graphic Panel**

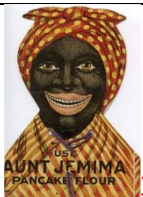
<b>HEADLINE</b>	Coon Chicken Inn
<b>TEXT</b> WC: 60-100	Coon Chicken Inn was a small restaurant chain in the American West from the late 1920s through the 1950s. The restaurants were known for their entrances, which featured the head of a winking, grinning, grotesquely caricatured black man wearing a porter's cap. The words "Coon Chicken Inn" were written on teeth framed by oversized red lips. Visitors entered through a doorway in the middle of the black man's mouth. The menu included southern fried "Coon Chicken" sandwiches and chicken pie, as well as hamburgers, seafood, chili, and assorted sandwiches. Blacks (especially ones with very dark skin) were employed as waiters, waitresses, and cooks.
<b>IMAGE</b>	 3A_G1_Coon Chicken Photo_jcm1663a
<b>CAPTION</b>	
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>BACKGROUND IMAGE</b>	N/A
<b>BACKGROUND IMAGE CREDIT</b>	N/A

### **3B: 1950's Style Kitchen Case**

#### **3B.G1 – 1950's Style Kitchen Supporting Text 1**


<b>HEADLINE</b>	Racism In The Kitchen
<b>TEXT</b> WC: 60-100	During the Jim Crow period a typical American kitchen had many products with images that portrayed blacks in negative ways; these included packaging for cereal, syrup, pancake mix, and detergent; salt and pepper shakers; string holders; cookbooks; hand towels; placemats; grocery list reminders; and wall hangings. Any object found in a kitchen could be—and often was—transformed into anti-black propaganda.
<b>BACKGROUND IMAGE</b>	 3B_G1_Colored Supplement_jcm0054
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

### 3B.G2 – 1950’s Style Kitchen Supporting Text 2

<b>HEADLINE</b>	Aunt Jemima
<b>TEXT</b> <b>WC:</b>	<p>In the 1880s, Chris Rutt, who had recently developed the idea of a self rising pancake batter, attended a minstrel show that included a skit with a southern mammy character named Aunt Jemima. Rutt and his partner, Charles Underwood, decided that the mammy, dressed in an apron and bandana, would help distinguish and sell their pancake mix. The R.T. Davis Mill Company, who later purchased the company, employed a real person to portray Aunt Jemima in their marketing scheme. Nancy Green, born a slave in Kentucky in 1834, became the first “real” Aunt Jemima. She impersonated Aunt Jemima until her death in 1923.</p> <p>At the 1893 World’s Exposition in Chicago, Green, as Aunt Jemima, sang songs, cooked pancakes, and told romanticized stories about the Old South as a happy place for blacks and whites alike. Afterwards, her image was plastered on billboards nationwide, with the caption, "I'se in town, honey." In her role as Aunt Jemima, Green made appearances at countless country fairs, flea markets, food shows, and local grocery stores. By the turn of the century, Aunt Jemima, along with the <i>Armour</i> meat chef, were the two commercial symbols most trusted by American housewives.</p>
<b>BACKGROUND IMAGE</b>	 <p>3B_G2_Aunt Jemima_jcm024</p>
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

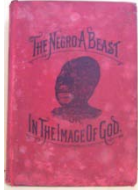
### **3C: Lawn Jockey**

#### **3C.G1 – Lawn Jockey History Graphic Panel**

<b>HEADLINE</b>	Racism On The Lawn
<b>TEXT</b> WC: 60-100	<p>The lawn jockey is a decorative yard ornament that caricatures black people and promotes the idea of their servitude. Typically a cast replica about half-scale, it depicts a black man dressed in jockey's clothing carrying a lantern or a metal ring suitable for hitching a horse. The black lawn jockeys often have exaggerated features, such as bulging eyes, large red lips, a flat nose and curly hair. The flesh of the figure is usually a glossy black color.</p> <p>Traditionally, two styles of lawn jockey have been produced: the stocky, hunched "Jocko" and the taller, thinner "Cavalier Spirit." Both styles were still manufactured in 2012. Many Americans, especially African Americans, feel that lawn jockeys are racially offensive. It is common for homeowners to repaint the figure's skin with pink or white paint to avoid charges of being racially insensitive.</p>
<b>IMAGE</b>	N/A
<b>CAPTION</b>	
<b>CREDIT</b>	
<b>BACKGROUND IMAGE</b>	 <p>3C_G1_Lawn Jockey</p>
<b>BACKGROUND IMAGE CREDIT</b>	From <i>Jim Crow's Museum</i> , 2004 Documentary

### **3D: Racist Objects and Caricatures**

#### **3D.G1 – Racist Object and Caricatures Graphic Panel**

<b>HEADLINE</b>	Caricaturing Black People
<b>TEXT</b> WC: 60-100	<p>In the United States, all racial groups have been caricatured, but none as often or in as many ways as black Americans. Blacks have been portrayed in popular culture as pitiable exotics, cannibalistic savages, hypersexual deviants, childlike buffoons, obedient servants, self-loathing victims, and menaces to society.</p> <p>These anti-black depictions routinely took form in material objects: ashtrays, drinking glasses, banks, games, fishing lures, detergent boxes, and other everyday items. This case holds objects that illustrate some of the major anti-black caricatures.</p>
<b>IMAGE</b>	N/A
<b>CAPTION</b>	N/A
<b>CREDIT</b>	N/A
<b>BACKGROUND IMAGE</b>	 3D_G1_In The Image_jcm0549
<b>NOTES</b>	From the collection of the Jim Crow Museum.

#### **3D.G2 – Caricature Reading Rail**

<b>HEADLINE</b>	Pickaninnies
<b>TEXT</b> WC: 30	<p>Pickaninny (also picaninny or piccaninny) is both a slur and a caricature of children of African descent. This portrayal showed black children, often naked or near naked, with bulging eyes, unkempt hair, red lips, and wide mouths eating huge slices of watermelon and being chased or eaten by alligators. Pickaninnies were portrayed as nameless, lazy little buffoons to be mocked or pitied.</p>
<b>NOTES</b>	

### 3D.G3 – Caricatures Reading Rail

<b>HEADLINE</b>	Golly
<b>TEXT</b> WC: 30	<p>Created by Florence Kate Upton, the Golliwog got its start as the star of a series of books for children and then gained fame as a sort of blackface version of the teddy bear. The Golliwog was based on a minstrel doll given to Upton when she was a child.</p> <p>Gollies were hugely popular with children in Europe in the 1900s. In 1910, a British jam maker named Robertson's began to feature the Golliwog on its jars and in its ads, a campaign that would last for decades. When the company offered brooches and pins to consumers who sent in proof-of-purchase tokens, Golliwog collecting became a British craze. More than 20 million Golly pieces were eventually mailed out.</p>
<b>NOTES</b>	

### 3D.G4 – Caricatures Reading Rail

<b>HEADLINE</b>	Tom
<b>TEXT</b> WC: 30	<p>The Tom caricature portrayed black men as faithful, happily submissive servants. The Tom caricature was born in ante-bellum America and took the form of a smiling, wide-eyed, dark skinned server. A fieldworker, cook, butler, porter, or waiter, the Tom was dependable and eager to serve his white "master." The Tom was often old, physically weak, and psychologically dependent on whites for approval.</p>
<b>NOTES</b>	

### 3D.G5 – Caricatures Reading Rail

<b>HEADLINE</b>	Coon
<b>TEXT</b> WC: 30	<p>The Coon caricature portrayed blacks, mostly men, as lazy, frightened, chronically idle, inarticulate buffoons. Although he often worked as a servant, the Coon was not happy with his status. He was simply too lazy or too incompetent to attempt to change his lowly position.</p>
<b>NOTES</b>	

### 3D.G6 – Caricatures Reading Rail

<b>HEADLINE</b>	Sapphire
<b>TEXT</b> WC: 30	<p>The Sapphire caricature depicted black women as rude, loud, malicious, stubborn, and overbearing. This was the Angry Black Woman (ABW) popularized in the cinema and on television. This caricature was popularized by the Sapphire Stevens character on the <i>Amos 'n Andy</i> radio and television shows from the 1920s to the 1950s.</p>
<b>NOTES</b>	

### 3D.G7 – Caricatures Reading Rail

<b>HEADLINE</b>	Jezebel
<b>TEXT</b> WC: 30	Named after a deceitful character in the Christian Bible, the Jezebel caricature portrayed black women as seductive, hypersexual temptresses. This caricature was used to counter the argument that Jim Crow era white men were sexually assaulting black women.
<b>NOTES</b>	

### 3D.G8 – Caricatures Reading Rail


<b>HEADLINE</b>	Tragic Mulatto
<b>TEXT</b> WC: 30	The tragic mulatto was portrayed as a mixed-race person, usually an attractive woman, who wanted to be white. In books and movies, she appeared white but her efforts to “pass” often led to personal suffering, sadness, and even death. Tragedy often ensued when her mixed-race identity was discovered or revealed, causing the whites in her life to reject and scorn her.
<b>NOTES</b>	

### 3D.G9 – Caricatures Reading Rail


<b>HEADLINE</b>	Savage
<b>TEXT</b> WC: 30	The Savage caricature showed Africans as animalistic, crazed, or comical cannibals, often with bones in their oversized lips. Drawn from the pseudo-scientific early anthropological theories of the late 1800s, the Savage represented Africans as primitives who were less evolved than their supposedly superior European counterparts.
<b>NOTES</b>	

## 3E: Racist Cartoon and Toys


### 3E.G1 – Racists Cartoons and Toys Supporting Text 1

<b>HEADLINE</b>	Racist Cartoons
<b>TEXT</b> WC: 30	Between 1928 and 1950, America's premier animators—Walt Disney Corporation, Warner Bros., Metro-Goldwyn-Mayer, Merrie Melodies, Looney Tunes and R.K.O. Radio Pictures—produced many cartoons that ridiculed the appearance, behavior, and intelligence of African Americans and other racial and ethnic minorities.
<b>BACKGROUND IMAGE</b>	 3E_G1_Cartoon Clip
<b>BACKGROUND IMAGE CREDIT</b>	From <i>Jim Crow's Museum</i> , 2004 Documentary
<b>NOTES</b>	Moved to location near/above the monitor.

### 3E.G2 – Racist Cartoon and Toys Supporting Text 2


<b>HEADLINE</b>	Charbonnet Doll Collection
<b>TEXT</b> WC: 30	From its inception, the Jim Crow Museum had dolls, mostly Mammy, Tom, and Pickaninny versions. In 2010, Marc Charbonnet, a prominent interior designer in New York, donated a collection of dolls to the Museum, including some that defame African Americans and some that exalt them and celebrate African American culture.
<b>BACKGROUND IMAGE</b>	 3E_G2_Golli Doll_jcm013
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	

### 3E.G3 – Racist Games and Toys

<b>HEADLINE</b>	Games And Toys
<b>TEXT</b> WC: 30	Games are effective vehicles for spreading racial stereotypes and prejudice. All of the common caricatures of blacks were represented in games. Players, often children, received messages through a game's graphics and text, that blacks were, for example, lazy or deviant and deserved to be mocked or hurt.
<b>BACKGROUND IMAGE</b>	 3E_G3_Snake Eyes
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	


## 3F: Eclectic Collection

### 3F.G1 – Eclectic Collection Supporting Text


<b>HEADLINE</b>	Racist Exports
<b>TEXT</b> WC:	In 2011, approximately one fourth of the objects in the Jim Crow Museum were exported from other countries, including Japan, Taiwan, England, Canada, Mexico, Brazil, and Australia.
<b>BACKGROUND IMAGE</b>	 3F_G1_Chop Blackie
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.



### 3F.G2 – Eclectic Collection Supporting Text


<b>HEADLINE</b>	The N-Word
<b>TEXT</b> <b>WC:</b>	The word <i>nigger</i> is a shorthand way of saying that blacks possessed the moral, intellectual, social, and physical characteristics of the Coon, Brute, Tom, Mammy, and other racial caricatures. Although considered by many people to be a hateful slur, the word is used in different ways and contexts to connote different meanings.
<b>BACKGROUND IMAGE</b>	 3F_G2_The N Word_JC.1996.001.1421.000
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

### 3F.G3 – Eclectic Collection Supporting Text

<b>HEADLINE</b>	Racism As Commodity
<b>TEXT</b> <b>WC:</b>	All of the objects in the Jim Crow Museum have market values. In the year 2011, there were more than 50,000 collectors of “Black Americana,” a category that includes racist artifacts. Generally, the more racist an object is, the higher the price it commands.
<b>BACKGROUND IMAGE</b>	 3F_G3_Nigger Head Clock_jcm0915
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

### 3G: Mammies Case

#### 3G.G1 – Mammies Case Supporting Text

<b>HEADLINE</b>	Mammy
<b>TEXT</b> <b>WC:</b>	<p>From slavery through the Jim Crow era, the mammy caricature served the political, social, and economic interests of mainstream white America. During slavery, the mammy caricature presented the idea that blacks—in this case, black women—were content, and even happy, as slaves. Her wide grin, hearty laughter, and loyal servitude were offered as evidence of the supposed humanity of the institution of slavery.</p> <p>The mammy caricature romanticized the realities of slave and servant life and obscured the unequal foundation of the master-servant power structure. Portrayed as an obese, coarse, maternal figure, the mammy had great love for her white "family," but often treated her own family with disdain. Although she had children, sometimes many, she was, by mainstream standards, sexually unappealing. She "belonged" to the white family, though it was rarely stated. She was a faithful worker. She had no black friends; the white family was her entire world.</p>
<b>BACKGROUND IMAGE</b>	 3G_G1_Ole Mammy
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

#### 3G.G2 – Mammies Case Reading Rail

<b>HEADLINE</b>	Mammy As Maid
<b>TEXT</b> <b>WC: 30</b>	The mammy caricature implied that black women were only fit to be domestic workers; thus, the stereotype became a rationalization for economic discrimination. During the Jim Crow period, America's race-based, race-segregated job economy limited most blacks to menial, low paying, and low status jobs. Working for whites as house servants was often the only employment black women could find.
<b>IMAGE</b>	N/A
<b>CAPTION</b>	
<b>CREDIT</b>	
<b>BACKGROUND IMAGE</b>	N/A
<b>BACKGROUND IMAGE CREDIT</b>	

## **AREA 4**

### **4A: Art that Deconstructs**

#### **4A.G7 – Interpretive Panel on Art that Deconstructs**

	Using Art To Fight Racism
<b>TEXT</b> WC: 60-100	Black artists have been at the forefront of the battle against anti-black imagery. They have used their art to “deconstruct” racist imagery. This painting was created by Michael Ray Charles. He suggests that there are similarities between the Sambo, Mammy, and minstrel images of the Jim Crow era and contemporary mass-media portrayals of black youths, celebrities, and athletes. While Charles notes that “stereotypes have evolved,” he sees certain constants in the American subconscious. “I’m trying to deal with present and past stereotypes in the context of today’s society.”
<b>IMAGE CREDIT</b>	
<b>NOTES</b>	

#### **4A.G1 – Reproduction of Artwork 1**

<b>IMAGE</b>	“Beware,” by Michael Ray Charles
<b>NOTES</b>	From the Jim Crow Collection Frame the “Beware” print on the back of the catalogue purchased from Charles. Framed, this piece will be approximately 22”x28”.

#### **4A.G2 – Supporting Text for Artwork 2**

<b>HEADLINE</b>	From Lester White
<b>TEXT</b> WC: 30	
<b>IMAGE CREDIT</b>	
<b>NOTES</b>	

#### **4A.G3 – Reproduction of Artwork 2**

<b>IMAGE</b>	[Insert thumbnail of image]
<b>CREDIT</b>	
<b>NOTES</b>	Lester White - Image is being created. Framed, this piece will be approximately 22”x28”.

#### 4A.G4 – Supporting Text for Artwork 3

<b>HEADLINE</b>	Jon Onye Lockard's <i>No More</i>
<b>TEXT</b> WC: 30	Jon Onye Lockard is a painter, educator, and activist. He taught life drawing, portrait painting, and the art and culture of African Americans for more than forty years at the University of Michigan and at Washtenaw Community College. Known for his rich use of color and powerful use of form, Lockard's murals are located at Central State University, the University of Michigan, and Detroit's Dr. Charles Wright Museum of African American History. His painting "No More," a critique of commercial mammy imagery, was created in 1972.
<b>IMAGE CREDIT</b>	
<b>NOTES</b>	

#### 4A.G5 – Reproduction of Artwork 3

<b>IMAGE</b>	<i>No More</i>
<b>NOTES</b>	This piece is large, approximately 26"x38".

#### 4A.G6 – Supporting Text for Artwork 4

<b>HEADLINE</b>	<i>Styling</i> by David Pilgrim
<b>TEXT</b> WC: 30	Using images from the Jim Crow Museum, David Pilgrim creates collages and panels that remind viewers that the caricatured depictions of African Americans are deliberate attempts to distort the humanity of black people.
<b>IMAGE CREDIT</b>	
<b>NOTES</b>	Piece created by David Pilgrim.


#### 4A.G8 – Reproduction of Artwork 4

<b>IMAGE</b>	<i>Styling</i>
<b>NOTES</b>	39 ¼ x 13 1/2


## AREA 5

### 5A: Black Achievement


#### 5A.G3 – Interpretive Panel on Black Achievement

<b>HEADLINE</b>	Achieving Despite Resistance
<b>TEXT</b> WC: 60-100	<p>During the Jim Crow period, African Americans were confronted by institutional discrimination and acts of individual discrimination, and generally treated as second-class citizens. Nevertheless, blacks made significant contributions that impacted the United States. The achievements of African Americans were realized in <i>all</i> areas; however, the Jim Crow Museum's collection highlights four: politics, the military, education, sports, and athletics.</p> <p>Much of the material displayed in this section was donated to the Museum by Otis Vaughn, who believed that positive imagery of Blacks was necessary to balance the negative images often found in material culture and popular culture.</p>
<b>IMAGE</b>	N/A
<b>CAPTION</b>	
<b>CREDIT</b>	
<b>2<sup>nd</sup> IMAGE</b>	N/A
<b>2<sup>nd</sup> CAPTION</b>	
<b>2<sup>nd</sup> CREDIT</b>	
<b>BACKGROUND IMAGE</b>	 <p>5A_G3_Elijah Pierce_jcm025</p>
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	


#### 5A.G1 – Black Achievement Supporting Text 1

<b>HEADLINE</b>	Politicians
<b>TEXT</b> WC: 30	Much of the fight against Jim Crow segregation occurred in the political arena, so it is not surprising that many talented African Americans went on to become important political leaders.
<b>BACKGROUND IMAGE</b>	 <p>5A_G1_Barbara Jordan</p>
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	


## 5A.G2 – Black Achievement Supporting Text 2

<b>HEADLINE</b>	Military Heroes
<b>TEXT</b> WC: 30	From the American Revolutionary War to modern wars, blacks have distinguished themselves as brave soldiers.
<b>BACKGROUND IMAGE</b>	 5A_G2_Soldiers
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	


## 5A.G6 – Black Achievement Supporting Text 3—abuts section 4

<b>HEADLINE</b>	Thinkers
<b>TEXT</b> WC: 30	During slavery it was illegal for blacks to learn to read and write; nevertheless, many blacks found clandestine ways to gain literacy. Given the reality of slavery's "compulsory ignorance laws" and segregated, substandard schools during the Jim Crow period, it is remarkable that so many blacks excelled as educators, writers, scientists, philosophers, and theologians.
<b>BACKGROUND IMAGE</b>	 5A_G3_Graduation_jcm1443
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	

## 5A.G4 – Black Achievement


<b>HEADLINE</b>	Athletes
<b>TEXT</b> WC: 30	During the Jim Crow period, blacks were barred from playing professional and amateur sports against whites. Often in international arenas where such racially discriminatory rules were not applied, African Americans broke records in a wide range of athletic competitions.
<b>BACKGROUND IMAGE</b>	 5A_G3_Jesse Owens_jcm1736g
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	

## 5A.G5 – Black Achievement

<b>HEADLINE</b>	Musicians
<b>TEXT</b> WC: 30	Much of the rich tapestry that is American (and world) music owes its origins to black musical creation and innovation. Imagine an America without so-called Negro Spirituals, gospel, ragtime, jazz, blues, funk, rhythm and blues, and hip hop.
<b>BACKGROUND IMAGE</b>	 5A_G5_Ella_JC.2004.076.001.009
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.


## 5C: Push Back Becomes Social Activism

### 5C.G1 – Activists Participating in Protest Photo Mural

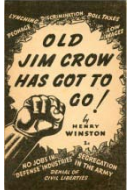
<b>IMAGE</b>	 5C_G1_Voter Registration_jcm0011 "SLP020201-2/2/65-SELMA, ALA: Dallas County Sheriff James Clark (left) waves a nightstick as he tells Negroes to leave the county courthouse 2/2. They told Clark they were seeking the voting registrar, Clark said the registrar's office was closed and that they would have to leave the building. He arrested more than a hundred Negroes on the street in front of the courthouse when they refused to leave after this incident. UPI TELEPHOTO"
<b>CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	Use text just as it is written, printed right along the bottom of the mural.

## 5D: Civil Rights Memorabilia

### 5D.G1 – Civil Rights Memorabilia Supporting Text 1

<b>HEADLINE</b>	Civil Rights Movement
<b>TEXT</b> WC: 30	The Civil Rights Movement began as a grassroots effort and became a national movement to remove Jim Crow laws—and by extension, Jim Crow etiquette, norms, and imagery—from the United States. Although the movement is often linked to its leaders, for example, Dr. Martin Luther King, Jr., and Malcolm X, it was really a movement of “regular” black people tired of being denied basic human rights.
<b>BACKGROUND IMAGE</b>	 5D_G1_Freedom Fighters_jcm1738
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	Locate on wall with 5C.G1 photo - this panel interprets the photo

### 5D.G2 – Civil Rights Memorabilia Supporting Text 2

<b>HEADLINE</b>	Civil Rights Success
<b>TEXT</b> WC: 30	The Civil Rights Movement was at its peak from 1955-1965. Congress passed the Civil Rights Act of 1964 and the Voting Rights Act of 1965, guaranteeing basic civil rights for all Americans, regardless of race. These victories came after nearly a decade of nonviolent protests and marches including the 1955-1956 Montgomery Bus Boycott, the student-led sit-ins of the 1960s, the massive March on Washington in 1963, and many other initiatives large and small.
<b>BACKGROUND IMAGE</b>	 5D_G2_Old Jim Crow_jcm014
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.
<b>NOTES</b>	



## **AREA 6**


### **6.B – Tools for Encouraging Racial Tolerance**

#### **6B.G1 – Encouraging Racial Tolerance Supporting Text 1**

<b>HEADLINE</b>	What do you see?
<b>TEXT</b> WC: 30	
<b>BACKGROUND IMAGE</b>	[Insert thumbnail of image and type in exact file name]
<b>BACKGROUND IMAGE CREDIT</b>	Display photographs of African Americans engaged in everyday activities. The Jim Crow Museum has these photos. We are looking at four 7x5 photos, and eight 5x7 photos, and one probably 5x5 photo. <b>FSU has selected and will frame and place photos.</b>


### **6.C: Contemporary Racist Imagery**

#### **6C.G1 – Contemporary Racist Imagery Supporting Text 1**

<b>HEADLINE</b>	The Battle Continues
<b>TEXT</b> WC: 30	America is a more democratic society than it was during the Jim Crow period; nevertheless, imagery that depicts African Americans and other groups in derogatory ways is still pervasive. Indeed, many new caricatured images of African Americans have been produced in the 21 <sup>st</sup> century.
<b>BACKGROUND IMAGE</b>	 6C_G1_Ghettopoly_JC.2003.041.001.000
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

### **6.D: Postive/Comtemporany Imagery**

#### **6D.G1 – Postive/Contemporary Imagery Supporting Text 1**

<b>HEADLINE</b>	A New Wave of Egalitarianism
<b>TEXT</b> WC: 30	During the Jim Crow period the majority of the imagery of African Americans was derogatory; in the 21 <sup>st</sup> century positive images of blacks outnumber derogatory images.
<b>BACKGROUND IMAGE</b>	 6D_G1_Vote for Change_JC.2008.017.094.000
<b>BACKGROUND IMAGE CREDIT</b>	From the collection of the Jim Crow Museum.

## **AREA 7**

### **7A: Moral of “Cloud of Witnesses”**

#### **7A.G1 – Key for Cloud of Witnesses**

<b>HEADLINE</b>	Martyrs For Justice
<b>TEXT</b> WC: 30	The people pictured on the mural, “Cloud of Witnesses,” gave their lives during the Civil Rights Movement. Each wanted the United States to be a more democratic and egalitarian society. The mural was painted in 2011 by Jon McDonald, a talented artist at Kendall College-Ferris State University.
<b>BACKGROUND IMAGE</b>	N/A
<b>BACKGROUND IMAGE CREDIT</b>	N/A
<b>MURAL ARTIST CREDIT</b>	Jon McDonald

## **AREA 8**

### **8A: Museum Mission/Vision/Values**

#### **8A.M1 – Mission**

<b>HEADLINE</b>	None
<b>TEXT</b> WC: 30	The Jim Crow Museum of Racist Memorabilia at Ferris State University is envisioned as an international leader in the anti-racism movement. The museum will serve as a base for quality scholarship addressing the complexities of race, race relations, and racism. The museum will encourage collaborative work with high schools, universities, museums, government agencies, communities, and human rights organizations. Such work might include producing original research, documenting and collecting racist caricatures, and hosting tours.
<b>BACKGROUND IMAGE</b>	[Insert thumbnail of image and type in exact file name]
<b>BACKGROUND IMAGE CREDIT</b>	
<b>Notes</b>	

#### **8A.G2 – Quote**

<b>HEADLINE</b>	N/A
<b>TEXT</b> WC: 30	<b>"I have a goal to create a room that when people come into that room, it changes the way they talk about race."</b> ~Dr. David Pilgrim, Vice President for Diversity and Inclusion, Ferris State University; Founder, Jim Crow Museum of Racist Memorabilia
<b>Notes</b>	

### 8A.G1 – Image

<b>IMAGE</b>	[Insert thumbnail of image and type in exact file name]
<b>IMAGE CREDIT</b>	
<b>Image</b>	Framed print from John Simmons, from the Collection of the Jim Crow Museum. The image framed will be approximately 20"x15".