

Midwest Open Air Museums Magazine



Vol. XXXVI, No. 2-3
Fall-Winter, 2015
Issued Spring, 2017
ISSN 1536-3279



WEIBOLDT-ROSTONE HOUSE



ARMCO-FERRO HOUSE



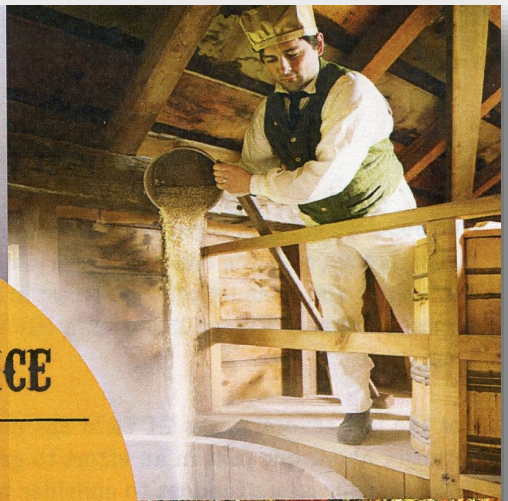
FLORIDA TROPICAL HOUSE



CYPRESS LOG CABIN

In This Issue: **Century of Progress Houses at Indiana Dunes National Park**
Miracle on Mount Baldy
Dating Your Blue Ball Jars
Historic Schoolhouses as Modern Community Space
Being Disney: Historical Interpretation vs. Edutainment
Easter at the White House Photo Feature
The Farmery—Farmer Snug & Farmer Slack

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MOMCC Magazine is the official publication of the Midwest Open Air Museums Coordinating Council. The magazine is published three times a year and is a benefit of membership in MOMCC. Membership information may be found at www.momcc.org.

Editorial offices are located in Charleston, Illinois. Publication and mailing are done under the auspices of the Five Mile House Foundation, Charleston, Illinois. Contact information is:

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FEATURE ARTICLES

- 6 HISTORIC HOUSES FROM THE 1933 WORLD'S FAIR
Submitted by Bruce Rowe
- 10 THE MIRACLE ON MOUNT BALDY
Did Canning Jars Close Part of a National Park?
By Jayne Kranc
- 12 HOW TO DATE A BALL JAR — By Karen M. Vincent
- 14 HISTORIC SCHOOL HOUSES AS MODERN
COMMUNITY SPACE — By Cate LiaBraaten
- 18 PAPER MOON DANCE — By Robin Mayes
- 20 BEING DISNEY: HISTORICAL INTERPRETATION
VS EDUTAINMENT — By Alex Stromberg
- 34 PRIMERY SOURCES — THE FARMERY
Lessons in Good & Bad Farm Management
Compiled & Edited By Tom Vance

DEPARTMENTS

- 4 PRESIDENT'S PERSPECTIVE — By Betsy Urven
- 5 THE EDITORIUM — By Julie Brown
- 13 BOOK REVIEW — *DR. MÜTTER'S MARVELS*
Reviewed By Laura Poresky
- 26 MOMENTS IN TIME — EASTER AT THE WHITE HOUSE
- 32 WHAT'S FOR DINNER — By Melinda Carriker

Cover Photos - "HOUSES OF TOMORROW" at Indiana Dunes National Park; these are four of the five houses preserved there from the Chicago 1933 "Century of Progress" World's Fair. (Photos Courtesy of: Dunes National Park Association)



MOMCC is the Midwest Regional Affiliate of

ALHFAM
The Association for Living History, Farm and Agricultural Museums



PRESIDENT'S PERSPECTIVE

By Betsy Urven

OUR period base ball team hosted a Father's Day game where we invited visitors to bring their dads and join in a game of 1860 base ball. We divided into teams and with the tutorage of veteran team members, we played a full match. It was always a great time as we had girls, boys, men, and women of all ages come with their dads and play. Some of the visitors were huge base ball enthusiasts and others were just looking for a fun thing to do with their fathers for the holiday.

After one of these games, I had a gentleman come up and thank me for the program and for the opportunity to play. He said that he had had to drag his son, kicking and screaming, to come out that day, but his son had just thanked him for making him go. He had a great time! That's why we do it.

I'm sure we all have similar stories we could tell about programs we have hosted. While staying true to our mission, we offered this father and son a chance to connect over something they both ended up enjoying. Whenever I've had a bad day dealing with rude visitors, administrators that just don't get it, or school kids running rampant, I think back on that day, and it makes it all worthwhile. I hope you have moments like that, ones that you can tuck away to remind you why we do this.

With this issue of the magazine we will have all our back issues caught up. We are hoping to publish four regular issues by 2018, but we need your contributions to do so. Think about what's going on at your site and what you could share with the readership. Topics covering programs, research, collections, interpretation, livestock, and many others provide interesting reading to others in the open air museums field. □



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MOMCC was established in 1978 with the goal of furthering the interchange of materials, information, and ideas within the history museum field.

Membership

We welcome membership and participation from administrators, volunteers, interpreters, curators, historians, educators, maintenance/facilities staff, gift shop workers, facilitators, docents, and anyone else with an interest in history and public education. Membership is \$30 per year for individuals, \$35 for families, and \$50 for institutions. Membership application can be found at www.momcc.org.

Our Purpose

The purpose of MOMCC is to further promote excellence and to provide a forum for the interchange of materials, information, ideas, and consideration of issues within the open air, interactive, and historical museum profession.

MIDWEST REGION: The Midwest is defined as the eight states of Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin.

OPEN-AIR MUSEUM: Interpreting life as material culture in the context of buildings, objects, and open space. A site or facility that interprets history through exhibits, living history interpretation, and/or educational programs.

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THE EDITORIUM

By Julie Brown

THIS is my last Editorium for *MOMCC Magazine*. As I sat down to write this, I began thinking of all of the articles that came in during my tenure. The amount of talent and expertise in this group is pretty remarkable and this magazine is a wonderful place to showcase that. I've learned so much, myself, from just reading your submissions, and it makes me proud to be part of an organization that can not only show off its skills, but takes the time to teach and encourage others as well.

Even though we have a rich trove of articles, one thing that I know is we have been struggling with is submissions. There is a very dedicated group of authors who continue to contribute to many issues, but it has generally been difficult to elicit articles. We are a member-driven organization and what makes the magazine so great is that it is written by our membership. Please consider writing a piece on your site, a photo essay, or a procedural article, such as "The Pemmican File" by Andrea Dubnick in the first issue of 2014, or any of Melinda Carriker's fabulous historic recipe articles.

Please consider using your talents to keep this magazine full and satisfying for all of our readers. Unleash your inner author (you know you want to) and submit an article to momccmagazine@gmail.com. The finer points of our submission requirements are on the website. It's relatively painless and you can make your mark on the world, or at least on MOMCC.

Thank you, membership, for all of the kind words, patience, and support over the last few years, with special thanks to the magazine staff, past and present. I've learned so much and am so thankful to have had this opportunity to serve. ☐

~ Julie Ballantyne Brown



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HISTORIC HOUSES FROM THE 1933 WORLD'S FAIR

Now Reside at Indiana Dunes National Park

Submitted by Bruce Rowe, National Park Service

OVER 70 years of wind, sand, and surf have battered five unique houses located along the southern shore of Lake Michigan in Indiana Dunes National Lakeshore. Originally located in Chicago, these houses were built for the 1933 Chicago World's Fair. The fair was themed "A Century of Progress" and the houses starred in the Homes of Tomorrow exhibit, where nearly 50 million people gazed upon the future of residential architecture and the stunning home conveniences on the horizon. Each house was to demonstrate modern architectural design, experimental materials, and new technologies such as central air conditioning and electric appliances, most notably dishwashers.

After the fair's closing in late 1934 and early 1935, the houses were purchased and brought to the dunes by truck and barge by real estate developer Robert Bartlett. Bartlett hoped that the high-profile houses would entice buyers to his new resort community of Beverly Shores. In hindsight, perhaps it's not exactly shocking that Bartlett's dream of creating a tony lakeside resort community in the middle of a depression failed.

In 1966, the National Park Service took over the area that included Beverly Shores, and it became part of the Indiana Dunes National Lakeshore. The houses were listed on the National Register of Historic Places in 1985. Home-owners subsequently became lessees, with little incentive for maintenance, and the homes suffered.



Armco-Ferro-Mayflower House at the 1933 World's Fair.
(Photo credit: Paul Revere Williams Project.)

At the turn of the 21st century, however, Indiana Landmarks collaborated with the National Park Service on a new approach. Indiana Landmarks leased the homes from the Park Service, then subleased them — with protective covenants — to people who are rehabilitating them at no cost to the government. It's a three-way partnership that insures these groundbreaking buildings will have a tomorrow. Four of the five homes have been restored under the arrangement. The House of Tomorrow has not yet been restored; it is waiting for the right sub-lessee who is willing and able to do the restoration.

Wieboldt-Rostone House

The Wieboldt-Rostone House is located on the north side of Lake Front Drive, east of Dunbar Avenue. Designed by architect Walter Scholer of Lafayette, Indiana, this home was framed in steel and clad in an experimental material called Rostone. Rostone was composed of shale, limestone, and alkali. Its creators advertised that the material could be produced in a variety of colors and forms, including slabs and panels, to exact dimensions. Rostone was not as durable as originally predicted. The material had severely deteriorated by 1950. The residents covered the Rostone with another synthetic material, called Perma-stone. Visitors can still see remnants of the original Rostone surrounding the front door exterior, in the interior entrance area, and around the living room fireplace.



Wieboldt-Rostone House being moved across Lake Michigan on a barge in early 1935. (Photo credit: National Park Service.)

The Florida Tropical House

The Florida Tropical House lies east of the Wieboldt-Rostone House on Lake Front Drive. This house was the only one at the fair to be completely sponsored by a state, rather than a corporation or an association. Miami architect Robert Law Weed was inspired by the tropical climate of Southern Florida in his design. Weed sought to blend the indoor and outdoor environments, bringing together a spacious two-story living room and large open terraces on the roof. The original specifications called for poured concrete walls; however, to save money, the house was framed in wood, and finished with a lightweight concrete stucco. The bright pink house has become a well-known landmark for mariners on Lake Michigan.

The Armco-Ferro House

On the south side of Lake Front Drive sits the Armco-Ferro House, designed by Cleveland architect Robert Smith Jr. It is the only remaining example from the fair that met the Fair Committee's design criteria: a house that could be mass-produced and was affordable for the average American family. This seemingly frameless house boasts a revolutionary construction system: corrugated steel panels that are bolted together. This system resembles a typical cardboard box; it could be placed on its bottom, side, or top without damaging the structure. The corrugated panels are clad with porcelain-enameled steel panels produced by the Ferro Enamel Corporation. This construction system later provided the inspiration for the post World War II prefabricated housing developed by the Lustron Corporation. Several examples of Lustron houses can still be seen in Beverly Shores.

The House of Tomorrow

East of the Armco-Ferro House is the House of Tomorrow, creation of Chicago architect George Fred Keck. The first floor was designed as the service area, originally containing the garage and an airplane hangar. World's Fair



House of Tomorrow as seen at the 1933 World's Fair.

(Credit: Raley, A Century of Progress Homes and Furnishings.)

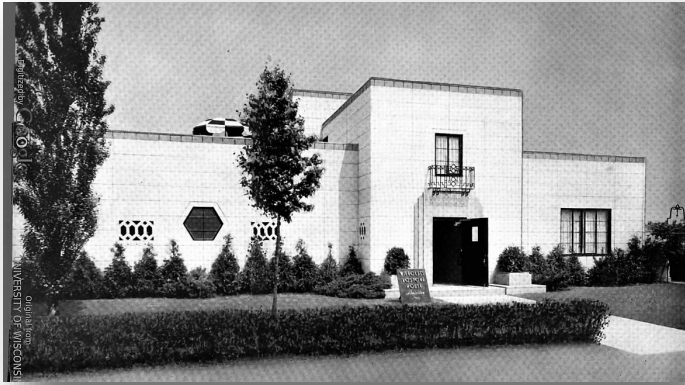
optimists assumed every future family would own an airplane. The second and third floors were the essence of the house, containing the main living spaces and a solarium. The three-story, steel-framed building was originally clad in glass on the second and third floors. Keck defied mechanical engineers, who said that due to the expansive use of glass the house couldn't be heated, and installed a floor to ceiling "curtain wall system." Instead of heat loss during the winter, the level of solar heat gain actually reduced the need for mechanical heating. During the summer months at the World's Fair, the solar gain was too great for the home's revolutionary air-conditioning system to handle and it failed. When Robert Bartlett moved the house to Beverly Shores, he replaced the glass walls with operable windows to allow for proper air circulation.

The Cypress Log House

One door east of the imposing House of Tomorrow is the Cypress Log Cabin, designed by architect Murray D. Heatherington and sponsored by the Southern Cypress Manufacturers' Association of Jacksonville, Florida.



"A Century of Progress" homes as they appeared after arriving at Beverly Shores, Indiana. The House of Tomorrow is on the left and the Armco-Ferro House is on the right. (Photo credit: Paul Revere Williams Project)



Wieboldt-Rostone House, front elevation, as it appeared at the 1933 World's Fair. The house was designed by architect Walter Scholer of Lafayette, Indiana. (From *Raley, A Century of Progress Homes and Furnishings*)



Florida Tropical House, front elevation, as it appeared at the 1933 World's Fair. The house was designed by Miami architect Robert Law Weed. (From *Raley, A Century of Progress Homes and Furnishings*)

Unlike the other houses in the Home and Industrial Arts Group, it was built as an exhibition building to demonstrate the unique qualities and many uses of cypress. At the fair, the cabin presented a mountain lodge atmosphere, with fences, arbors, and bridges decorated with cypress knees, carved to suggest animal heads, reptiles, and fantasy creatures. None of these details were replicated when the house was moved to Beverly Shores.

Ironically, the Cypress Log Cabin was the only house in the Home and Industrial Arts Group that actually served as a home during the fair. The ell, with bedroom, bath, and pantry, was occupied during both fair seasons by a representative of the Association and his wife.

By all rights, the tiny neighborhood of structural survivors of Chicago's 1933 Century of Progress World's Fair should be a mere footnote in history, gone the way of other fair headliners, such as the Great Havoline Thermometer and Belgian Village.



Cypress Log Cabin, at the 1933 World's Fair. The house was designed by architect Murray D. Heatherington. (Credit: *Raley, A Century of Progress Homes and Furnishings*)

Call it great fortune, serendipity, maybe destiny, the enclave of five homes – barged to Indiana's Lake Michigan coast in 1935 – owe their survival to complicated, seemingly unrelated circumstances that saved them from the wrecking ball, not once, but many times.

Annual House Tour and Book

Public tours of these five homes are offered one weekend each year. In 2017, the tours will be offered on October 14 and 15. Reservations are required and a fee is charged. To learn more, go to www.nps.gov/indu or www.indianalandmarks.org.

The Dunes National Park Association has published a book, *Saving A Century of Progress*, that documents the many efforts to preserve and restore the houses. It is available at <http://www.dunesnationalpark.org/>. □

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Raley, Dorothy, ed. *A Century of Progress Homes and Furnishings As Exhibited at the World's Fair, Chicago, 1934*. Chicago: M.A. Ring Company, 1934. (see online at Hathi Trust Digital Library, <https://babel.hathitrust.org/cgi/pt?id=wu.89056201775;view=1up;seq=62>)

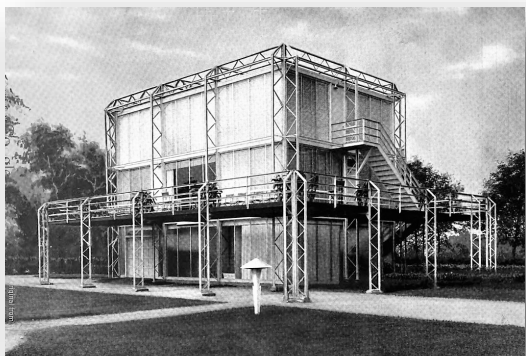
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Bruce Rowe is Supervisory Park Ranger and Public Information Officer at Indiana Dunes National Lakeshore.

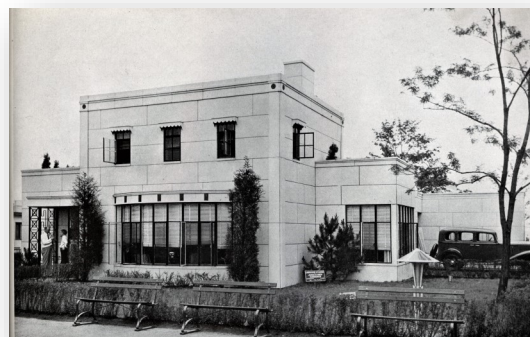
THE “HOMES OF TOMORROW” THAT WERE NOT SAVED



The Masonite House - was sponsored by the Masonite Corporation.



The Crystal House - was sponsored by Modern Houses, Inc.



The Stran-Steel-Irwin Town House - was sponsored by the Stran-Steel Corporation.



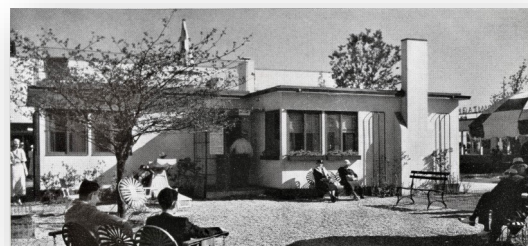
THE *Homes of Tomorrow Exposition* at the 1933 World's Fair showcased the latest concepts of modern living, new technologies, and innovative building materials and construction techniques. Twelve futuristic homes were featured by the Fair's *Home Planning Group*. Five of these homes were preserved by Robert Bartlett at his Beverly Shores community on Lake Michigan in Indiana. The fate of the remaining homes, pictured here, is unknown.

In her book, *A Century of Progress Homes and Furnishings*, published in 1934, Dorothy Raley includes numerous photos of all the houses and their interiors. Each house (except the Florida House which was sponsored by the State of Florida) is primarily sponsored by a company or corporation and designed by a prominent architect. Raley's book also gives a list of several dozen other companies for each house that contributed construction materials and various furnishings and appliances.

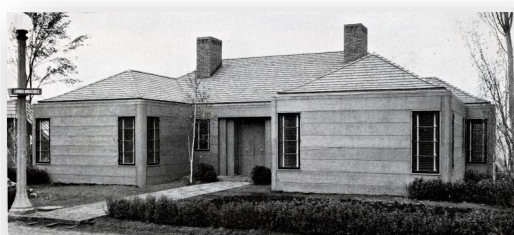
All are fascinating and interesting, especially if you are furnishing a Depression-era or 1940s historic house. The 1920s kitchen appliances found in some of the houses, however, do look out of place in the these “Homes of Tomorrow.”



Stran-Steel House interior - Living room (left) and kitchen showing 1920s appliances.



General Houses' Steel House - was sponsored by General Houses Corporation.



The Lumber House - was sponsored by the National Lumber Manufacturer's Assoc.



Universal House's Country Home - was sponsored by Universal House Corporation.



The Common Brick House - was sponsored by the Brick Manufacturer's Association.

Photos Credits—Crystal House, Country Home, and Stran-Steel house interior photos: Raley, *A Century of Progress Homes and Furnishings*; Common Brick House: *Century of Progress Records, 1927-1952*; other photos courtesy of Dr. Monica Brooks.

THE MIRACLE ON MOUNT BALDY

Did Canning Jars Close Part of a National Park?

By Jayne Kranc, Buckley Homestead

MOUNT Baldy, a sand dune at the Indiana Dunes National Lakeshore, is one of the most well-known attractions at the park. Popular with hikers, it has been closed since July 12, 2013. Around 3:45 p.m. that day, a six-year-old first-grader from Illinois was hiking up the famous dune with his father and another father and son when suddenly the six-year-old dropped into a hole that had opened in the sand. As the other child ran for help, the two men furiously tried to dig out the missing child, but the sand collapsed and the blue-eyed first-grader was gone.

Soon firefighters, police, beachgoers, and even a reporter were all moving sand. At 6 p.m., a backhoe arrived, then two excavators. Shortly before 8 p.m., the boy was found, limp and lifeless, but as he was taken away from the dune in the bed of a lifeguard pickup truck, his pulse suddenly came back, his pupils dilated, a cut on his head began to bleed, and he began to whimper. After being buried alive for hours in the sand, he was alive, and subsequent tests showed he had no brain damage. Eleven days later he went home with no memory of what had happened.

The incident is now known as “the miracle on Mount Baldy,” but the famous dune remains closed. Studies performed by the Environmental Protection Agency have found a large number of anomalies below the surface of the sand. But why? As they plant marram grass to try to hold the sugar-fine sand in place and continue to map openings and depressions, a theory has developed that canning jars are to blame.

The location used to be known for another landmark, a dune twice as big as Mount Baldy, its former neighbor. Known as the Hoosier Slide, it was nearly 200 feet tall. The clean sand of the Hoosier Slide was useful for glassmaking, producing a beautiful aqua colored glass. Over a period of



The sand from Hoosier Slide was used by the Ball Brothers in Muncie, Pittsburg Plate Glass in Kokomo, and the nearby Hemingway Glass co. which made telephone pole insulators.

30 years, the entire Hoosier Slide, 13½ million tons of sand, was mined and shipped to several glass companies, including the Ball Glass factory to make the unique Ball Blue canning jars. No other mineral mix produced exactly that blue shade.

Marianne Dow, in an article in *Collector's Weekly*, relates an account of the mining of Hoosier Slide:

Once Indiana's most famous landmark, Hoosier Slide was a huge sand dune bordering the west side of Trail Creek where it entered Lake Michigan. At one time, it was nearly 200 feet tall, mantled with trees. Cow paths marked its slopes and people picnicked upon its crest. Climbing Hoosier Slide was very popular in the late 1800s with the excursionist crowds who arrived in town by boat and train from Chicago and other cities. The summit, where weddings were sometimes held, afforded an excellent view of the vast lumberyards which then covered the Washington Park area.

With the development of Michigan City, the timber was cut for building construction and the sand began to blow, sometimes blanketing the main business district of the town on Front St., which nestled near its base.

When it was discovered that the clean sands of Hoosier Slide were useful for glassmaking, the huge dune began to be mined away. Dock workers loaded the sand into railroad cars with shovel and wheelbarrow to be shipped to glassmakers [and other places].

Over a period of 30 years, from about 1890 to 1920, 13½ million tons of sand were shipped from Hoosier Slide until the great dune was leveled. By the 1920s, nothing remained of the giant dune.¹



Ball Blue jars were made from the sands of Hoosier Slide. (Photo credit: Flickr.com)

According to *The Hoosier Slide, Michigan City Memoirs* at eMichiganCity.com.:

Around 1890, natural gas was discovered in central Indiana, and glass factories started in the Muncie area. Large users of Hoosier Slide sand were the Ball Brothers in Muncie, Pittsburgh Plate Glass in Kokomo, and the nearby Hemingway Glass Co., which made insulators for telephone poles. As cars and mechanized farm equipment became more popular, core sand for foundries became another use for the sand. Core sand was shipped as far away as Mexico.

The two sand companies, Pinkston and the Hoosier Slide Sand Co., became more competitive, and the use of cranes and electrical conveyor belts escalated. The sand removal was especially heavy during WWI. Over 30 years, approximately 30 railroad carloads were shipped daily – a total of 13.5 million tons.²

Many people now believe if the large Hoosier Slide had not been completely leveled, The Hoosier Slide and Mount Baldy would have blocked each other and there would have been less erosion, leading to more stable dunes.

Collectors have often wondered what was different about the sand that went into Ball Blue jars, and why no one else ever made canning jars in exactly that color. They also wonder why Ball stopped making them. They don't always know that Ball Blue canning jars came solely from Hoosier Slide sand.

When you see a Ball Blue canning jar today, stop and give it some thought. Could the creation of that jar have helped shift a 100-acre dune that was 120 feet high? How did a little boy survive after dropping 11 feet down into it and being completely encased in sand? Recent research that will determine the future use of Mt. Baldy is expected soon and will be posted on the park's website when it is available. □



Sliding down Hoosier Slide, Michigan City, Indiana, ca. 1900.



Hoosier Slide and Sand Depot, Michigan City, Indiana. Sand was excavated by shovel and loaded on 30 box-cars a day by wheel barrow. (All historic photos of Hoosier Slide courtesy of: eMichiganCity.com)

Notes and sources:

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2. One Time National Landmark, a Memoir—eMichiganCity.com—<http://www.emichigancity.com/history/memoirs.htm#hoosierslide>.
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Jayne Kranc - works as seasonal interpreter at Buckley Homestead in addition to substitute teaching. She has a degree from Mundelein College and worked for Plitt Theaters in Chicago for eight years as well as working as a Girl Scout leader.



Hoosier Slide; 12-13 box car loads of sand were hauled away each day for 30 years.

HOW TO DATE A BALL JAR

by: Karen M. Vincent, Minnetrista

NO, not at a movie on Saturday night. Not that kind of date. Instead, I mean how do you tell how old your Ball jar is? I'm the current contact for information about historical Ball jars on the Ball Corporation web site. One of the most common emails I receive comes with a description of a jar—e.g., Blue pint Perfect Mason with the number 5 on the bottom—and the question, "How old is my jar?"

Use the Logo to Find an Approximate Age

It would have been much easier if Ball had placed a date on each jar, but that didn't happen. Luckily, there are some tips and tricks you can use to determine an approximate age for your jar. First check the logo, which changed frequently until about 1962. The earliest logo was the intertwined BBGMC—Ball Brothers Glass Manufacturing Company—used on jars made in Buffalo, New York.

Rejoice if you find one of those; Buffalo jars are rare. They were first made in Buffalo in 1884 and for several

years after. But, you say, how can the date 1884 be correct, since you have a jar embossed with a patent date of 1858? That was the date when John Mason received his patent for the threaded screw-type closure, and it appears on many different brands of jars. It doesn't indicate when the jars were made.



Ignore the Mold Number

How about that big number on the bottom of many jars? Does that help date the jar? Again, the answer is, unfortunately, no. These are called mold numbers. They identify the position that the mold in which the jar was made held on the glassmaking machine. Most machines would have from eight to ten molds, all making the same type of jar. The quality control people used the number on the bottom of the jar to identify which mold was producing bad jars. The number has nothing to do with when the jar was made.

Two Online Resources

Now you know that you can determine an approximate age from the logo and that the big number on the bottom won't help—even a "13," but that's a story for another day. To get a little more help in determining the age of your jar, visit the Minnetrista Heritage Collection at <http://minnetrista.pastperfectonline.com/> and do a keyword search on "Ball jar." Match your jar to one of those listed and check the dates. You can also go to the Midwest Antique Fruit Jar and Bottle Club website, click on "When was my Ball jar made?" (<http://www.fruitjar.org/ballweb/main.htm>) and follow the instructions.

Join the Club

While you're there, check out the entire Midwest Antique Fruit Jar and Bottle Club web site. You'll find a plethora of jar information. If you're interested and close by, attend one of the club's meetings, which meets regularly at Minnetrista. The schedule is on the club's web site. You'll meet enthusiastic and knowledgeable jar collectors, including club president Dick Cole. Dick is a retired Curator of Business and Industrial History at Minnetrista. He taught me everything I know about Ball jars, but not everything he knows.

What is the oldest Ball jar you own?

Karen M. Vincent is Director of Collections at Minnetrista in Muncie, Indiana. (Photos courtesy of the Minnetrista Heritage Collection).

DATING A BALL JAR? CHECK THE LOGO:		
LOGO 1	Distinguishing Feature: Ball Brothers Glass Manufacturing Company Date Range: c. 1885-1886	
LOGO 2	Distinguishing Feature: Block Letters Date Range: c. 1895 - 1896	
LOGO 3	Distinguishing Feature: First Ball script logo Date Range: c. 1895-1896	
LOGO 4	Distinguishing Feature: Triple L Date Range: c. 1900-1910	
LOGO 5	Distinguishing Feature: Dropped A. Loop removed Date Range: (1910-1923)	
LOGO 6	Distinguishing Feature: Underscore and ascender both removed Date Range: (1923-1933)	
LOGO 7	Distinguishing Feature: Underscore only returned Date Range: (1933-1962)	
LOGO 8	Distinguishing Feature: Bottom loop of B closed Date Range: (1960-date)	

Check the logo on your jar against the logos above to get an approximate date. Date ranges are estimates.

Cristin O’Keefe Aptowicz. *Dr. Mütter’s Marvels : a true tale of intrigue and innovation at the dawn of modern medicine.* (NY: Gotham-Penguin Books USA, 2015). Hardcover \$17.95. 384 pages. ISBN-13:9781592409259.

Reviewed by Laura Poresky

WHAT do you know about the beginnings of plastic surgery? How about preparing a patient for surgery pre-anesthesia? What is the most useful attribute for a practicing surgeon to have in the 1840s? What effect did the first demonstration of ether have on medical practitioners? The answers to these questions and more are folded into this biography of the founder of the Mütter Museum in Philadelphia, that also serves as an engaging history of American surgery in the first half of the 19th century.

An orphan from the age of seven, Thomas Dent Mutter (he brought the umlaut back with him from medical training in Europe) has a story that could easily be hurried through in cliché: raised by a guardian, struggled to get to Europe where he discovers his life work, rises to the top of his profession, brought down far too early by the effects of a childhood illness. But the author’s access to not only Mütter’s papers but those of his friends and enemies over 15 years of research have allowed her to give a roundness and humanity to every person who shows up in the narrative. The doctor’s ambidexterity and affinity for snappy dressing (the latter his guardian’s despair when he was 13) turn out to be the key to performing surgical procedures, almost too quickly for other doctors to follow, with an impressive survival rate compared to less fastidious peers. Fascinated by “monsters” during his training in Paris, he learned techniques for correcting physical disfigurements and came up with innovations that are still used today. His museum—one of the last acts of his career as a surgeon-lecturer—began as his own study collection.

There are, naturally, pitfalls: his early professional years spent trying to create a practice; attempting to garner attention by going about town in a flashy equipage while running up tailors’ bills; his *magnum opus* on the speediest way to conduct nearly any surgical operation published shortly before anesthesia became a viable option and allowed surgeons to take their time, instead of rushing to complete procedures before shock set in; and, finally, the failure of his two good hands to serve him and his patients.

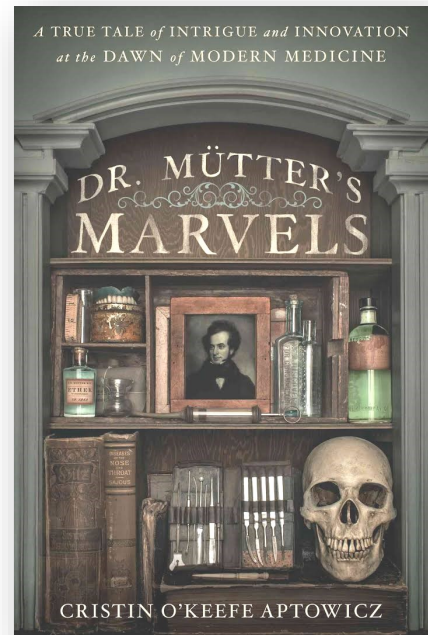
Along the way, the author gives a vivid picture of conditions at the time. Most of us are familiar with the historical trials of cold and mud and epidemic disease, which she lays out for the casual reader. But her writing illuminates the choice plastic surgery patients made, to risk a very, very good chance of death to have a more normal life in the first half of the 1800s. Remain unable to turn your head due to scar tissue, as you have been unable to do for the last 15 years—or probably die. It isn’t even a coin flip at

this point; it’s a ghastly case of I’d-rather-die-than-keep-living-like-this state of decision.

There is one bad stumble in Ms. Aptowicz’s descriptions of ordinary life. As a prelude to the problems inherent in plastic surgery, she declares that burn victims were largely created by the dangers of working with fire: “...a splatter of hot oil hops from a swinging pot and leaps—flame-touched—onto a woolen apron.... Once started, these types of fires were devastatingly difficult to stop.” (p. 140) This is not only inaccurate for the most part but also unnecessary: none of the patients she describes Dr. Mütter treating were injured as adults confined in fashionable gowns. They were little children in short clothes. She gives no documentation for this two-page excursion, so I am afraid that it is something she either picked up from sensationalistic primary sources, or, worse, learned in college. Either way, she did not give the matter the careful examination she gives to other parts of the book, and I hope my relative lack of familiarity with medical history isn’t causing me to believe other errors.

But other than that, this is a very readable and detailed history, not only of a talented, humane doctor and teacher, but of the complicated world he worked in with his peers and students. And with the author’s wealth of primary sources, she gives us the brilliance of discovery and the passionate discussions that follow it, personality by personality. Some doctors thought washing their hands was a waste of time. Some of them didn’t. Some of them noticed that some diseases appeared to be communicable, even to the point of following a single doctor as he made his rounds. The politics of these discoveries, the pre-proof-of-germ theory “why yes, I do see that nearly all the cases of puerperal fever this summer are in Dr. Rutter’s practice—but surely that’s only because he has such a large number of patients” stubbornness of experienced practitioners in the face of deductive logic are fully rendered in an engaging manner.

It might not be the best subject for everyone’s bedtime reading, but it won’t put you to sleep. Recommended for those who know where to use a grain of salt. □



HISTORIC SCHOOLHOUSES AS MODERN COMMUNITY SPACE

How An Old-Fashioned Box Social Can Bring Life and Funding to Your Historic Site

By Cate LiaBraaten

MANY open-air museums include a one-room schoolhouse, and many historic one-room schoolhouses have been converted into museums and interpretive sites on their own. Clearly, a variety of sites see the importance of including these American icons in their interpretation of the past; fortunately, the role of one-room schools has not been forgotten. Many country schoolhouses, however, are under-utilized. It might often be assumed that the schoolhouse speaks for itself, the assumption being that anyone entering a furnished country school has some idea of what went on there, and one-room schools frequent enough popular literature and media that this is somewhat true. One-room schoolhouses are easily identified and play a prominent role in popular imagination. This does not mean, however, that they always speak for themselves and that there is no need for interpretation.

The most common educational program they host is a “day-in-the-life” program. There are variations, of course--first or third-person interpretation, drop-in tours for families, or scheduled field trip programs--but the programs are largely similar. These programs are fun and alternate between igniting nostalgia and reminding us all to be grateful that we have moved past outhouses. The “day-in-the-life” program can have seasonal variations, but there is often not much creativity involved in this type of educational programming.

Throughout the 19th and into the 20th centuries, rural Midwestern areas rarely had community spaces specifically designed for public use, so schoolhouses and churches (sometimes the same building) fulfilled many additional needs. In addition to serving as spaces for town meetings and as polling places, the schoolhouses’ community space served as an important social venue for often-isolated farm families. So, with this in mind, historic one-room schoolhouses could, and should, be used for more than one type of programming, and recreating the schoolhouse as a community space is the perfect fit. It has a threefold benefit: fulfilling the ever-present goal of “doing more with less” by using a space in multiple ways, educating visitors by creating a deeper understanding of historic people and rural communities, and providing a positive social venue and experience in our modern communities.

Box socials held at (and for the benefit of) one-room schoolhouses already have a place in the popular imagination. Hosting a box social event at a historic schoolhouse can be an effective way to teach visitors about the social importance of schoolhouse-as-venue, and might even be used as a fundraiser for the site.



Recreating the one-room school experience for visitors is a common interpretive use for these schools at historic sites.
(Photo credit: Naper Settlement)

Box socials held at one-room schoolhouses (in a variety of times and spaces) fulfilled rural people’s social needs. Often isolated in their work, it was nice and important for farming people to be able to gather to interact with each other, and the fundraisers provided them with an excuse to do so. Box socials were a longtime favorite fundraiser. There were several variations on how they occurred and what they were called, but few school programs have ever been as popular, or extended over such a period of time. The premise for these events was simple enough: ladies would bring in baskets or decorated boxes filled with food, and these would be auctioned off to the men. The winner of each bidding session would receive the food, but also would get to share the meal with the woman who prepared it. Games, singing, and other activities were also a part of these events, and the opportunity for socialization was almost as important to the community as the funds they raised to improve the school.

A way to incorporate this tradition into the interpretation of a historic site might be to have a program that consists of a presentation on the importance of box socials (enhanced by a history of socials at the particular site, if applicable), followed by an opportunity for visitors to participate in an actual lunch or supper auction. Through an event like this, the historic site will become a community space in a new way because site visitors will be interacting with each other as well as contributing financially to the preservation of a local historic institution.

Several factors will need to be considered to make sure that a box social program runs smoothly. It is important to double-check local food and health code regulations to make sure that people can bring food into an event where it will be sold. This is usually not a problem when community organizations have pot-luck type events, but since the box suppers will be for sale, it might be a consideration.

Promotion and marketing will be important. If no one attends the event, or if only a handful of people do, the auction will not happen. Some form of registration or sign-up would be helpful for the event, because it depends so heavily on attendance. If attendees register ahead of time, the organizers would have a good idea of how much food should be brought, and would also be able to plan for the school's capacity. The registration would also inform attendees about any restrictions or regulations regarding food (for example, no alcohol, food must be in a box or basket, etc.).

It is important to inform visitors that traditionally, bids for boxes or baskets at these fundraising events rarely went over a few dollars. This should encourage people to participate and they will not worry about the bidding becoming outrageous. If the event is intended to be an actual fundraiser for the site, visitors should also know this ahead of time as bidding may go higher.

Of course, box socials are not the only option for those seeking to expand the use of their one-room schools. During the recent election, many polling places across the country were unable to serve voters in a timely manner--we all saw pictures of lines of people who turned out to vote. Using a historic school as a polling place in modern times can be true to one of its original uses while serving



Naper Settlement, in Naperville, Illinois, uses their on-site schoolhouse, Copenhagen School, as a venue for a variety of events, including story tellers, speakers during their Civil War Days, and All Hallows Eve events. Schoolhouses' sizes can be perfect for this type of intimate event. (Photo credit: Naper Settlement.)

the modern community. People who did not even know of the site's existence might show up, turning voters into visitors. If the local county board allows it, this might also be a great time to put up some information about the historic use of country schools as polling places. The site would again be used in its original capacity as a public space.

Senior citizens can make great audiences for schoolhouse interpretation, but are left out if the only programming is for school field trips. Using a schoolhouse for a community space with a historic game night or other activity can engage an audience who might have their own memories of country schools. Another option would be using the "day-in-the-life" field trip program for senior visitors and give them a chance to imagine being students again.

Country schools as community spaces could be ripe for collaboration with other organizations. A theater group might be willing to recreate a 19th-century-style pageant, especially for a holiday, or the local school district might be interested in holding an annual spelling bee in a historic school setting.

Thinking outside what is traditional or expected can create even more opportunities for use of the space—local bands or musical groups could use a schoolhouse for small scale performances similar to an open mic night at the local coffee shop, or a high school garage band performance night might prove pleasantly surprising. Using one-room schoolhouses as public spaces where people can come together is historically accurate for the buildings. Education, fostering community, and building relationships is, after all, the exact purpose for which country schoolhouses were built.



Old World Wisconsin's Raspberry School - Old World Wisconsin's schoolhouse programming goes beyond the building itself and into the yard--many events feature recess games and other outdoor activities." (Photo Credit: Old World Wisconsin)



A Box Social at the Canton Church/School in Canton, Iowa, was held by the Jackson County, Iowa Historical Society in May, 2016. Participants could bring their own lunch, bring a box lunch to sell and share, or buy a box lunch prepared by a local restaurant. Other activities included wagon rides, music, games, tours of the school, and a one-room school teacher sharing her experiences. The Canton School/Church was built in 1877 and is on the National Register of Historical Places. (Photo credit: Glen E. Chatfield, Iowa One Room Schools, <http://schoolhouses.blogspot.com/cantochurchschool.html>)

Below is additional information that might be helpful for a presentation before a box social. The presentation might take many different styles depending on the individual site, but background information on schools as community centers and supper auctions as important social events should be emphasized.

- ♦ Throughout the 19th and into the 20th centuries, one-room schools served as community spaces for rural areas that didn't have other gathering places.
- ♦ Sometimes they doubled up as churches, and other times they hosted political meetings.
- ♦ School-centered events allowed people, who were often isolated, the opportunity to gather and socialize.
- ♦ Teachers and other community leaders used this need for socialization to help improve the schools through organizing fundraising events that were also highly social.
- ♦ Box socials were among the most popular of these events.
- ♦ These socials raised money for repairs to the school buildings, for school furnishings, and for supplies such as maps, books, and clocks. Bids rarely reached over a few dollars.
- ♦ Box socials varied from school to school and across regions, but all had the same basic format: community women would make decorated containers of food, which would be auctioned off to the men, and the winner of each basket got to share the meal with the woman who prepared it. The money from the auction was contributed to the school funds.
- ♦ The food containers at box socials were intended to be anonymous, but a great deal of the fun of the event was the hinting, teasing, and secrecy (or at least the intended secrecy) that accompanied the baskets.
- ♦ Games and singing sometimes followed the auction and meal.
- ♦ Young rural Americans did not have many opportunities for socializing with each other, and the secrecy (or pretend secrecy) of the auction, as well as the shared meal time, became an important courtship ritual.
- ♦ The entire event fostered community development through socialization, and helped to encourage an investment and pride in the school.

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Special thanks to Catherine Dallas of Old World Wisconsin and Cindy Lackore at Naper Settlement for cheerfully providing me with more information than I could quote in this article.

Cate LiaBraaten graduated from Cornell College in 2012 and received her Master's Degree in Historical Administration from Eastern Illinois University in 2014. She has worked at multiple museums and historic sites, including Historic Wagner Farm and currently at the Frank Lloyd Wright Trust. She will begin Loyola University's dual PhD program in American History and Public History in Fall 2017.



BASKET SOCIAL AT OAK GROVE SCHOOL, SENECA, WISCONSIN

By Larry Scheckel, Oak Grove Student, 1948-1956

THREE school events brought all the families together at Oak Grove School: the Fall Basket Social, the Christmas program, and the End-of-the-Year picnic. It seems like everyone on Oak Grove Ridge and those down in Kettle Hollow attended these socials. The rural one-room school was the center of the social scene. Farm families that no longer had kids in school were there. Even bachelors showed up.

The school budget was terribly tight and farmers were very frugal. They didn't like paying taxes, and, heaven forbid, spending money for anything that was not absolutely necessary. The goal of the basket social was to raise a little extra money for the teacher to use for non-budgeted items, such as playground equipment, teaching supplies, and new books.

The Basket Social was the first time that parents had a chance to meet a new teacher, and the first opportunity that Teacher could apply faces and names to the parents of her young charges. Teacher wanted to make a good impression on the parents.

Information went out to the families several weeks in advance of the early November Friday night date. A single sheet of paper was sent home to each family listing the date, time, and what to bring.

Every mother who had children in Oak Grove School prepared a lunch: sandwiches, fruit, brownies, cookies, and put them in a paper bag, picnic basket, or box, and brought them to school on the night of the Basket Social. All the farmers, wives, and children, arrived between seven to eight o'clock or whenever the milking was done. Some came with a bit of animal husbandry on their boots, clothes with barnyard smells, bib overalls, roll-your-own cigarettes, and/or floppy hats. These were rural Wisconsin farm country people in the late 1940's and early 1950's.

All the desks were pushed to one side of the school, a few chairs set along the wall, a fire in the potbellied stove if it was cold. Room was made for Frank and Clarabelle Fradette to set up their music stand. Both played accordion. There was also a fiddle player.

The dancing would start. Some of the men wanted to dance with Teacher. We young boys sat on the desk or chairs, watching, squirming, and poking each other. Young girls danced with each other. Married men danced only with their wives.

The two Fradette accordions, the fiddler, and a piano player belted out popular songs: *The Tennessee Waltz*, *In the Mood*, *Swinging on a Star*, *Wabash Cannonball*, *Buttons and Bows*, *Dear Hearts and Gentle People*, *Chattanooga Choo-Choo*, *Little Brown Jug*, *Don't Sit Under the Apple Tree*, and *You Are My Sunshine*.

After a few dances, Teacher would give a little welcoming speech, roundly applauded. A couple of seven or eighth grade girls recited a poem, then more dancing, a short skit

put on by the fifth graders, a duet by two seventh grade girls, more dancing, then the auction.

All the box lunches were set out on a table in the middle of the school —now converted to a dance hall. No names were on any box or basket. This was a secret auction. Floyd Sutton was the auctioneer. He picked up a box.

Floyd: "Do I have a bid for this beautiful red box, with a bow on top and filled with delicious goodies?"

From the back of the room, "50 cents."

Floyd: "I have 50 cents, do I hear a dollar?"

Bidder: "One dollar."

Floyd: "Now, you all know this box is beautiful, filled with goodie delights, and baked by the prettiest woman in Oak Grove Ridge."

Bidder: "Two dollars."

The bidding would go on, usually up to about \$3.00 for a box lunch. Truth be told, every husband knew which box his wife brought and all the other men would let the bidding get to that magic three-dollar amount and stop bidding. So most every man and wife sat and ate the lunches together.

A final round of cheers, and eating commenced. Then came the drawing for the big door prize, a beautiful twin-bed blanket. I do believe my brother Bob and I sold the most chances for that blanket, thanks to the generosity of our beer-drinking and corn-picking neighbors.

Other door prizes were awarded: a grocery certificate from Kane's IGA in Seneca, a bag of oats from the Feed Mill in Seneca, a block of cattle salt from Johnson's One Stop Shopping Center in Seneca... an oil and filter change from Larmore's Service Station in Seneca.

One by one, families gathered up the kids and coats, walked out into the crisp fall air, loaded into their cars, and slipped back home. A good time was had by all. No other event at that rural isolated one-room country school brought families together as did the annual fall Basket Social.

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Larry Scheckel attended Oak Grove School between 1948 and 1956. This article is excerpted from a longer article he wrote for the Country School Association of America website.



Oak Grove School was built in 1897 near Seneca in southwest Wisconsin hill country. (photo credit: the author)

Paper Moon Dance

Gallant Farm

By Robin Mayes

FACED with various obstacles at Gallant Farm, not the least of which is the fact that it is a representation of a Depression Era farm rather than a restored farm, it is notable when we find a successful program or event. One idea has proven to be a crowd pleaser: our “Paper Moon Dance.”

This activity sprang from a suggestion by one of my daughters. Inspired by a black and white photo of her grandparents (Mont & Edith on page 19) perched on a cartoon-like moon, she suggested a paper moon photo booth for the grand opening of our site. We weren’t able to use the idea then, but I remembered it the next summer when we were searching for a special event. Although our park had only been open for six months and our visitation was still low, this event drew about 150 guests.

Because few people owned cameras in the early decades of the 20th century and sittings in a professional studio were pricey, many took advantage of the Paper Moon photo booths at fairs and carnivals. In some families, as with my husband’s parents, the picture on the moon is one of the few photos they have from that time period. A quick online search results in an endless variety of “Paper Moon” photos from the turn-of-the-century into the 1940s.

It seems that by the time the song “Paper Moon” became popular in 1933, the tradition of taking photos on a moon was already well established. The moon had become synonymous with love, happiness, and good times. People in love were said to be “over the moon” and couples sat together “under the moon” or enjoyed the “Harvest Moon.” One might even “carry moonbeams home in a jar!”



The paper moon photo booth offered guests a black and white photo of them sitting on the moon for the period price of five cents. (Photos courtesy of Gallant Farm)

Held on a warm summer evening, our dance included live music and was held in the barn. Refreshments were served in the farmhouse, while our Granary classroom space was transformed into our photo booth. We hung a large cardboard moon with a face in front of a black sheet. For added visual effect, twinkle lights were strung randomly behind the sheet.

We provided numerous old hats, aprons, and jackets, even an old fur stole for the participants to wear for their photo shoots. A digital camera and a mini photo printer made it easy to present each couple with their finished black and white photo.

In keeping with Depression Era prices, we charged a nickel for the photos. The stainless steel bowl of a large cream separator made a fun receptacle for the many donations offered.

This type of event can be tailored to coincide with a variety of programs. In the fall, it could be a Harvest Moon dance or a recreation of the many dance marathons of the ‘30s might be well-received. □

Robin Mayes is Farm Educator at Gallant Farm which is part of Preservation Parks of Delaware County, Ohio. She grew up on a farm a few miles from Gallant Farm. Before that, she was a guide at a local cave after spending many years as a journalist.



The Paper Moon Dance was held in the barn at Gallant Farm, refreshments were served in the farm house, and the paper moon photo booth was set up in the Granary classroom space.

ITS ONLY A PAPER MOON

Good Times: Vintage Portraits

By Benjamin Starr



Winfield Scott Shields, 1908, in Cincinnati, Ohio.



Mont and Edith Mayes, ca 1940, probably Point Pleasant, W. Va.



LONG before Instagram, photo booths, or even the common ownership of a camera, you could get your photograph taken sitting on the moon. Often a fixture at fairs, parties, and carnivals, people sat in the crescent of a smiling “paper moon,” as if lifted to the stars. A photographic phenomena primarily of the early half of the 20th century, it captivated the imagination of a pre-Photoshop world and gave many a memorable image of great times.

These selected images, from the Flickr group *It's Only a Paper Moon*, (<https://www.flickr.com/groups/854838@N24/>) are a vision of that bygone era, complete with stylish vintage fashions. The era is excellently captured in the award winning 1973 film, *Paper Moon*, featuring Ryan & Tatum O'Neil. This touching and highly entertaining black and white period piece centers around the Great Depression in America and the bonding of two very unlikely friends – a young girl and a hustler selling bibles to the families of the recently deceased. In one of the film's more poignant moments, we are treated to Tatum O'Neil getting her picture taken on a paper moon at the county fair.

An interesting fact about most examples of paper moon photographs is that we can see stars in the center of the moon's crescent—something which in reality is blocked by the darkly shadowed sphere of the moon. It was clearly something not understood in the pre-space travel era of early 20th century America and still frequently overlooked today. □

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Photo Credits—W.S. Shields, Mont & Edith: Robin Mayes; others: Flickr Group, *It's Only A Paper Moon*.

BEING DISNEY

Historical Interpretation vs Edutainment

By Alex Stromberg, This Is the Place Heritage Park, Utah

“THAT historic site is too much like Disney!” or “Don’t be like Disney!” have become some of the more scathing criticisms of historical institutions and museums in the last twenty years. Indeed, within the profession, to call a museum or historic site “Disneyfied” or “Mickey Mouse” paints a picture of a frivolous, trivial, or otherwise strictly entertainment-focused institution that has only a slight reference to historical events. Ironically, in 1955 when Walt Disney created “an idealized small town landscape in Disneyland” known as Main Street USA, the idea of frivolous triviality was far from his mind. Rather, he “stressed the continuity and validity of the past in an era that espoused progress and advocated the erasure of most history from the ‘real’ (or everyday) American Landscape.”¹ In fact, Disney stepped away from traditional amusement parks, instead creating a family-oriented version that “quite consciously stripped away the honky-tonk legacies of the carnival.”² Following the example of John D. Rockefeller Jr.’s Colonial Williamsburg and Henry Ford’s Greenfield Village, Disney intended his park to become a tribute to the American past, while also demonstrating the latest in modern technological advancement in the method of presentation.

So what happened? Why is the name of Disney invoked as a byword when associated with history? Why are public history institutions so wary of Disney’s “imagineering?” The answer to these questions is found in the method of interpretation. Though historians argue that the Disney method of interpreting or “imagineering” the past may run the risk of trivializing history, portions of this method, such as following a mission, knowing and managing audience expectations, maintaining sense of place, and the use of visitor experience, have much to offer historians and institutions in the pursuit of meaningful interpretation.

Let’s not beat a dead Mouse...

Over the past 20 years, historians, educators, and critics have written extensively, and in many cases vehemently, on both the subject of interpretation and the impact of Walt Disney on public history. However, this essay focuses primarily on the concept of interpretation and how Disney’s application of interpretation as a method of visitor entertainment might benefit historical institutions. By drawing from sources on interpretation and the Disney influence on historical practice, public historians and museum professionals can gain a balanced, informed, and unique perspective on what the Disney method has to offer.



Spaceship Earth, the large sphere that greets visitors at Epcot in Disney World, features a ride through the history of communication. The invention of the press by Gutenberg, above, is one stop along the journey that ends with visitors interacting with exhibits about the future of technology on planet Earth. (Photo credit: The Walt Disney Company)

Interpretation: It’s all about the Mission

In *Interpreting our Heritage*, Freeman Tilden (1883-1980) defines interpretation as:

An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than to simply communicate factual information.³

A pioneer in the field of interpretation, Tilden explains that interpretation is first and foremost *educational*, focusing on the experiences of the individual visitor and the use of illustrations to deliver information to learners in an *affective* manner. Tilden further gives six principles of good interpretation and offers recommendations on implementing them.

1. Richard Francaviglia, "History after Disney: The Significance of 'Imagineered' Historical Places," in *The Public Historian*, Vol. 17, no. 4 (Autumn, 1995): 69-71

2. Mike Wallace, *Mickey Mouse History and Other Essays on American Memory* (Philadelphia: Temple University Press, 1996), 141.

3. Freeman Tilden, *Interpreting Our Heritage*, 3rd ed. (Chapel Hill: The University of North Carolina Press, 1977), 8.

Building on Tilden's work, The National Association for Interpretation (NAI) was founded in 1988. NAI serves national parks, volunteers, museum docents, naturalists, historians, rangers, program directors, academics, and institutions in over 30 countries by providing training courses and resources in interpretation.⁴ According to the NAI website:

Interpretation is a mission-based communication process that forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource.⁵

Just as education and communication are central to Tilden's definition of interpretation, NAI adds a critical element: **Mission**. By incorporating mission into the definition, interpretation becomes more than just a creative way to learn. It becomes a proactive, focused, and directed process of exchanging information in both tangible and intangible ways. A mission is a driving force, giving direction and guidelines by which the message and the meanings 'inherent' in a resource, such as an object, landscape, or set of beliefs, are delivered to an audience. This added direction allows for the deliverers of a message, like a museum docent or park ranger, to more readily make connections between the tangible and intangible, resulting in more meaningful and memorable visitor experiences.

In the corporate as well as the non-profit world, mission statements prove vital to the direction, and in many cases, survival of a company or institution. If a company strays too far from its mission, investors become uneasy, direction is lost, and profits fall. Likewise, in a non-profit organization, "The mission statement should serve as a touchstone for the institution's staff and the board...it may consist of a simple, one-line description, or it may be expanded to cover the institution's goals, purpose, and scope..."⁶ Indeed, if a non-profit organization managing a historic site or muse-

um focuses too heavily on making money or entertainment rather than fulfilling their mission to educate and serve the public, messaging becomes half-hearted, interpretation suffers, and visitors become confused and disappointed. A *mission* serves as a foundation for all interpretation, not only giving direction to *what* messages are shared with visitors, but also to *how* they are delivered.

The Good, the Bad, and the Meaningful

So what does good interpretation look like? In today's era of technological advancement and seemingly limitless information, the discussion over good and bad interpretation seems ever-present among professionals. Perhaps it is fitting then, that just as new technology needs to be user-friendly in order to be successfully adopted by a society, interpretation as "the interface between the park and those who visit it,"⁷ likewise ought to be user-friendly. This does not mean that the messages conveyed through interpretation need only to be about positive facts and anecdotes, but rather that the delivery method needs to take into account the needs and expectations of the audience.

This conflict presents historical institutions with a dilemma that, if not resolved, could lead to misplaced over-

4. National Association for Interpretation, "What is NAI?" *Interpnet.com*, http://www.interpnet.com/NAI/interp/About/Who_We_Are/nai/About/Who_We_Are.aspx?hkey=4cdd6596-2d83-432c-80a4-fe1384c8a42a (accessed April 13, 2015).

5. National Association for Interpretation, "Mission, Vision, and Core Values." *Interpnet.com*, http://www.interpnet.com/NAI/interp/About/What_We_Believe/nai/About/Mission_Vision_and_Core_Values.aspx?hkey=ef5896dc-53e4-4dbb-929e-96d45bdb1cc1 (accessed April 13, 2015).

6. Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: An Introduction* (Walnut Creek: AltaMira Press, 2003), 21.

7. William J. Lewis, *Interpreting for Park Visitors* (Charlottetown, Prince Edward Island, Canada: Eastern Acorn Press, 1995), 16.

The Carousel of Progress

The Carousel first appeared in the GE Pavilion at the 1964-65 World's Fair in New York City. It is now located in Tomorrow Land at the Magic Kingdom in Disney World. The exhibit features a revolving set of auditoriums that experience life and technology in the 1900s, 1920s, 1940s, and originally the 1960s with subsequent updates. The theme on each time capsule visit is "life couldn't get any better than this!" to the theme song, "It's a Great Big Wonderful Tomorrow." The family members tell viewers about their life in each time period. The photo features the father, John, in the 1920s kitchen. (Photo credit: The Walt Disney Company)



emphasis on new and impressive technologies and interactives to attract guests to an exhibit or presentation, rather than to the message being conveyed. While social media has cultivated the human desire to interact and participate rather than passively absorb information, Tilden reminds us that visitors still come to institutions for specific, often unseen reasons.⁸ Whatever the reasons may be, upon visitor arrival, the interpreter has the opportunity to provide an experience that can be either poor and lifeless, or meaningful and participatory. As blogger and lecturer Nina Simon writes, "information flows between institutions and users...provid[ing] opportunities for diverse visitor-co-produced experiences."⁹ According to Simon, this is a fundamental difference between traditional programs or exhibits where visitors have generally good experiences and participatory programs or exhibits that create more *meaningful* experiences.

Meaningful experiences occur when visitors are invited to participate in "experiences that are not wide open," but rather "scaffolded to help people feel comfortable engaging in the activity."¹⁰ Whether the activity is listening to a first-person presentation of Abraham Lincoln, participating in a log sawing competition, dipping candles, feeding an ox, lifting an interpretive panel for information, or piecing together dinosaur bones, the invitation to participate is embraced by visitors only when provided with proper and sufficient guidelines. Meaningful mission-driven interpretation occurs when accurate information is presented to visitors with an invitation to participate within reasonable boundaries or "scaffolding."

Magic or Method: Disney Interpretation

Most historians and students of Disney will agree that Walt had a way of harnessing the imaginary and bringing it to life in fantastical ways. Far be it from any professional historian not to acknowledge the socio-cultural impact of Walt Disney on entertainment, marketing, and communications. But what about Disney's impact on the use of historical places and events in entertainment?

According to Pulitzer prize-winning author and historian Mike Wallace, though "Walt Disney never got a Ph.D...he was, nevertheless, a passionate historian."¹¹ This is evident in Disney's creation of Disneyland with its Main Street USA, Frontierland, and Adventureland, as well as in Disney films such as *Davy Crockett: King of the Wild Frontier* and *Song of the South*. Even after Walt Disney's death in 1966, the Walt Disney Company continued this tradition in the creation of the Experimental Prototype Community of Tomorrow (EPCOT) in Florida, as well as additional films depicting historical events, and the failed attempt to create a history-based theme park called Disney's America. With the vast number of visitors who travel throughout the world to participate in the Disney experience each year, "one might fairly say that Walt Disney has taught people more history, in a more memorable way, than they ever learned in school."¹²

So what exactly is it about the Disney's method of interpreting history that makes it so memorable? Since *mission* is so central to good interpretation, perhaps we should first examine the Disney mission:

The Walt Disney Company's objective is to be one of the world's leading producers and providers of entertainment and information, using its portfolio of brands to differentiate its content, services, and consumer products. The company's primary financial goals are to maximize earnings and cash flow, and to allocate capital toward growth initiatives that will drive long-term shareholder value.¹³

In other words, Disney is all about entertaining, distributing information, and making money. It is important to note that education is not specifically listed in the statement. However, it is just as important to recognize that anytime information is distributed, regardless of method, learning takes place. Walt Disney himself understood this, and he went to great lengths in his interpretation of the past to focus on the positive so as not to distract from his primary goal: to entertain.

The greatest criticisms from historians regarding Disney usually center around the fantastical, shallow, one-sided nature of the historical narrative told to Disney park visitors. One great example of such a narrative is the section of Disneyland known as Frontierland. Situated intentionally at the western portion of the park and occupying the most acreage, "to the public, Frontierland presented living history based on actual historical events and the Disney films in which these events were depicted."¹⁴ While "actual historical events" may be depicted in this setting, historians in the era of new social history find the absence of alternative perspectives disturbing, such as those from underrepresented groups. In essence, even in the best circumstances, the message of Frontierland is one-sided and reinforces pre-conceived notions and stereotypes of the past.

So it is no wonder that historians expressed concern when in 1993, the Walt Disney Company announced plans for a new theme park known as Disney's America. "[Historians] generally disliked the way in which Walt Disney has portrayed episodes from and cultural symbols of the American past."¹⁵ Initially, the company promised to address *all* por-

8. Tilden, 11

9. Nina Simon, *The Participatory Museum*, (Santa Cruz: Museum 2.0, 2010), 2.

10. Ibid., 13.

11. Wallace, 134.

12. Ibid.

13. The Walt Disney Company, "Investor Relations," <http://thewaltdisneycompany.com/investors> (Accessed April 13, 2015).

14. Richard Francaviglia, "Walt Disney's Frontierland as an Allegorical Map of the American West," in *The Western Historical Quarterly*, Vol. 30, no. 2 (Summer, 1999): 166.

tions of the American story in their depiction of historical events, both the good and the bad, or “serious fun” as Wallace described it.¹⁶ In addition, plans to locate the park in Prince William County, Va., only increased tension with historians and others who were concerned with “its potential negative impact on northern Virginia’s numerous historic sites.”¹⁷ After a long battle with a coalition of various preservation agencies, community groups, and national organizations with the backing of well-known historians like James McPherson and David McCullough, Disney backed down. On September 28, 1994, Disney announced “that it would begin immediately to seek a less controversial site where we can concentrate on our creative vision.” Now, over 20 years later, Disney’s America seems to have disappeared from the mind of the general public, though historians remain ever-vigilant of Disney’s interpretation of the past.

Disney’s Contributions to Historical Interpretation

In spite of Disney’s rocky relationship with historians, it still remains one of the most successful corporations in the world. As Disney fulfills its mission across the globe, Disney Parks continue to charm and entertain the public at large with exhibits, rides, films, shopping, storytelling, and of course, interpretation. Likewise, historic sites, museums, and public institutions have missions to fulfill, and do so in many cases through exhibits, film, shopping, storytelling, and interpretation. So what lessons and techniques might Disney offer to institutions seeking to improve interpretation, incorporate meaningful participatory experiences, and educate the public?

Let us consider five principles of interpretation that historians and historical institutions might learn and incorporate from Disney:

1. *Don’t lose sight of reality*
2. *Remember the importance of Place*
3. *Manage expectations*
4. *Don’t be afraid of Edutainment*
5. *Follow the Mission*

Principle #1: Don’t lose sight of reality

Walt Disney is reported to have once said, “When we do fantasy, we must not lose sight of reality.”¹⁹ As the man who interpreted history by focusing on the positive, Disney still did not deny the importance of remembering the harsh realities of the past. It might be said that his philosophy bears resemblance to that of French architect Viollet-le-Duc who sought to preserve the past better than it was originally, or as it should have been. In fact, Disney merely interpreted the past as he saw it from a personal perspective by eliminating the negative. While this is definitely not best practice among historians, the subjective nature of interpretation cannot be ignored. While true that historians and interpreters should always strive to present fair, un-biased information, we would be deceiving ourselves if we did not acknowledge this inherent vice.

So, although it may seem ironic to take this advice from Disney—known for ‘fantasy,’ not reality—never lose sight of what is real. No matter how hard an institution tries to accurately replicate an historical event or experience, it will NEVER be just like it was. If institutions and interpreters get caught up in the minutia of historical detail, they can lose sight of the initial message they are trying to convey. Rather, interpreters should focus on presenting accurate information in meaningful ways.

Principle #2: Remember the importance of Place

John H. Falk and Lynn D. Dierking in *Learning from Museums* state, “...no matter how abstract human learning becomes, there remains a fundamental human need to know

15. Marcia G. Synnott, “Disney’s America: Whose Patrimony, Whose Profits, Whose Past?” in *The Public Historian*, Vol. 17, no. 4 (Autumn, 1995): 45.

16. Wallace, 164

17. Synnott, 45.

18. Wallace, 168

19. Wikiquote, “Walt Disney,” http://en.wikiquote.org/wiki/Walt_Disney (Accessed April 13, 2015).



The Hall of Presidents, located in the Magic Kingdom, is a showcase for Disney animatronics. Its debut, which included only Abraham Lincoln, was at the 1964-65 World’s Fair in New York City. Now all 44 (soon to be 45) presidents stand before the audience in seeming real life, all moving and some speaking, in a testament to the value of “edutainment” in teaching American history. (Photo credit: The Walt Disney Company)

where one is within physical space.”²⁰ Environment and place directly affect what type of experience visitors receive. One-hundred percent immersive environments may be necessary to convey a message, but in many instances distract from, confuse, and in some cases even frighten visitors. Disney’s parks serve as great examples of the interpretive use of environment and place.

Returning to Frontierland as an example, “The Disney version of the relationship between people and place forms the basis of Frontierland’s historical geography, both real and imagined. It underscores Frontierland’s function as both an environment and as a map.”²¹ At the same time visitors in Frontierland find themselves in a setting and environment designed to convey a specific message, they also always know where they are in the broader context of the Park, the location of guest services, and, ultimately, within the experience itself.

Principle #3: Manage Expectations

When asking a visitor or guest to participate in a learning activity, make sure that expectations and guidelines are clear. According to Simon, “The best participatory experiences are not wide open. They are scaffolded to help people feel comfortable engaging in the activity.”²² Just as scaffolding enables construction workers to reach great heights while simultaneously offering protection and safety, guests are more likely to actively participate in programming and interpretation when given proper guidelines and instruction. Disney scaffolds visitor experiences at every turn. Extensive and clear signage allows for visitors to choose rides and venues for entertainment while each is equipped with barriers, guides, and safety equipment to ensure the welfare of visitors. With proper scaffolding, participatory opportunities enable visitors to *do* more, and as a result, to *learn* more. Guests know what to expect when they visit a Disney park. By managing or ‘scaffolding’ visitor expectations and participation, experiences become more meaningful and memorable.

The American Adventure

The American Pavilion at Epcot presents the storied history of America through audio-animatronics that brings key events in the country’s past to life. The half hour program is hosted by none other than Ben Franklin and Mark Twain.

Ten different sets appear one after the other to depict pivotal moments in American history including the landing of the Mayflower, the Boston Tea Party, the winter at Valley Forge, the penning of the Declaration of Independence, the Civil War, industrialization, and the Great Depression. Along the way, you’ll meet such luminaries as: Susan B. Anthony, Alexander Graham Bell, Chief Joseph, Frederick Douglass, Thomas Jefferson, John F. Kennedy, Martin Luther King Jr., Will Rogers, and Teddy Roosevelt. (Photo credit: AllEars.net)

Principle #4: Don’t be afraid of Edutainment

Edutainment is the bane of die-hard historians. Using entertainment to educate works in some cases, but without proper care can take over any and all educational programming. However, when used within institutional guidelines, historian Mike Wallace said, “I do not find compelling the claims that there is an inherent contradiction between education and entertainment. If entertainment is defined not merely as providing amusement, but as generating absorbing interest, it is perfectly consonant with what history museums have been doing--developing exhibitions that evoke experience as well as offer explanation.”²³ When done properly, edutainment can be an effective form of education. As an institution whose mission is to entertain and distribute information, Disney has become a master of techniques and technologies that can be used to educate. Even difficult historical topics can be taught using these technologies. In fact, many “history museums have deployed Disneyesque devices in tackling subjects as tough as the Holocaust.”²⁴ As long as the goals of the institution and integrity of the message remain intact, entertainment can be an effective educational tool.

Principle #5: Follow the Mission

This principle is probably the most important. An institution’s mission and resulting mission statement are the most

20. John H. Falk and Lynn D. Dierking, *Learning from Museums: Visitor Experiences and the Making of Meaning*, (Walnut Creek: AltaMira Press, 2000), 62.

21. Francaviglia, *Frontierland as an Allegorical Map of the American West*, 169.

22. Simon, 13.

23. Wallace, 169-170.

24. Ibid., 170.

25. National Association for Interpretation, “Mission, Vision, and Core Values.”



valuable resources for interpretation. To reiterate, the NAI says that, "Interpretation is a **mission-based** communication process..."²⁵ No matter how the message is conveyed, if it does not follow the mission of the institution, interpretation becomes a failure, and in some cases, a liability. At the fore-front of every new program idea and exhibit plan should be the question, "How does this fulfill the mission of the institution?" The Walt Disney Corporation has a very succinct, clear, and strong mission statement...and they follow it.

Build Bridges, not Fences

The history of Walt Disney and Walt Disney Corporation's involvement in the interpretation of history spans more than 60 years. Just as premier historical institutions like Colonial Williamsburg and Greenfield Village have weathered the storms of change in historical thought and scholarship over the years, Disney has also been required to adapt. In cases like Disney's America, it has also, from time to time, submitted to public and scholarly demands. However, in spite of the negativity associated with Disney by the historical profession, various institutions are taking note of its success and adapting its methods of interpretation to meet the mission and needs of their own programs. Conner Prairie Interactive History Park in Indiana offers a theatrical, immersive experience in *Follow the North Star* as visitors are put in the place of escaped slaves within a pre-Civil War context. Colonial Williamsburg uses microphones and modern technology to enhance the range of their own theatrical programs and first-person demonstrations. Indeed, more institutions would benefit from taking note of Disney's success and by incorporating those aspects of interpretation that could enhance their own visitor experiences.

Finally, the *mission* of an institution is key to successful interpretation and programming. Historical institutions should not become Disney, neither should Disney become a historical institution. However, honest reflection on the Disney influence on history and historical interpretation can yield a balanced and unique perspective on how to plan, build, and create entertaining, educational, and *meaningful* interpretive programs. □

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EASTER AT THE WHITE HOUSE AND OTHER PLACES, 1887-1953

ALL photographs are courtesy of the Library of Congress. The White House photos can also be found on the website of the White House Historical Association, [www. whitehousehistory.org](http://www.whitehousehistory.org). The Easter egg rolling tradition at the White House began in 1878 under President Rutherford B. Hayes and his wife Lucy and continues to the present day.



Easter at the White House, 1889.

Easter Egg Rolling at the White House, 1889. The annual event became a tradition after the first one was held in 1878.



Easter Egg Roll at the White House, 1898, by Francis Benjamin Johnston, one of the first influential female photographers in America.



No. 180 Easter dawn.

Stereograph entitled Easter Dawn, 1897.

Easter Saturday in Union Square, c.1900.



Buying Easter Flowers in Union Square, c.1900.

Easter Flower Market, c.1900.



Easter on 5th Ave., 1912.



ABOVE - Easter, 1913.



LEFT - Easter, pre-WWI, 1915 Advertisement for "UNDERGROUND AND MOTOR-BUS."



White House Easter Monday Egg Rolling stereograph by C.H. Graves, ca. 1901.



Dance around the Maypole at the White House Easter Egg Roll, 1920.



Easter Egg Roll at the White House, March 28, 1921.



Fifty-Fifty-- Something better than rolling easter eggs. Snaped at the White House today. 4/17/22 #18573

Fifty-fifty - something better than rolling eggs, April 17, 1922.



The prize basket at the Easter Egg Rolling, April 2, 1923.



In this photograph, taken on April 17, 1922 by Herbert E. French of the National Photo Company, children and grandchildren of senior officials during the Warren G. Harding administration pose for a picture during the annual White House Easter Egg Roll.



The Harding family dog, Laddie Boy, hosts the Easter Egg Roll, April 23, 1923.



Girl with basket and rabbit at the Easter Egg Roll, April 1, 1929.



Easter Egg Roll, April 1, 1929.



Easter Egg Roll, April 6, 1953.



Easter Service, South Side, Chicago, 1941.



Easter Service, St. Augustine, Texas 1942.



Selling Easter lilies on South Side, Chicago, 1941.



Easter egg by Mrs. Lawrence J Ullman, Tarrytown, New Jersey, 1949.

FUDGING THE RECIPE

By Melinda Carriker

WELCOME to the section of the magazine where we share historic recipes/receipts. Do you have a favorite historic food item? If you have a recipe that you love and feel others might enjoy making, then please share. If you have suggestions for those just getting started or for those looking for something new to try, please share. The recipes can be from any era, just please include a date and where the recipe is from. Please submit one or more recipes, a full meal, or other food related items to melinda.carriker@gmail.com.

Since we are past the holiday season, I thought it would be fun to compare some recipes of different eras to see how they have changed. So, here is a look at fudge.

Information on the origin of fudge is elusive, but Darby's Famous Fudge, on their website (<http://www.darbysfudge.com/fudgehistory.html>), gives the following: "Before 1886, the origin and history of fudge is unclear, but fudge is thought to be an American invention. Most believe the first batch was a result of an accidental 'fudged' batch of caramels, hence the name 'fudge.' In 1886, fudge was sold at a local Baltimore grocery store for 40 cents a pound. This is the first known sale of fudge."

Fudge recipes began to appear in the late 19th and early 20th century. They are found in many of the *Los Angeles Times* recipe books from 1902-1917 and other cook books from the period.

Columbian Exposition 1893

According to Feeding America: The Historical American Cookbook Project, which is part of the Michigan State University Library Collection, the following recipe is from a book that "was one of a large number of culinary items that came out of the great World's Columbian Exposition held in Chicago in 1893...A Woman's Building was one of the most important innovations at the 1893 Fair. Women from every section of America joined forces to present every aspect of women's lives and contributions to the greater society. One of their projects was to raise funds to help poor women who could not afford to pay their own way to attend the Fair. This cookbook was one method they used to raise those funds." From the book:

Fudges.

From MRS. J. MONTGOMERY SMITH, of Wisconsin, Alternate Lady Manager.

Four cups granulated sugar; one cup cream; one cup water; one-half cake chocolate; one-half cup butter. Cook until it just holds together, then add two teaspoonfuls extract of vanilla and pour into pans, not buttered. When cool enough to bear finger in, stir it until it no longer runs. It should not grain, but be smooth. Cut into squares.

Mrs. J. Montgomery Smith

From: *Favorite Dishes. A Columbian Autograph Souvenir Cookery Book. Over Three Hundred Autograph Recipes, and Twenty-Three Portraits, Contributed by The Board of Lady Managers of The World's Columbian Exposition.* Illustrated by May Root-Kern, Mellie Ingels Julian, Louis Braunhold, George Wharton Edwards. Compiled by Carrie V. Shuman. Chicago, IL: (R. R. Donnelley & Sons Co., Printers), 1893.

Marshmallow Crème was first invented in 1917 in Somerville, Massachusetts, by Archibald Query, and sold door-to-door. After World War I, he sold the recipe to two men, Durkee and Mower, who renamed it Toot Sweet Marshmallow Fluff, although they later dropped the Toot Sweet. Kraft Marshmallow Crème was introduced in the 1940s. Each company also came out with their own fudge recipe. "Never Fail Fudge" used Marshmallow Fluff while "Fantasy Fudge" used Marshmallow Crème.

Fantasy Fudge

- 3 cups sugar
- $\frac{3}{4}$ cup butter/margarine (I have seen the recipe with each listed)
- $\frac{2}{3}$ cup (5 $\frac{1}{2}$ oz. can) PET (evaporated) milk
- 1 12 oz. bag semi sweet chocolate pieces (for other flavors, substitute other chips)
- 1 7 oz. jar marshmallow crème
- 1 teaspoon vanilla
- 1 cup nuts

Combine sugar, butter, and milk in heavy 2 $\frac{1}{2}$ quart pan. Bring to full boil stirring constantly. Continue boiling 5 minutes over medium heat (reaches 234° on candy thermometer). Remove from heat. Stir in chocolate pieces until melted. Add marshmallow, vanilla, and nuts. Beat until well blended. Pour into a greased 13 x 9 pan. Cool at room temperature.

Original Recipe from: Kraft Marshmallow Crème jar. (Notes I have added - MC.)

As time has gone on, people have found more and more ways to make fudge. Here is a recipe from this century that uses half the number of ingredients as those of the past two centuries.

Fudge

- Recipe by: Dana
- 3 cups semisweet chocolate chips
 - 1 (14 ounce) can sweetened condensed milk
 - $\frac{1}{4}$ cup butter
 - 1 cup chopped walnuts (optional)

Place chocolate chips, sweetened condensed milk, and butter or margarine in large microwaveable bowl. Zap in microwave on medium until chips are melted, about 3-5 minutes, stirring once or twice during cooking. Stir in nuts if desired. Pour into well-greased 8x8-inch glass baking dish. Refrigerate until set.

From: www.allrecipes.com

What is your favorite flavor of fudge? Do you like fudge with or without nuts? I hope that this trip through time has you wanting to experiment a bit. Maybe you will like one of the recipes above, or maybe you will want to create your own version of this long-time treat. □

Farmer Snug & Farmer Slack

XIII



FARMER SNUG'S RESIDENCE,
during his life time.



THE SAME PLACE UNDER FARMER SLACK'S MANAGEMENT.

THE FARMERY

Lessons in Good and Bad Farm Management

Compiled and Edited by Tom Vance

The picture on the left, depicting good and bad farm management, is the frontispiece to the third chapter of Solomon Robinson's book, FACTS FOR FARMERS, published in 1867. Information relating to this picture is taken from three different period publications for this article. The caption for the picture reads as follows:



HIS picture in its two parts is allegorical, though drawn from an original. It is intended to teach. It should be studied with that object. Then it will convey its own lesson. If the residence of Farmer Snug is most attractive, let every farmer strive to make his so, and keep it in that order. If the residence of farmer Slack is repulsive, let it be a lesson to every farmer's son.

After looking at this picture, placed as a frontispiece to Chapter III—The Farmery—let him carefully read that chapter. It is full of instruction. This picture is not designed as an index to the contents of that chapter, but to tell its own story—a story of good and bad management. As you read, you will see how such a residence as this dilapidated one produces a debasing influence upon the minds of children, and what inducements you have to beautify home.

From the FARMER'S, MECHANIC'S, AND GENTLEMAN'S ALMANAC FOR 1833, comes this description of certain western farmers:

A Shiftless Farmer

A writer in the Genessee Farmer thus describes some farmers in the western country, "whose only God is the whiskey bottle, and whose only study is how to live in the most shiftless manner."

In describing one or two, it will be a tolerable sample of the whole. In the first place, they all keep an old sow which is suffered to run at large, and of course more than half starved; about three time a year, and that makes up in the aggregate all the time, she has a litter of coach-backed, sharp nosed, and long tailed pigs at her heels, always ready for mischief the moment a gate is opened. Ask him why he keeps so many hogs, he tells you "to have pork." The truth is, he never has any pork in his house. He may have for four months in a year, a small quantity of hog-meat, made with much expense, with double the amount of corn that would have fattened and kept constantly in the pen a hog that would have weighed him twenty score. But he thinks he made a saving because his hogs were in the street plundering a miserable existence out of his better neighbors.

In most cases, for I have had one on each side of me, (says he) a paltry cur bitch is kept, and of consequence a nest of ill-blooded, unmannerly whelps are prowling about my back door half the time.

The same may be said of his chickens, a contemptible, blue-legged, bug-eating breed, that will scratch up even potatoe hills faster than a common man can plant them; never fit to eat, and their very eggs not half full of meat, from their wretched poverty. Not a country wagon or

sleigh can stop near them, but their crooked-backed, sharp-boned cows are forthwith plundering it of the little straw or hay within it, put there for the convenience of the driver. If perchance a horse belong to the establishment, and often one of those unfortunate, broken down animals gets into such hands, he is worried about and beaten over his rattling ribs by the unlicked cubs of boys, that always crib about such a concern. These form their domestic stock and as for their manner of living, and their own habitation, it is useless to describe them. The many crazy, tattered shanties with windows composed of old hats, breeches, bits of paper, and no windows at all, with crevices open to every wind and storm of Heaven, show *where they stay*, and on entering it, the open-mouthed, retreating fire place, with a few half rotten sticks, surrounded by a squad of half naked, mop-headed, shivering children, destitute of the comforts of a wigwam, will tell you *how they live*.—In truth I have very little charity for such folks.



From FACTS FOR FARMERS comes advice on dwellings:

Influence of the Dwelling upon Character

"I will tell you the character of the man, if you show me the house he lives in." This quotation embodies a volume of truth, and the fact should be impressed upon the minds of all farmers' children, as well those who live in such a house as that of Farmer Thrifty, as those in the tumble-down mansion of Farmer Slack. If they were born in one like the former, it is to be hoped that they received influences at the breast, that will always keep them out of one like the latter. If they were so unfortunate as to belong to the numerous family of Slacks, let it be impressed upon their minds that the character of a man is known by the

appearance of the house he lives in. None but a “Slack farmer” ever lived through a lifetime in such a miserable dwelling place as some of our American farm houses.

There is a debasing influence about a mean house upon the minds of children; while a good one, that has many points of beauty about it, makes them not only love to call it “home,” but always has an influence upon their minds to attract them away from places that might injuriously affect their morals, for it is a home that they love. Such a home also attracts proper associates for your children, to come and spend a pleasant winter evening, or a leisure day, under the parental influence, and will make them good men and women; and all because you provided for your family such a home as all American farmers’ families should enjoy.



From Jonathan Periam in *THE HOME AND FARM MANUAL*, published in 1884, comes advice on farm management:

True Success in Farming

SUCCESS in farming nowadays depends more upon correct methods than on grinding hard work. Good farmers do not go out in the morning and begin the day’s work in a haphazard way. If plowing is to be done, no time is to be lost in scouring the plows, while teams and hands are waiting. The plows have been thoroughly cleaned, rubbed dry and the metal has been thinly painted with lamp-black and kerosene oil, and put away where this coating would not be rubbed off. Thus, the first furrow turned is as good as the last.

Every tool should thus be kept in condition for service and duplicates of bolts ready to meet any small loss. The farmer should also be able himself to do riveting and minor repairs, and bad weather utilized for grinding or filing the cutting surfaces. Work should be systematized; done at the hours for work, and there should be other hours for rest and amusement. There should be a place for everything, and everything in its place. A time for labor, and a time for play.

Look to the Details

It is attention to details that makes the whole system of labor perfect. Water furrows should be drawn at the proper time in the fields; lands laid out correctly for plowing; the furrows straight and equal in depth and width, according to the soil and requirement of the crop. On a well conducted farm there is no slighting of work at the corners, or in the final plowing of headlands, and the hands are required to use constant care that every hill of a row is perfectly cultivated.



“Shall I Move the Barn or the Manure Pile?”

If a field of grass or grain is to be cut, the first swath will be straight and the second will be perfect.

There will be no shirking or weaving by the team; they will have strength for their work, from proper care and feeding, and will have been taught by kind, but decisive training, just what is expected of them. They will be driven straight out at the end to the proper place to stop. They will be brought about so the machine will enter correctly and cut its full width at the first movement of the knives.

The track clearer will be adjusted exactly right on the grass, will not interfere with the working of the machine at the next round, and yet will be evenly spread to the sun. The sheaves of grain will be bound in equal bundles and of proper size according to the ripeness and stoutness of the grain. The grass will be raked into straight windrows; the hay-cocks even and of uniform size; the shocks of grain in straight lines through the field, firm, and carefully capped. There is profit here; there has been no preventable loss, and all things have been done in the cheapest manner—cheapest, because most economically consistent with good work. So with every labor of the farm.

Thrift and Unthrift Illustrated

Shall we give the other side of this picture? It may be seen in every neighborhood. There are men whose work is never done in season, nor well done at any time. Their implements are always “lying about loose,” but too often the owner may be found “tight” enough at the village grocery. They are of that class who insist that “farming don’t pay.” Their farms are mortgaged, gradually run down, and are absorbed by

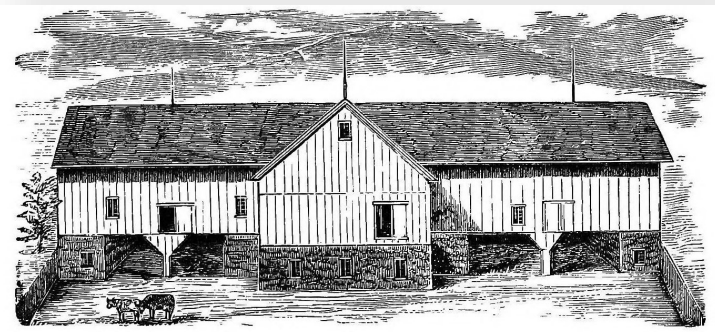
their more enterprising neighbors. They “don’t believe in book larnin,” yet they have faith enough in their calling to think they may succeed in a new country.

The out-door indications are generally an index to the inner life. The surroundings of the man who “never has time” will not be unlike the opposite [left] picture. His implements will lie around; his animals will rest where they can. He saves manure carefully—just where it is thrown out from the barn-stable. At last, the accumulations, which have been trodden under foot, increase, until a mountain rises, accessible only by strong-winged fowls. Something must be done. The indolent farmer says: “Yes, Johnny, I calc’late we must stratin out that manure. We can’t git the barn-door open any more.”

Sensible son.—”Why don’t ye move the barn, dad? I’ll be a heap easier.” Will the barn be moved? No. Will the manure pile be carted to the field? No, there is no time. It will be “stratined out,” and the mortgage, constantly accumulating, will, at length, straighten out the indolent farmer.

The Careful Farmer’s Barn

LET us look at another picture. There is neither waste nor extravagance here. Careful management and business tact have kept Farmer Skillful steadily on the road to success. First a small barn was built. At the end of a few years it was shored up, a stone foundation put under it, and it was filled with stock. All manure made was hauled to the fields, and the yard kept perfectly clean. The central figure in the illustration shows the first barn. Additions were



The Successful Farmer’s Model Barn.

gradually made, until about the time Farmer Indolent, in the same neighborhood, was “calc’lating” to “stratin out that manure,” Farmer Skillful’s barn and yard presented the appearance shown in the companion [above] illustration.

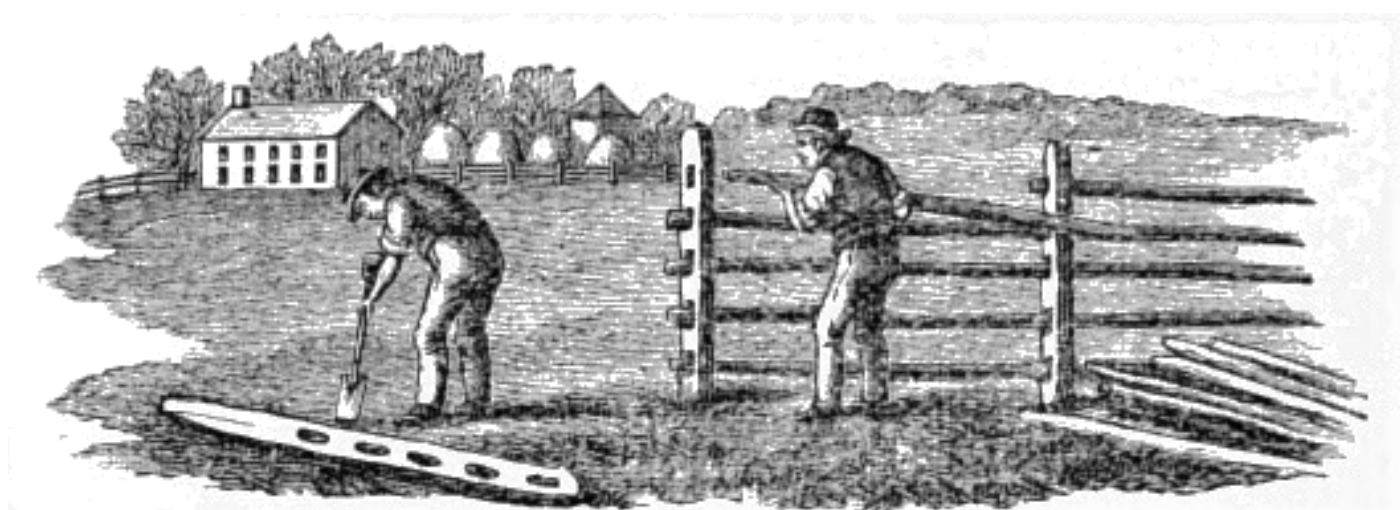
There is nothing extravagant about this; nothing for show, but everything is solid and substantial. It fronts east, the main building is 35x45, the south wing, the first addition made, is 24x45, the north wing 30x50, and both lap on the main building ten feet. The basement walls are eight feet high by two feet thick. There is a central shed under each wing for manure, which is regularly carted out. This gives complete shelter for the store stock. □

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[1885.] March — begins on SUNDAY

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FROM A SKETCH BY A RUSTY ARTIST.—SEE PAGE 114.

Leslie's Illustrated Newspaper, April 23, 1887. "Washington D.C.—an unique festival—egg-rolling in the white house grounds on Easter Monday." (Library of Congress)