



DEAF HISTORY International

An Association for All Interested in the Study, Preservation, and Dissemination of Deaf People's History

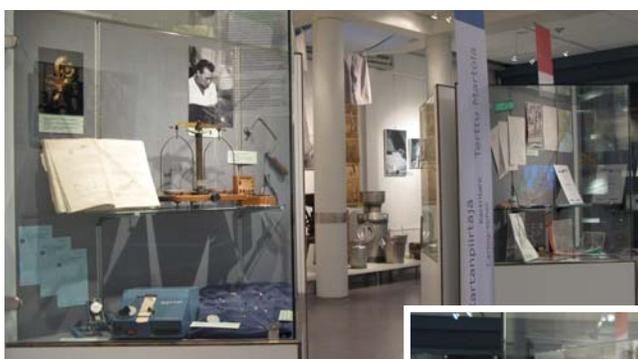
No. 33

The DHI Newsletter

WINTER 2007



FINNISH MUSEUM OF THE DEAF



100 Years of Activity

(See Pages 4-5)



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SUBSCRIPTION FORM
AVAILABLE ON PAGE 10



The DHI Newsletter

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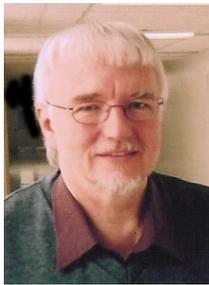
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and

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Notes from the Editor



Believe it or not, Canada's plans for the 2012 DHI Conference have begun! The first committee meeting was held at the Deaf Culture Centre in Toronto, Ontario on Saturday, January 5, 2008. Of the five people present, two were DHI members (Ali Behmanesh and Clifton Carbin). The agenda included preliminary discussions on the selection of a conference date, a theme, workshop schedules, possible grants to sponsor the event, transportation costs, and a website to promote our conference. The committee will again meet in June to continue with its planning and preparation. [NOTE: *The 2009 DHI Conference in Stockholm, Sweden is still on, but no information is available at the time of publication.*]

How many Deaf archivists / archives technicians do we have in the world? In North America, I know of four archivists — Ulf Hedberg and Michael Olson at Gallaudet University Archives, Lance Fischer who recently retired from the U.S. National Archives and Records Administration, and Marc-André Bernier of Montréal, Québec. There may be others that I am unaware of. Are there any Deaf archives technicians out there? The Deaf Community of Canada is very fortunate to have Marc-André Bernier as the country's first Deaf archivist, who was employed at the Deaf Culture Centre last summer. He is committed to return next summer to continue his work. In this issue, you will find an article written by him (see page 6).

Your dedicated and hard working editor needs YOU to submit news, articles and essays, book and film reviews, images and photographs, newspaper clippings, conference and workshop announcements, websites, and other readings of interest for possible inclusion in our newsletter. *The DHI Newsletter* depends on YOU to keep it in print four times a year.



The DHI Bureau and its newsletter editor wish our readers all the best in 2008.



The Deaf History International Newsletter welcomes Deaf History-related submissions of news, articles and essays, book and film reviews, images and photographs, newspaper clippings, conference and workshop announcements, websites, and other readings of interest for possible inclusion.

Please submit them to the editor by the following deadlines:



**FOR
FUTURE ISSUES**

DHI ISSUES	SUBMISSION DEADLINE	DISTRIBUTION DATE
SPRING	March 15	April 15– 30
SUMMER	June 15	July 15 – August 15
FALL	September 15	October 15 – 31
WINTER	December 15	January 15 – 31



President's Column

By Douglas Bahl (USA), DHI President

2007 was quite a year for us. Three of our DHI Bureau members, Edna Sayers, Ali Behmanesh and I, attended the “150 Years on Kendall Green: Celebrating Deaf History and Gallaudet” conference on April 11–13, 2007. I am quite often confronted with the question “Why do we need to celebrate Deaf History?” My response is usually the same: we need to study all history. In celebration we review the past, affirm the present and bring focus for the future. In the United States, [Deaf History Month](#) is celebrated annually from March 13th through April 15th. The event encourages libraries throughout the United States to celebrate National Deaf History and conduct deaf awareness activities. The introduction of a kit designed to provide information and resources for libraries can be found online at <http://www.folda.net/lib/index.html> in the library hyperlink on the left side.

As for 2008, the immediate needs our DHI Bureau needs to focus on are as follows:

DHI WEBSITE

We accomplished removing the “old” DHI website and the new website is now under construction. Its design will look more professional and will convey more information about DHI.

DHI BYLAWS REVISIONS

Edna Sayers and her Bylaws Committee finished up the Bylaws revisions and are now waiting for the DHI Bureau to respond with comments.

DHI CONFERENCE PROCEEDINGS

Our DHI Bureau secretary, Edna Sayers, mentioned that we have the 1997 and 2000 DHI proceedings and we will be editing them prior to publication. We have not received the 2003 DHI Proceedings draft yet. As for the 2006 DHI proceedings, Mark Zaurov (Germany) has informed us that this publication will be released sometime in March 2008.

2009 DHI CONFERENCE

The 2009 DHI Conference is slightly more than a year away and it will take place in Stockholm, Sweden. The DHI Bureau is still waiting to get information from the local planning committee. I urge you to plan now and start saving money to attend this event. Watch for further details on this.

DHI MEMBERSHIP RENEWAL

If you haven't done so already, I encourage you to renew your DHI membership for 2008. Dues are based on a calendar year ending on October 31st. You should mail your check \$20 USD (up until October 31, 2008) or \$40 USD (up until October 31, 2009) to Edna Sayers (*see subscription form on page 10 of this newsletter*).

Please accept the very best wishes from the DHI Bureau members for a healthy and prosperous New Year!

Finnish Museum of the Deaf

By Tiina Naukkarinen (Finland), Museum Curator

The idea of gathering material on Deaf History came into existence at the beginning of the 20th century. At that time the travelling representative and the editor of the Deaf Magazine,



Mr. John Sundberg, became aware there were museums dedicated to the history of Deaf education both in Paris and in Leipzig and started to plan one in Finland too.

The museum received its first donations in 1907. These were old photographs, books and manuscripts that were owned by Mr. and Mrs. Hirn. They were pupils of Mr. Carl Oscar Malm, the founder of the first School for the Deaf in Finland. Mrs. Maria Hirn was a warm-hearted supporter of the museum.

Gradually, the number of collections for the museum increased and Deaf artists donated their works as well. In the 1910s, the museum was able to acquire a fair collection of artefacts related to the life and career of Mr. Carl Oscar Malm. As a result of this, the museum opened the so-called Malm museum room to the public in 1915.



At first, the museum was situated on the premises of the Helsinki Deaf Club and later on the premises of the Finnish Association of the Deaf, the Turku School for the Deaf and in the retirement home of the Deaf. In 1987, the museum moved to its present home in the Light House in Helsinki.

The museum has had during its history several curators. One of the first was the previously-mentioned Mr. John Sundberg. Among other curators are the teachers of the Deaf and Dean Lauri Paunu, who also drew a lot of attention to the tradition.

When the museum moved to the Light House it started to operate more actively. Exhibitions were arranged in the lobby of the Light House and researchers and others interested began to use the museum's collections as source material. The donations to the museum also increased.

The development of the museum meant that it should have permanent funding, preferably state support. In order to receive this kind of support, the museum had to follow the Finnish museum legislation. The Museum of the Deaf is defined as a special museum owned by the Finnish Association of the Deaf and according to the statute, its task is to preserve, research and exhibit the cultural heritage of the Deaf and Sign Language Users in Finland. Material is collected and presented for purposes of study, education and enjoyment.

In 1997, the museum started to receive permanent funding from the Ministry of Education. This was a welcomed

economical support. This support also shows recognition of the interesting history of the Finnish Sign Language community, of the preserving work that the community has done and of the valuable collections of the museum.

The 100-year-old museum is today an important place in the Finnish Sign Language community and its collections have also been recognized internationally.

From Cobbler to Rapper – Vocations of Sign Language Users

The museum committee of the Finnish Association of the Deaf assembled in the autumn of 2006 to discuss a suitable theme for the centenary exhibition of the Museum of the Deaf. The goal was to find an essential theme in the life of the Sign Language community and such material that would give a good idea of the museum's most important task – preserving cultural heritage material.



Pupils learning the trade of a cobbler at the Pietarsaari School for the Deaf

The idea of presenting vocational history came up, when the relatives of a Deaf cabinet-maker Valter Holmberg, decided to donate to the museum some pieces of furniture he had made. The Deaf vocational history is not yet well researched and documented, so the exhibition cannot present it very well. However, we have the pleasure of showing how Deaf people have taken possession of a large variety of occupations during history.

Among the vocations presented are craftsmen, who often got their training in the Deaf Schools. In the beginning of the 1900's the discussion regarding the suitable occupations for the Deaf and the best living environment were connected. Although it was recommended that the Deaf would choose to live in the countryside and do agricultural work, they became urbanized quicker than the rest of the population. They often worked in factories, as construction workers or in service occupations.

At that time there was very little vocational training available for the Deaf. Examples of this early vocational training in the exhibition are the Nikkarila School of Home Economics and Oy Surdus Ab which offered training in the printing industry. In 1948, a Vocational School for the Deaf was founded in Turku and it offered new professions. In the 1980s, the Deaf

(Continued on page 5)

were able to obtain interpreting services so it was possible for them to study in general institutions offering vocational training and in universities.

At the turn of the millennium, half of the Deaf in Finland worked within the industry. The following fields of work were: services, sciences, humanities, art, administration and social and health care. In the beginning of the 2000s, education within the media increased and many Deaf started to work in the field of media.

The exhibition presents through life stories such vocations as stonemason, goldsmith, cabinet-maker, teacher, artist, cartographer, interior designer, platen press operator, graphic designer and rap-artist. The material in the exhibition comes not only from the collections of the Museum of the Deaf, but also from other museums, archives, and private persons as loans or donations.

A New Virtual Sign Language Museum Guide

The Museum of the Deaf published for the first time a virtual Sign Language museum guide in the spring of 2006. This

guide was made for the ambulatory exhibition "From Deaf-mutes to Sign Language Users." With a grant given by the Finnish National Board of Antiquities, it was possible to develop the guide further and now for Deaf museum visitors we have a new version of this guide for their use. It gives basic information about the museum, Mr. Carl Oscar Malm's museum room and changing exhibitions. The guide is in Finnish Sign Language, International Sign and in written Finnish, Swedish and English.

The goal of the new guide is to give visitors more information than before and increase interactivity. The guide gives also serves as a good example for other museums in regards to how to increase the accessibility of Sign Language Users when planning their services.

The guide was made using the Macromedia Flash program and it operates on a Dell Axim X51v-624 pocket PC. The programming and designing was done by a Belgian Deaf designer Sven Noben.

The new exhibition was opened on 9th June 2007 and it is still open until 11th December 2008. For more information, please contact via e-mail: museo@kl-deaf.fi and/or write to The Finnish Museum of the Deaf, P.O. Box 57, 00401 Helsinki, Finland.



Students at the Nikkarila School of Home Economics in the Dairy



Sauli Isomäki and Boris Ström learning the trade of becoming Goldsmiths



Interior designer Hilikka Hanhijoki



Manager of the Sign Language Unit (FAD) Kaisa Alanne the Chair of the Museum Committee (FAD) Liisa Kauppinen receiving congratulations during the museum's 100th anniversary festivities.



Cartographer Terttu Martola



Deaf Archivist in Canada

by Marc-André Bernier

The Deaf Culture Centre (DCC), located in the historic Distillery District of Toronto, Ontario, received a grant from the Canadian Council of Archives under the Young Canada Works in Heritage Organizations Program to employ a student archivist from June to August 2007. The DCC, which is the first centre open to the hearing community and rooted in the Deaf community, features a museum, library, art gallery, gift shop, multi-media studio, and archives collection of documents, photographs and other materials.

I was the student archivist hired that summer. Born profoundly Deaf to francophone hearing parents, I grew up in Lévis, near the city of Québec. Shortly after my move to Montréal in 2002, I began to study at the Collège du Vieux-Montréal (2002–2005). I am currently pursuing an undergraduate degree in archival studies, digital information management, and history at the Université de Montréal. My next goal is to enter the degree program of Master of Library and Information Studies (M.L.I.S.), Archival Studies Stream, at McGill University in Montréal. [Editor’s Note: By all accounts, Marc-André Bernier is believed to be the first Deaf archivist in Canada.]



Marc-André Bernier

Among my many summer tasks at the DCC, I spent most of my time in arranging, describing (following the *Canadian Rules for Archival Description*), and preserving various documents which Dr. Clifton F. Carbin (and Forrest C. Nickerson before him) researched and collected to write a 648-page book, *Deaf Heritage in Canada: A Distinctive, Diverse, and Enduring Culture*. This book project was sponsored by the Canadian Cultural Society of the Deaf and published

in 1996 by McGraw-Hill Ryerson Ltd. I also processed the Canadian Theatre of the Deaf (CTD) fonds*, which contain important documents of the organization’s activities between 1976 and 1979.

The Deaf Culture Centre strongly believes that it is important to have a Deaf individual trained as an archivist to work with valuable historical records pertaining to the Canadian Deaf community from the early 1830s when the first Canadian school for Deaf children opened to the later part of the 20th century. As Canada now has a qualified Deaf archivist, documents showing the history of many Deaf organizations can be preserved for future generations to come. Unfortunately, not many people are aware of the historical significance of archives. As Dr. Carbin puts it: “a complete history of many of these organizations would be next to impossible, because the original documents – such as meeting minutes and membership rosters – have been lost or destroyed” (*Deaf Heritage in Canada*, p. 178).

Recently, the francophone Deaf community has become more serious through the use of archives to progress research on its many scientific domains such as history, education, and anthropology. For example, the Société Culturelle Québécoise des Sourds (SCSQ) used archival documents to create a DVD formatted video titled *Je me souviens* to describe the history of the Deaf community in the province of Québec. I am very proud of the SCSQ for this accomplishment. Certainly, this video would not have been made without the existence and preservation of archival documents illustrating the Québec Deaf community’s past.

I hope to present an exhibition on archives relating to the history of both anglophone and francophone Canadian Deaf communities (and other countries) at the 8th Deaf History International Conference, which will take place in Toronto in the summer of 2012.

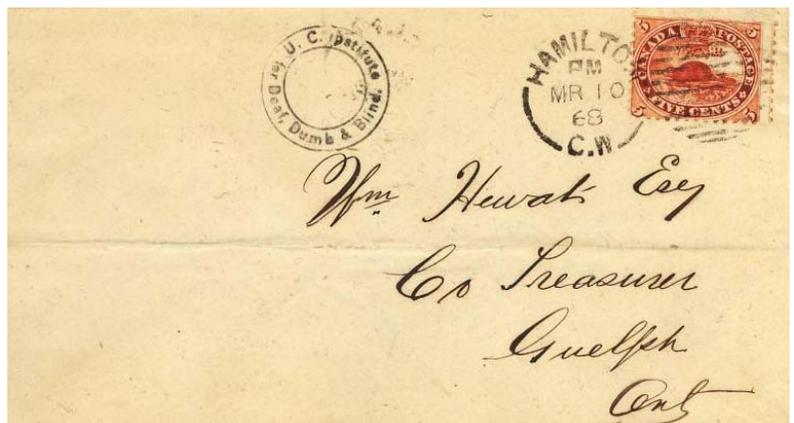
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*Editor’s Note: *Fonds* is an archival term used to describe a collection of documents from the same source (e.g., organization, family or individual). It originated in French, but has since been widely accepted and used in Canadian archival literature and some other English-speaking countries. Archivists in the United States continue to use the terms “collection” and “record group.”

Rare 1868 Postal Markings

Your DHI Editor proudly possesses a rare “cover” with a circular return address that reads “U.C. Institute for Deaf, Dumb & Blind.” This postally-used envelope also has a vintage Canadian postage stamp bearing the cancellation date of March 10, 1868. It was postmarked in the afternoon (“PM”) at “Hamilton, C.W.” [NOTE: Stamp collectors use the word “cover” to mean any envelope that has gone through the mails.]

“C.W.” stands for Canada West which is now the present-day province of Ontario. The city of Hamilton was once the site of the Upper Canada Institute for the Deaf, Dumb & Blind from 1864 to 1870.

If you have something that is rare and/or of special interest in your collection and would like to share with our readers in this newsletter, please do not hesitate to do so. Proper credit will be given.



Courtesy of Clifton F. Carbin, Private Collection

BOOK REVIEW

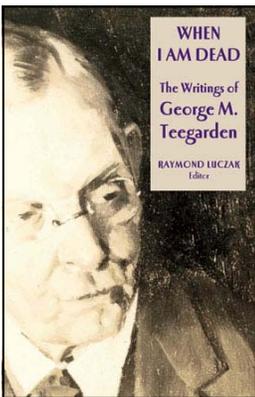
When I am Dead: The Writings of George M. Teegarden

Raymond Luczak (Ed.) (2007). *When I am Dead: The Writings of George M. Teegarden*. Washington, D.C.: Gallaudet University Press. Paperback (5½ x 8½), 160 pages. ISBN 1-56368-348-2, 978-1-56368-348-0

Reviewed by

Rachel M. Hartig, Professor of Foreign Languages, Literatures and Cultures, Gallaudet University (USA).

Who was George Moredock Teegarden? In his beautifully written introduction to *When I Am Dead: The Writings of George M. Teegarden*, Raymond Luczak, a committed deaf playwright and poet in his own right, puzzles over the identity of his subject. Luczak finds only “the



slimmest of evidence”(1) to guide him to an understanding of Teegarden as a man and as an author. Nonetheless, he presents a volume that he hopes will provide a link from Teegarden’s nineteenth century work to the reader of the twenty-first century. And, in fact, Luczak succeeds. A careful reading of the selections included, a nice range of original stories, retellings of stories, biographical essays and personal poems, gives us a key to the mind and, to some extent, to the heart of this admittedly reserved man.

Teegarden (1852–1936) was, above all, a consummate teacher. He served as an instructor at The Western Pennsylvania School for the Deaf for forty-eight years. Although born in Pennsylvania in 1852, he had moved with his family to Iowa when he was still a child. He became deaf at the age of eleven, but didn’t attend the Iowa School for the Deaf until 1868. Three years later, he went to Gallaudet College, graduating in the class of 1876. The timing of his graduation was perfect. The Western Pennsylvania School for the Deaf was founded that same year. Armed with an excellent letter of reference from Dr. Edward Miner Gallaudet, then president of Gallaudet College, Teegarden became the first teacher at the school and was in charge of the highest class.

His impressive forty-eight years of service reflect his dedication to his work. But the wholehearted spirit of service, as well as the length of service, must be noted. In the Memorial Issue of *The Western Pennsylvanian*, his colleagues and students speak to the value he placed on developing the literacy of his students and furthering their intellectual development in every possible manner. He was beloved by colleagues and students alike for his humility, his

gentleness and his spirit of self-sacrifice. He logged many hours of work daily at the school.

He became the surrogate father of his students, as well as their teacher. Touching stories of his love for, and patience with, his students abound in the pages of the memorial issue of *The Western Pennsylvanian*. One student looks back at his efforts to teach her to control her anger (“Now, count to ten slowly,” 82). Another remembers that his boyhood isolation and frailty were attenuated by George Teegarden who encouraged him to use the lonely hours to develop a reading habit (85).

Teegarden took on many additional tasks at the school. Among the most noteworthy of these was to help with the establishment of the printing department and with its direction during the early years. He founded *The Holiday Gazette* which evolved into *The Western Pennsylvanian*.

Teegarden was also a gifted writer, well known and appreciated as such by his contemporaries. He participated, along with others, in writing *The Raindrop*, a series of short stories written for deaf children that became quite popular. He then graduated to publishing his own book in 1898, *Stories, Old and New*. The material from this latter collection and the poems from *Vagrant Verses* (1929), a self-published work, are in large measure the material included in this edition.

Teegarden is an accomplished storyteller but it is probably fair to say that he saw his writing as an extension of his teaching. He wrote for his deaf students and clearly wanted to teach them, through his writing, about the world that they would soon enter as individuals, as social entities and as workers. He shows them both the beauty and the ugliness of life and does not eliminate suffering or death from his tales. Nor does he fear to intervene in his stories, often offering a strong warning or criticism at the story’s conclusion.

Although style was not his principal concern, his work challenges in a number of ways the prevailing models of stories for children. Generally for the purpose of teaching, children’s stories written prior to 1860 offered serious characters and plots with few surprises. Teegarden’s tales abound with surprises of many kinds, in spite of the lessons they teach. In “Horned Toads” (19), a lady from Pittsburgh receives a box, seemingly filled with dirt. When she stirs the dirt and stones and looks more closely, she is astonished to see that the box

houses little creatures, small horned toads, sent from California. Teegarden’s interest in the natural world is reflected here but is he not also telling us not to judge by appearances? This was not simply a dirt-filled box.

In “The Lion and the Spaniel” (72–73), an unlikely friendship develops between a lion and a small dog who was supposed to be the lion’s dinner. Instead, they bond, live together for many years, and soon after the spaniel dies, the lion dies also, seemingly of a broken heart. Similarly, in “Eleanor and Nero” (76), Aunt Elsie’s fear that she has lost her beloved little niece, disappears when she discovers, to her amazement, that her dog, Nero has carried the baby back home.

But sometimes the stories offer surprises that shock and alarm the reader. Narrow escapes and even disastrous consequences may occur as a result of moral mistakes. In “Gusky” (20), a young elephant in Schenley Park is usually quite gentle with the children who feed him. But a small, cruel boy, in the guise of feeding him a bun, runs a stick with a nail into Gusky’s trunk, then escapes. Six months later when the young boy comes back, Gusky, with an elephant’s unflinching memory, caught him with his trunk and almost trampled him to death. Only the intervention of the keeper saved him. The boy was punished for his barbaric act.

And in “Lady Jane of Lorn” (81), the evil husband Maclean who plots to kill his wife is avenged by her kin, and buried in the grave meant for his wife. And Teegarden intervenes to tell us that: “He was punished for his cruelty and treachery” (82).

I find Teegarden’s most impressive work to be his biographical sketches. They are brief but nicely researched and recounted. They reveal as much about the values of the author as they do about those of his subjects. In the essays dedicated to “Thomas Hopkins Gallaudet” (31–32) and “Benjamin Franklin” (36–38), the reader sees two men who triumphed over adversity to become leaders in their respective fields.

Does Teegarden give equal weight to deaf concerns and deaf history in his writings? While crediting Teegarden with writing English that the ASL reader would identify with and find simple to read, Luczak finds him somewhat lacking in his treatment of deaf subjects. But both in Teegarden’s prose and poetry, his commitment

(Continued on page 8)

Book Review: When I am Dead: The Writings of George M. Teegarden (Continued from page 7)

to deaf organizations and the people who created and supported them is quite apparent.

In the "Memorial Address for Reverend John G. Brown, D.D." (41–43), Teegarden lauds Brown for taking up the neglected cause of the deaf and helping to equip them for "the battles of life" (42) by devoting his career to the education of the deaf. And in his poem celebrating the fiftieth anniversary of Gallaudet College, he pays homage to this institution that has led and continues to lead youth "Out of the shadows of darkest night..." (138) to an enlightenment that leads to productive, happy lives.

It is true that Teegarden tells us less than we'd like to know about his own experience of deafness, about his attendance at the Iowa School for the Deaf, about his years at Gallaudet College. We do have, however, what may be considered a partial memoir in his essay "My Connections with and My Activities at the

Western Pennsylvania School for the Deaf" (124–126). It is more factual than emotional in tone, but we have indication enough of his love for the institution in his decision to work within its walls for forty-eight years. Further, we know that Teegarden did write his own personal autobiography. A friend he had met through the NAD in Washington, D.C. in 1889, Charles D. Seaton of the School for the Deaf in Romney, West Virginia, reveals this in the Memorial Issue of *The Western Pennsylvanian*. He had maintained a correspondence with Teegarden and in one of Teegarden's last letters to him, he had enclosed his autobiography, drafted for inclusion in a book of *Sketches of the Lives of Deaf Persons*. Sadly, this initiative didn't meet with success and was abandoned (78).

No reasons were given for this failure, but it is probable that the time was not yet right. Deaf writers had begun to sign their stories to one another but they were not yet committing their stories to paper. Nor were there enough presses publishing the history and personal lives of deaf people. But Teegarden's dedication to

the deaf and, in fact, to the use of the literary form to elicit the best in all of mankind makes him an uplifting writer both for the deaf and for the hearing reader of today. This volume is a fine addition to the Gallaudet Classics in Deaf Studies Series bringing to our attention a noteworthy man and a noteworthy scholar.

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BOOK REVIEW

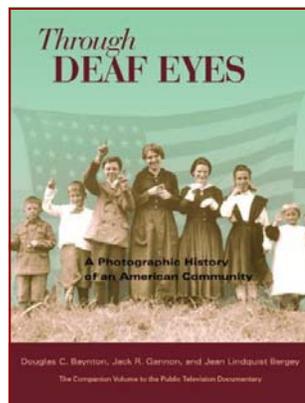
Through Deaf Eyes: A Photographic History of an American Community

Douglas C. Baynton, Jack R. Gannon and Jean Linquist Bergey (2007).
Through Deaf Eyes: A Photographic History of an American Community.
Washington, D.C.: Gallaudet University Press. Hardcover (8½ x 11), 200 pages.
ISBN 1-56368-347-4, 978-1-56368-347-3

Reviewed by

Lillie S. Ransom, Associate Professor, Communication Studies, Gallaudet University (USA).

First, there was a *Through Deaf Eyes* photographic exhibit at the Smithsonian Institution in Washington, DC, then the production of a Public Broadcasting Service documentary, and finally a book. This publication is a visually beautiful and fascinating journey into the world of the United States deaf community. The book and the DVD can be used as stand alone resources or used together for educational and entertainment purposes. The writing is clear and the stories flow seamlessly and will captivate readers of all ages and backgrounds. *Through Deaf Eyes* fills a void since the typical American knows nothing or little of the history of the American deaf community and even those who are more familiar with this history will probably learn something new. This 150 page volume includes anecdotes about educational experiences, employment experiences, the social lives, political activism, and self-advocacy of deaf people throughout American history. The



*The Companion Volume to the
Public Television Documentary*

companion DVD makes this wonderful history accessible to people who would rather learn this information through ASL story telling, vignettes, and/or captioning than through reading a more traditional book. The curators, Gallaudet University, and Public Broadcasting Station WETA forged an excellent collaboration when *Through Deaf Eyes* was produced as a Public Television documentary. This multimedia project ensures that this remarkable aspect of the American story can be viewed by a significantly large and diverse audience.

The book's authors admitted that the Gallaudet archives had little information about the about the lives of deaf African Americans. However, the DVD version attempts to overcome this limitation by casting a well known African American actor/director/comedian as the host in the video, and by including several interviews with other deaf African Americans. The DVD also included a few conversations about cochlear implants and oral education; these perspectives were shared by parents of deaf children, young students, or deaf adults who had been trained orally and later learned American Sign Language. There was no non-signing deaf adult featured in this broadcast. Thus, like all successful research projects, this one raises new questions, who will integrate the stories of more deaf people of color and competent deaf adults in the United States who choose not to use American Sign Language?

DHI CONFERENCES: Past and Future



First-Ever International Conference on Deaf History

Washington, D.C., USA / June 20–23, 1991



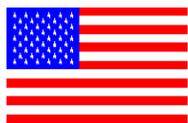
Second DHI Conference

Hamburg, Germany / October 8–11, 1994



Third DHI Conference

Trondheim, Norway / September 10–14, 1997



Fourth DHI Conference

Washington, D.C., USA / June 27–30, 2000



Fifth DHI Conference

Paris, France / June 30–July 4, 2003



Sixth DHI Conference

Berlin, Germany / July 31–August 5, 2006



Seventh DHI Conference

Stockholm, Sweden / Summer 2009



Eighth DHI Conference

Toronto, Canada / TBA 2012



**MARK
YOUR
CALENDARS
NOW!!**



JOIN DHI TODAY!

Membership in the Deaf History International (DHI) is open to anyone interested in the study, preservation and dissemination of Deaf people's history.

Membership includes subscription to *The DHI Newsletter*.

— Membership Form —

Dues for DHI membership through 31 October 2008 are payable in US funds only.

Individual – US \$20.00 Institution / Organization – US \$50.00

To Join / New Member

For those who have never been a member before.

To Renew

For those who either wish to renew their current membership or whose membership expired less than 12 months ago.

To Rejoin

For those whose membership expired more than a year ago.

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