

Midwest Open Air Museums Magazine



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Spring-Summer, 2016
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In This Issue: **The Wabash & Erie Canal Project**
 When History Doesn't Matter
 A Strapped, High-Waisted Upper Petticoat
 Native American Recipes
 Farm Houses and Cottages from 1884

Midwest Open Air Museums Coordinating Council

Midwest Region of ALHFAM

**Midwest Open-Air Museums Coordinating Council
Mountain Plains ALHFAM**

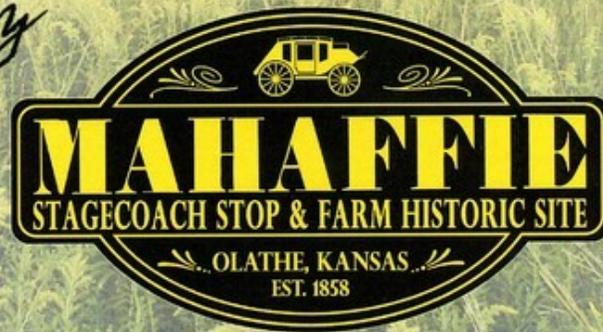
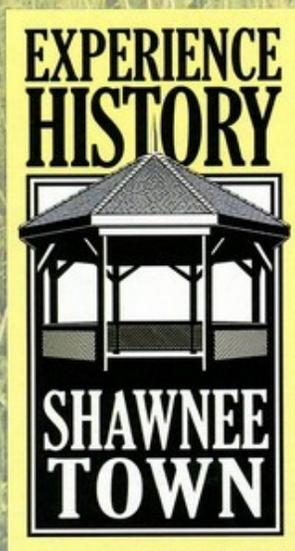
2016 Annual Conference

PURSUING THE FRONTIERS OF FREEDOM

November 3-5, 2016 Olathe, Kansas

Whether finding a new home in the West, fleeing slavery, or by the 20th century, seeking a better life in the suburbs, many Americans “crossed the wide Missouri” looking for some kind of freedom. Join us as we explore how and why these people sought that freedom or new life, and the ways that we as historic sites and museums can tell those stories.

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Cover Photo - Wabash & Erie Canal Park's canal boat and visitor center. (Courtesy of Wabash & Erie Canal Association)



MOMCC is a Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

FROM THE EDITOR

By Tom Vance

What is it about living history and open air museums that so captures people's imaginations? The obvious short answer is that living history brings history within reach of, for lack of a better term, the common folk. Living history brings not only history to life, but also brings historic people back to life.

A good example comes from Lincoln Log Cabin State Historic Site where I spent 28 years in the year 1845. Reuben and Mary Moore were neighbors of Thomas and Sarah Bush Lincoln, parents of our 16th president. Their only daughter, 13-year-old Fedelia, had died two years before. No amount of data on child mortality in the mid-19th century could bring home the feelings of Mary Moore as she talked to visitors about how devastating the loss of her only daughter was to her.

Her husband, Reuben was a farmer and land speculator, who owned several hundred acres around the Lincolns. He bought land from the Government at \$1.25 an acre, made improvements, and sold it for \$5 an acre in 1845.

Of course, this was a favorite topic of conversation for the first-person interpreters on the Lincoln farm. *"Air you folks travelin' through or air you fixin' on settlin' in these hyur parts? If so, our neighbor, Reuben Moore, hast land fer sale fer five dollars an acor."*

The interpretation was so real and so convincing, that we actually had a family return a week after their first visit, money in hand, wanting to know where Reuben Moore lived.

The longer answer is much more complicated, but it is rooted in our intrinsic need to understand who we are as a people and where we come from. Academic history and traditional museums can go only so far. Living history and open air museums allow people to immerse themselves in and better understand the past.

Visitors bring many different levels of understanding, backgrounds, and desired outcomes with them when they visit a historic site. One of the tenets of good interpretation is that the interpreter needs to read the visitor and interpret accordingly. Visitors don't generally leave with a lot of facts, but rather with a feeling or sense of history.

That's where living history comes in. Being immersed in history, visitors learn with all of their senses - the sounds, smells, feels and tastes of history as well as the visual and intellectual sides. They get a sense of

the historic people, how they lived, their joys and sorrows, and, ultimately, a feeling for who they were and how they are much the same as people today.

Many or all of the same things that go into operating a traditional museum also go into operating an open air museum such as research, exhibits, collections, strategic planning, budgeting, personnel management, volunteers, training, etc.

Open air museums, however, go far beyond. They also address the issues of period clothing, foodways, creating farm or village settings, crops, livestock, trades and crafts, folk ways, period dialects and much more.

The living history movement began in the 1970s. One of the first living history farms was the Pliny Freeman farm at Old Sturbridge Village. The Association for Living Historical Farms and Agricultural Museums (ALHFAM) was formed in 1970 at (OSV). The US Bicentennial in 1976 fanned the flames, and living history museums sprang up around the country.

In 1978, representatives of Conner Prairie, Old World Wisconsin, Iowa Living History Farms and Clayville Rural Life Center began meeting to explore solutions to problems peculiar to open air museums. This led to the concept of a regional organization for open air museums, the purpose of which would be to share information, ideas, and experience, and to network through interpreter exchange programs.

They held their first organizational meeting in September, 1979, at the Midwest Museums Conference (MMC) meeting in Des Moines Iowa. The structure of the organization was formulated. Candace Matelic of Iowa Living History Farms was elected as the first President.

The following year, the annual meeting of the new organization was held in Charleston, Illinois, and was hosted by the Historical Administration Program at Eastern Illinois University and Lincoln Log Cabin.



At the 1980 meeting Candace outlined her vision for MOMCC as a:

Magnificent
Opportunity for
Museum
Communication and
Cooperation.

Candace went on to say, “*MOMCC provides an opportunity for communication at open air museums where it is most needed. Through helping each other, we are building a network of mutual support, respect, and enthusiasm. We are learning about each institution’s unique strengths, including our own. We are realizing the enormous benefit of professional cooperation. MOMCC is an idea that thrives on the energy and input of its members.*”

I had the privilege of serving as MOMCC’s second president from 1981-1983 and then as magazine editor from 1986-1992. By the 1990s, I needed to focus on the development of Lincoln Log Cabin, where we ended up building a \$3 million visitor center to compliment the extensive living history, first-person program that we developed during the 1980s.

Much of what we accomplished at Lincoln Log was a direct result of my involvement in MOMCC and

ALHFAM. Ideas taken from visiting sites all over the country during these organization’s meetings were adapted and put into play at Lincoln Log. I retired at the end of 2002, took a few years to do other things and then returned to the history museum business as an independent consultant.

So now I have come full-circle and am again assuming the mantle of MOMCC Magazine editor. My basic philosophy last time and again this time is to showcase our members and member sites as well as provide interesting and helpful articles and sources.

To that end, I ask you, our MOMCC members and readers, to share your experiences, your successes and challenges, interesting research, photos, book reviews and anything else you think will be of interest to your fellow readers. Submissions don’t have to be perfect. We have editors who can make your article look polished and professional.

We have a line-up of interesting articles for this issue, but the article on the Wabash and Erie Canal, in particular, was an inspiration to me as it showcases the incredible things that can be done with a dedicated volunteer force.

Thank you all for your trust in me, and I look forward to being your new editor. □

MOMCC Magazine Submission Guidelines

Midwest Open Air Museums Magazine is the printed publication for MOMCC and Midwest ALHFAM members. Articles, reviews, monographs and opinion pieces that reflect the diverse practical, research and activity interests of the membership are welcome. These may relate to museum and historic site concerns, historical research, skill development in historic trades and domestic arts, interpretive techniques, living history practice, farming, rural industries, historic houses, collections, historic administration and a host of other topics. While issues may have focal topics, not all articles and reviews directly reflect those topics. As planning and formatting for each issue proceeds, sometimes articles are added or shifted to another issue depending on the space available. Submissions are welcome any time before, and sometimes after, the stated deadlines.

- **Articles:** Range in length from 1 to 6 pages, single-spaced, 12-point, Times New Roman, plus up to six photographs or illustrations. Average word count: 550-2,500.
- **Reviews:** Books, websites, audio recordings, DVDs, exhibits or performances are all welcome to be reviewed. Review length is 1 to 2 pages, single-spaced, 12-point, Times New Roman. Average word count: 500-1,200.
- **Opinion Letters or Articles:** Range in length from 1 to 2 pages, single-spaced, 12-point, Times New Roman. Average word count: 500-1,200.
- **Reports or practical monographs** from MOMCC Interest Groups, and other MOMCC committees and groups range from 1 paragraph to 1 page in length, single-spaced, 12-point, Times New Roman.
- **Submissions** should be made to: Tom Vance, editor, at tsevance@mchsi.com in MS Word. Follow the requirements of the MOMCC style sheet which may be found on the MOMCC website: www.momcc.org, or emailed upon request.

2016 Deadlines: Fall issue - July 15th; Winter Issue - September 15th.

PRESIDENT'S PERSPECTIVE

By Betsey Urven

I'm getting ready to attend a Civil War remembrance event at Greenfield Village. I've gone several times, but this year I'm really excited to be sharing the experience with my husband and granddaughter. I went to Greenfield Village for the first time when I was in grade school when my dad was reenacting. I'm so excited that this visit will introduce a fourth generation to the village. I think this is what we all strive for.

We hope you like the new format for the Magazine. The magazine is a forum for our members to share their experiences so please think about what you can contribute to future issues. As with all aspects of MOMCC, the magazine depends on member involvement.

And please don't forget to mark the dates for the Fall Conference, November 3-5, on your calendar. It's a joint meeting with the Mountain Plains Region of ALHFAM and should be a good one.



MOMCC Annual Meeting Minutes

November 6, 2015

Osthoff Resort, Elkhart Lake, WI

President Betsy Urven called the 36th annual meeting to order at 12:30 pm following lunch.

It was moved and seconded to approve the agenda as distributed. Motion carried.

Secretary Dawn Bondhus Mueller provided printed copies of the minutes of the 2014 Annual Meeting held in Midland, MI. It was moved and seconded to approve the minutes as presented. Motion carried.

Treasurer Lindsay Wieland Wallace distributed copies of the 2015 - 2016 budget for review. It was moved and seconded to accept the treasurer's report as presented. Motion carried.

Jon Kuester reported for the nominating committee with the results as follows. A total of 290 ballots were mailed and 60 were returned. 16 ballots were sent electronically and the process worked well. We will be moving toward using electronic balloting more heavily, but the paper

ballots will not go away entirely. The following candidates were elected: Betsy Urven as President; Kyle Bagnall as Vice President; and Melinda Carriker as Member at Large.

Debra Reid reports that MOMCC membership as of November 2015 stands at 271 active members. The membership numbers have been holding fairly steady for the past few years, and steady is good.

Debra Reid reports that ALHFAM is redoing their website and it will be launched shortly. Most publications like the Bulletin and Proceedings will only be available electronically and printed upon request. The 2016 conference will be in Baton Rouge, Louisiana and 2017 will be hosted by Genesee Country Museum in New York.

The Candace Matelic Award is named for the first president of MOMCC, and is awarded to the best article published in the MOMCC Magazine in a calendar year. The 2014 award goes to Susan Odom for

her article on developing her farmstay business, Hillside Homestead.

Michele Evans did a presentation on the Spring 2016 Conference to be held March 10 - 12, 2016 at the Best Western Executive Plaza in Lafayette, IN. The theme is "Storied Past, Stellar Future" and the host site is the Wabash & Erie Canal Park.

Tim Talbott spoke about next year's fall conference in Olathe, KS which is November 3 - 5, 2016. The theme is "Pursuing the Frontiers of Freedom". Hosts are Mahaffie Stagecoach Stop & Farm Historic Site and Shawnee Town. Tim encouraged early session proposals.

It was moved and seconded that the meeting be adjourned. Motion carried and the meeting was adjourned at 12:46 pm.

Respectfully submitted,
Dawn Bondhus Mueller
MOMCC Secretary

2016 DEBRA A. REID RECOGNITION AWARD

Presented to Sandra Ros Altman and Kathleen Kannick

By Jonathan Kuester

The 2016 Dr. Debra A. Reid Award recognizes two extraordinary individuals in the field of Living History. For nearly four decades whenever the topic of historic clothing came up, two companies were sure to be in the conversation. Sandra's Past Patterns and Kathleen's Kannick's Korner have done more to further the field of reproduction clothing than any in America, but their individual contributions to the field go much farther than that. Sandra and Kathleen's research, drafting, publishing, and copious instructions, have taught a generation of History enthusiasts to love their clothes. They have been true friends to historic sites seeking accurate patterns, they have provided information and given of their time, even to the detriment of their own companies, and they have been more than kind over the years to those of us who were trying to figure it out. They have also been advocates and done more to promote MOMCC on an individual level than almost anyone else.



Board members Monique Ingot and Jonathan Kuester (left), and board President Betsy Urven and board member Mike Follin (right), present the awards to Kathleen and Sandra (middle).

As the plaque reads, the D.A. Reid Award is given "For Outstanding Service and Commitment to the Midwest Open Air Museums Coordinating Council and the Members it Serves." Please Join me in congratulating Sandra and Kathleen for their true commitment too and untold work for MOMCC, now and into the future.

MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

MOMCC Officers and Board of Directors

Betsy Urven, *President*
 Kyle Bagnall, *Vice President*
 Jon Kuester, *Past President*
 Dawn Bondhus Mueller, *Secretary*
 Lindsay Wieland, *Treasurer*

Board Members At Large

Jim Bloomstrand,
 Melinda Carriker
 Mike Follin

Conference Coordinators

Monique Ingot, Fall
 Becky Crabb, Spring

Magazine Editor

Tom Vance

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

Resource Committees

Interpretation
 Leadership
 Agriculture

Material Culture
 Landscapes & Gardens
 Period Clothing

Artisans
 Foodways
 Music & Theater

The Wabash and Erie Canal Project

The Power of Volunteers to Create Amazing Results

By Dan McCain

I was born in 1940 on a little farm near Delphi, Indiana, that was bordered by the Wabash & Erie Canal. That 30 acres contained my family heritage as part of an industrial mecca developed by my great-great grandfather. His industry used the canal for shipping burned lime products of plaster, mortar, and whitewash produced on this parcel to market. I was made aware of this heritage but understood little of that bygone era.

As I was growing up, nobody was much concerned with the obsolete section of the man-made waterway called the Canal. My remembrances of those days are of playing with my two brothers and two neighborhood kids where the old Wabash & Erie Canal once ran alongside the property.

We found the canal and remnant lime kilns intriguing, but the site was overgrown and uninviting, and the waterway was filled with green “slime” that propagated millions of mosquitoes. Our creative play along the canal was important in our quest to understand why this murky waterway existed. Since there were no boats or other means of using it, we wondered what it might have been like when it was an important means of travel.

We especially enjoyed watching the infrequent trips of a steam locomotive crossing the canal on a wooden trestle. About once a week, the engine would push a single car full of coal up to the Ice and Coal Company just down the county road from my home. The Ice and Coal Company sold blocks of ice, and it loaded coal to be hauled by small trucks. Even into the early 1950s, many people still did not have either refrigeration or central heat.

All these memories of my childhood experiences with the canal prompted me to listen to my grandfather telling stories and weaving a tale of what he knew of this inland, man-made waterway. He was born two miles north of where I grew up, in 1874, the year that the canal ceased to operate. As a kid himself, he was just as close to the canal as we were. Grandpa told me fascinating tales of exploring the old hull and jumping onto the deck of a canal boat that was stuck in a lock chamber. It was like it was in a dry dock and not going anywhere after the waterway was severed from its source of water from the river.

My encounters with the canal created an early image in my mind that I pondered for years. It was a wonder that



The canal boat and the Gray Bridge that was moved and restored over the canal. (Photo courtesy of the W&E Canal Assoc.)

the canal could follow the Wabash River to the top of its origin and then jump over the watershed divide to another river. That river would flow the opposite direction and end up in Lake Erie. This was mystifying to me that a waterway could cross the divide – I somehow had to see it to believe it. The remnant sections of the old canal were hard to locate but I had to try to find them.

Later in my life as a Soil Conservation Agronomist, I was headquartered in the county where this “over the top” divide occurred, and it continued to challenge me, even

as an adult, to further explore this section. To this day, it still seems that the work of the Irishmen who dug the canal and created the passage “over the top” was in fact a major endeavor connecting the Great Lakes with the Ohio River and, ultimately, the Gulf of Mexico.

History and Development

For more than a hundred years, Delphi was stuck with the murky, slimy, smelly old waterway called the Wabash & Erie Canal. Its connection to the Great Lakes at Toledo, Ohio, and eventually ending at Evansville, Indiana, made it the longest canal ever built in the US and second longest in the world -- 468 miles. It was longer than New York State’s very successful Erie Canal by more than 100 miles. The Wabash and Erie channel that passed through Delphi was a lingering feature of the glacial “meltwater” period when the raucous overflowing Wabash River found a weak zone through the bedrock and flowed as a “finger of the Wabash” during that enormous flow 15,000 years ago.

Before the 19th century canal-building era, the waterway was a lazy elongated three-mile-long stagnant wetland that connected with the Wabash River north and south of Delphi. When the canal builders, as they were working from northeast to southwest, came to this area, they found that building a dam on the Wabash would replicate the water level of the glacial flow thousands of years before. Utilizing the dam and a guard lock system, the builders could get this sluggish, but connected, wetland to flow again, providing a “free” section of waterway already carved out by Mother Nature through the limestone bedrock under Delphi.

The canal had its beginnings in 1827 when Congress approved a land grant for its construction. The Indiana legislature accepted the grant in 1828 and, after several legislative



battles initiated by the railroads, approved borrowing \$200,000 for the canal. Ground was broken and construction began in 1832. The canal reached Logansport by 1837, Lafayette by 1843, Terre Haute by 1848, and Evansville by 1853.



Building of the canal with Irish laborers - from a mural in the site visitor center (W&E Canal Association)

High maintenance costs, however, eventually led to the demise of the canal. The banks constantly eroded and the canal had to be constantly dredged. Operation of the canal began in 1843 and only continued for a decade before it became apparent that it was not economically viable. The last canal boat made its last docking at Huntington, Indiana, in 1874, but other sections had shut down years earlier.

The dam on the Wabash River was dynamited in 1881 by vigilante farmers, and Delphi then re-inherited the shallow canal section as it returned to an elongated “bayou” wetland. The canal era was over, and the waterway sat there collecting sediment every time the Wabash flooded. This flooding risk to Delphi was solved with the installation of levees in the early 1950s. The levees also encapsulated the old murky, sluggish, smelly canal channel that couldn’t be drained, and “we were stuck with it.”

A Grass Roots Movement

In the early 1970s, a muster of a dozen historically-minded local citizens began an endeavor to create what would become the popular, scenic, recreational three-mile section we know today. That early group was well-organized, but their mission was not well understood or blessed with community enthusiasm. Most local people would merely say “it’ll cost too much -- just forget it -- walk away -- don’t bother us.” Thus the challenge of getting popular support and volunteers began. My mother was one of those who never gave up. She researched for and

wrote a bimonthly news column about the “life and times of the canal” and its effects on Delphi. Finally, the tide of opposition began to fade.

It took time and lots of convincing and even a cadre of youth volunteers to finally bring the townspeople to the realization that what they had was a “diamond in the rough” and that it was possible to restore the canal.

A water source for the canal was found. It was the surplus groundwater being pumped from the a nearby limestone quarry at a rate of millions of gallons of water per day. We found that it could be delivered to the canal by installing a diversion pipe. The quarry’s alternative had been to waste it directly into the adjacent Wabash River.

Dredging of the canal channel to deepen it. (Courtesy of W&E Canal Association)



The canal bed was shallow and needed deepening before a usable section could be created. I can remember my mother answering the question “Will you ever see a canal boat on this section?” Her response always was, “Oh yes, we’ll have a canal boat but we just don’t know when.” That was in the 1980s and 90s, and the boat didn’t arrive until 2009, six years after she passed. But nonetheless, it became a reality, and today, the replica boat carries passengers on an informative 40-minute ride during the warm months of the year.

The dredging and re-watering of the canal was a morale booster to the doubting public. It took lots of effort, many volunteers, fundraising, and ingenuity to make it all happen. Today the all-volunteer Wabash & Erie Canal Association has a clean, clear, mile-long navigable section of the canal fronting on Canal Park. Tens of thousands of people arrive from all over the US and the world to enjoy the pleasant experiences of taking a step back in history and traveling at a mule’s pace along the old Wabash & Erie Canal at Delphi.

The visitor center was designed to replicate buildings in downtown Delphi in the 1850s. In 2006, the site received the AASLH Albert B. Corey Award for “the BEST new volunteer driven museum created in the United States” in that year. (Photo by Tom Vance)



An All-Volunteer Effort

I am often asked how we get so much done with an all volunteer organization. Our Canal Association is now over 40 years old and we just keep getting stronger. More volunteers bring more accomplishments and more pride in what we do.

With a need to get things done in the 1980s and 1990s, youth volunteers were enticed to work on building trails on the third Saturdays of the spring and fall months. In addition to our youth, a corps of experienced volunteers was also developing.

Exciting construction ventures attracted retired folks who were willing to work more days per month but shorter hours per day. Thus was coined the “Monday-Wednesday-Friday Crew,” who began the day at 8 am and worked until noon. This schedule of working a half day, every other day, became the norm.

The involvement of retired welders, carpenters, farmers, factory laborers, and even a retired world-traveling airline pilot allowed this MWF Crew to accomplish the impossible.

This brings me to the story of another historical society professional manager who came to me one day and said “Dan, I just don’t know how you get so many volunteers – what do you do when they screw up?” I remarked that he had already answered the reason why he didn’t have volunteers. You have to develop trust and praise for these people. They won’t come back if they think they aren’t trusted. They need to have “ownership” of the product.

When tough decisions need to be made, it is important that there is NO BOSS and everybody is equal. A gathering in a circle with a challenging problem to solve nets many inputs, and then it gravitates toward the volunteer who has the most experience or best ideas. Decisions are made by consensus, and that plus the “ownership” aspect, will not allow anyone in the group to blame another for “screwing up;” rather there is a common bond that brings the subject back to the circle, and new decisions are made to correct any problems.

Things often move so fast that finding projects to feed the crew becomes a full-time job. A passion for “thinking outside the box” and creating projects as much as a year in advance is key to keeping the volunteers motivated. They will ponder the far-off project and begin formulating ideas within the group. Call it “dreaming;” it is the staff of life for where we go in the next phase.

Having a respected professional planner who knows how kids (and adults) will react to some of the projects we tackle is also important. We hired Len Mysliwiec, a Fort Wayne museum planner, 10 years ago and he drew up plans for our Interpretive Center with its dozen galleries and more than 60 exhibits. He was a master at understanding what intrigues a kid’s mind. We just followed the plans he drew on paper and made it a reality.

Our MWF crew built almost all the elaborate exhibits and galleries in our Interpretive Center. After a year and a

half, between 2003 and 2005, we had accumulated enough volunteer hours to match a 75/25 grant of \$212,500 from the State of Indiana. The commercial cost of this construction was estimated to be \$600,000; we never could have found in our rural community. The result was that we got more exhibits for the buck, and in 2006 our volunteer efforts brought us the Albert B. Corey Award for *“the BEST new volunteer driven museum created in the United States”* for that year. The award was presented by the American Association of State and Local History (AASLH) at their annual meeting in Phoenix.

Volunteers work on the construction of the site visitor center exhibits.

(Courtesy of W&E Canal Association)



The motivation and creativity of volunteers who bring lifetimes of experience with them, have brought us many blessings. We have even attracted volunteers from far-off places who come and share their knowledge and skills with us. An example is the metal restoration instructor from Central Michigan Community College, Vern Mesler. Vern and his wife would come and spend several days at a time with us during the restoration of our iron bridge. He taught us how to straighten metal beams, how to “hot rivet” with an impact hammer and with real industrial size “red-hot” rivets, and even how to correctly identify which bridge parts are wrought iron and which are steel. Wrought iron isn’t used anymore but we found that it has some excellent qualities for use on bridges.

Our volunteer ethic and this knowledge of bridges came to bear on a massive, 160-foot iron bridge that we went to see one January day. It didn’t take long to decide, WOW, we want to tackle this project. The bridge was given to us, delivered on five semi-trailer trucks, and is now the Gray footbridge over the canal.

Another time, we needed advice on making a stone arch to replicate a Lime Kiln along our trails. We found (or he found us) a mason from 100 miles away who volunteered many times to guide us in the delicate business of creating a stone arch.

We love these learning experiences as they have given us many new skills. How many people can say “I know how to rivet like they did when the Empire State Building was built?” □

Dan McCain is President of the Carroll Co. Wabash and Erie Canal Association, and also chairman of the M-W-F Work Crew.



The 2016 Spring Conference

Hosted by The Wabash and Erie Canal Assoc.



1898 Freedom Bridge.



Dan McCain (2nd from left) tells the pre-conference tour group about the Red Bridge.



1870s Martin School.



The tour group at Freedom Bridge.

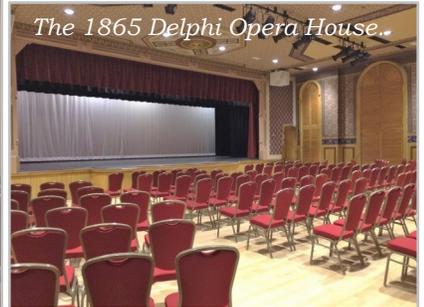
The MOMCC 2016 Spring Conference was held in Lafayette, Indiana on March 10-12. (Photos by Tom Vance).



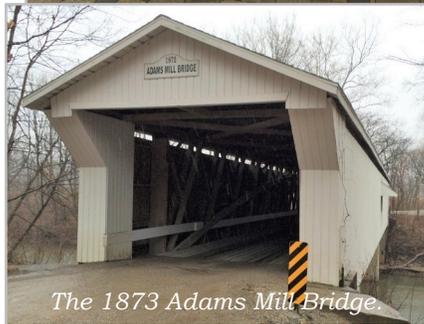
1905 Blue Bridge.



There were many excellent sessions.



The 1865 Delphi Opera House.



The 1873 Adams Mill Bridge.



Friday night banquet.



The band played 1950s & 60s dance music.



Saundra and Mike.



Friday night banquet.



Auctioneer Kyle Bagnall and Jon Kuester teamed up for the auction.



The hospitality room after hours.

The 1845 John Adams Grist Mill

Cutler, Carroll County, Indiana

By Bonnie Maxwell

John Adams of Pennsylvania settled with his family in Carroll County in 1831. Adams is reputed to have walked the Wildcat Creek from Lafayette toward what would become Kokomo, seeking a site suitable to build a mill. He selected a site where the Wildcat Creek forms an oxbow-shaped bend. There he built a dam, dug a millrace, and built a saw mill. The saw mill continued in operation until the early 1840s.

In 1835 Adams started construction of a grist mill on the same millrace, beginning its operation early in 1836. The mill was a two-story frame building, 26 x 34 feet, with a single run of buhrs which ground both corn and wheat. The grist mill sometimes operated around the clock, with its machinery never stopping. In order to accommodate the increased demand and trade, Adams began the construction in 1845 of a larger mill,

four stories high and 45 x 50 feet in size. The frame building had four runs of buhrs and two tur-



John Adams built this four story grist mill in 1845-46 after his two story mill could no longer handle the high volume of grain being brought in for processing. (Photos by Tom Vance)

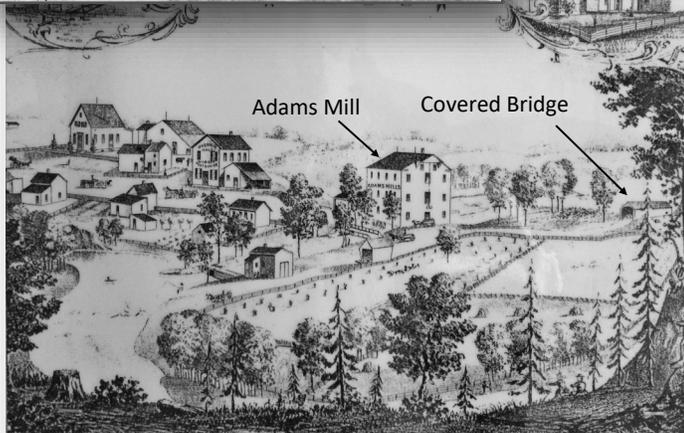
bine wheels reaching a daily capacity of 40 barrels of flour. That building, completed in 1846, is the present mill.

The mill became the nucleus of the 1837 platted settlement called Bolivar and was essential to its economic development. It was the focal point of settlement life and livelihood even though the name Bolivar was soon discarded for the more descriptive name, "Wildcat." While waiting for grain to be ground, the settlers told stories, played games, fished, collected mail, and argued politics.

The Adams Mill settlement included a blacksmith shop, general store, woodworking shop, and sawmill. Samuel Weaver ran his wool carding mill from Adams Mill power until he moved to Cutler. The Wildcat Post Office was located in the Mill from 1850 until 1894, and the Wild Cat Masonic Lodge met at the Mill from 1864 until 1867 when it relocated to a neighboring store.

With the traffic brought by the mill came the need for a permanent bridge over Wildcat Creek, one that would withstand the spring floods. In 1870, residents filed a petition asking for a covered bridge "over the Wild Cat at Adams mill." The petition was granted, and in 1872 the bridge was built by Wheelock Bridge Company of Fort Wayne.

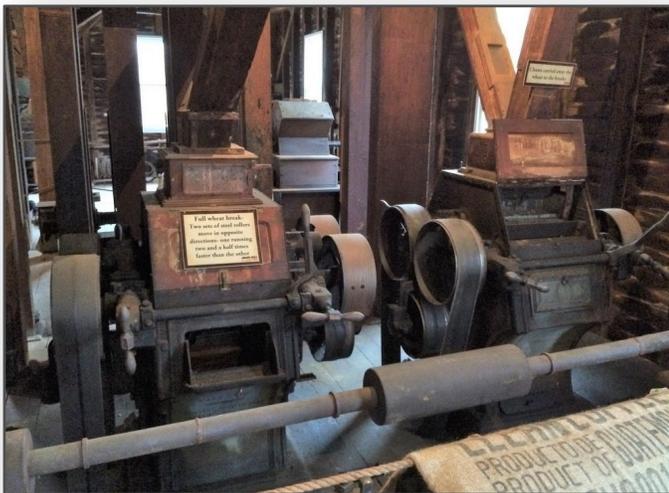
The construction of the Logansport, Crawfordsville & Southwestern Rail Road through the area in 1871 by-passed Wildcat, and the town of Cutler was platted along the railroad about a mile to the west. Many of the businesses in Wildcat moved west to Cutler.



This engraving of the Adams Mill and surrounding community appeared in the 1874 Carroll County Atlas. Upper photo is of the Mill sometime before 1945. (Above photos courtesy of the author)

John Adams, founder of Adams Mill, died in 1858, and in 1860 ownership of the mill passed to his son, Warren Adams. Warren Adams died in 1884, and in 1887 ownership of the mill transferred to Levi Bishop. Several improvements to the mill were made under Bishop's tenure, including converting the flour buhrs to rollers. Jesse Johnson, Bishop's son-in-law, bought the mill in 1911. An electric generator was installed in the mill in 1913. Powered by the mill turbines, the generator provided electricity for the surrounding communities for several years. The first electric street lights in Cutler were powered by the mill.

Over the next few decades the mill changed hands several times and ceased operation by about 1938. Claude Sheets purchased the mill in 1942 and brought in John Pritsch, former miller at Adams Mill, to restore the mill operations. By 1943 the mill was once again in working order, operating as Wildcat Roller Mills. During the 1940s the large front overhang and sliding doors were added, giving it the appearance seen today.



The mill machinery was operational through the early 21st century.

Later stories report flour being shipped from Adams Mill by road and railroad in all directions to stores, particularly the fine cake flour that was a specialty of Adams Mill. It supplied 11 Central Indiana bakeries. It is also recorded as supplying 16 tons of corn meal on one order.

By 1951, stricter grain storage and rodent control laws made compliance too expensive for the mill to continue in commercial operation. From that point on, Adams Mill was opened as a local attraction, demonstrating the grinding of grain and exhibiting artifacts of the early rural Midwest.

The mill property was purchased by James Broadhurst in 1975 with the idea of preserving the mill and turning it



Some of the original wooden cog wheels are still on display at the mill.

into a museum. Adams Mill was added to the National Register of Historic Places in 1984 as a significant and well-preserved example of a very early gristmill.

In 1993 the mill and grounds were purchased by Mark and Jill Scharer. They opened the mill to visitors with the assistance of many volunteers from the Friends of Adams Mill Valley. Then in September of 2011, the mill property was purchased by a new not-for-profit group called Adams Mill Inc. It was formed to acquire, preserve, and make the mill available for the education and enjoyment of the public.

Adams Mill is open 1-5 p.m. on Saturdays and Sundays, mid-April through mid-October. For more information, visit their website at: www.adams-mill.org. □

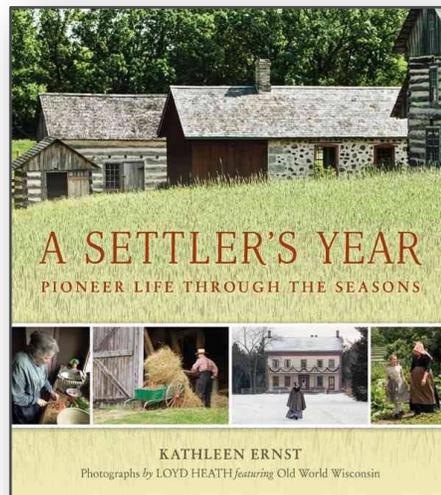
Bonnie Maxwell is a founding board member and secretary of Adams Mill Inc.



The Adams Mill Bridge was built across Wildcat Creek in 1871 to accommodate the increase in traffic brought about by the Mill. It was restored in 1999 at a cost of \$686,000.

Kathleen Ernst. *A Settler's Year: Pioneer Life through the Seasons*. Photographs by Loyd Heath. (Madison: Wisconsin Historical Society Press, 2015). Hardcover \$29.95. 200 pp; 179 photographs. ISBN 978-0-87020-714-3.

Reviewed by Debra A. Reid



The evocative photographs in *A Settler's Year* show people at work throughout the seasons in the gardens, yards, fields, buildings, and outbuildings at Old World Wisconsin. The museum opened in 1976, and *A Settler's Year* documents interpretation 40 years later. The book is dedicated to the memory of Marty Perkins (1951-2012) who spent his career at Old World, doing “more to develop and shape the [museum] than anyone else” as Kathleen Ernst explains in the introduction (15). He disassembled, relocated and reconstructed buildings, curated research and interpretation, and mentored dozens of young professionals and peers over the years. I had the pleasure of working at Old World during the 1985 season with Ernst and Perkins. The experience reinforced my enthusiasm for living history and open air museums, and introduced me to the planning required to deliver effective interpretation about rural immigrant and ethnic history.

A Settler's Year links historical evidence to recreated farmsteads and village at Old World Wisconsin. The text by Kathleen Ernst explains why immigrants selected Wisconsin, how some survived while others failed, and how work consumed every waking hour for families. Each section of the book (Spring, Summer, Autumn, Winter, Second Spring) begins with an overview of seasonal routines and then quotes from historical sources to add personal details. The buildings these immigrants built provide a setting to explore the lives they lived on the Wisconsin frontier. The four-color photographs, mostly taken by Loyd Heath, document the seasonal routines as recreated at Old World Wisconsin.

Wisconsin settlers did the work depicted in text and images over and over, season after season, year after year. *A*

Settler's Year introduces readers to this repetition, but readers have to work hard to balance the evidence in the text with the evocative photographs. For example, a Danish immigrant wrote about wading through snow “knee-deep” to cut wood. She and her husband earned 60 cents per cord and they worked “every day the weather permitted it – it was necessary to live” (120). The payment of 60 cents for one cord might seem like a good return on the couple’s labors, unless readers compute the time it would take for a couple to cut, transport and rank wood in cords, each measuring four feet high, eight feet long, and four feet deep. A sample lesson could link photographs across the seasons as evidence of inter-related tasks across seasons. Wood-cutting during winter warmed laborers then, but the wood had to cure to burn. The wood cut one winter became fuel the next. Cooking on a wood stove required fuel year-round, so wood cut one winter had to satisfy the need for 12 months. Where did the rural pioneers store that wood? The photograph of an 1890 wedding party shows ranks of wood in the background (13). Wood often had to be split before burning. An unidentified man (9) posed with an axe and splitting block close to a door and next to a well-trod path in the snow-covered yard. Wood management during Autumn at Old World involved “ensuring a supply of firewood for the coming months of bitter cold” (103), and split wood appears on house porches (24, 81), in the house ready for use (31), and outside the house heating dye pots and cauldrons to scald hogs or render lard (47, 84, 108-109)

Photograph captions continue the explanations about life and labor in frontier Wisconsin. Some include quotations. But the captions do not identify structures. Thus, readers may find it difficult to connect the places depicted to the information about ethnic groups conveyed in the

text. Adding building identification to the captions could help reinforce connections between the personal perspectives in the text and the ethnic culture evident in relocated and reconstructed structures at Old World Wisconsin. For instance, identifying the Danish immigrant home (123) could add another layer to the quotes from the Danish immigrants struggling to earn a living during wintertime.

The historic photographs in the introduction could be incorporated more purposefully as primary evidence of rural life in Wisconsin. Some document summer scenes with families outside in grass. Is there a reason why events worthy of photographing occurred in summer? The readers might appreciate clues about how to identify the season, or determine the chores done before the family took a break to pose. For instance, one photograph featuring a family group having tea in the tall grass of the front yard, includes a full hay wagon in the background with men posing, one of them on top of the barn (12). What season does this depict, and why? Another shows leaves on trees as the family and reaper-operator pose with the reaper and team close to the house (6). What season does this depict, and what does that tell us about harvest routines? Is there any way to document the season in photographs when no other evidence of seasonal routines exists (10)? This book could inform readers more if it included an explanation about the historical evidence on which museums like Old World Wisconsin develop their historical interpretation and reenactment.

If other sites want to consider books like this, the reader could be served by clarifying that the photographs do not depict pioneer or frontier life. They depict modern understanding of historical routines, well documented in historical evidence, but practiced in recreated settings in an open air museum. The historical photographs were posed, and the four-color photographs from Old World, while posed, capture action in ways that the historical photographs did not. Few historical photographs capture work, and written evidence rarely dwells on the details. Yet, the modern recreated settings at open air museums allow people to learn more about the details, to read between the lines, to gain more understanding of what a line such as “made wood” entailed.

A Settler’s Year accomplishes one thing – it puts historical evidence of immigrant experiences into the context of four-color photographs from the open air museum created to present the experiences in three-dimensions for the general public. But *A Settler’s Year* has the potential to increase understanding of the past even more. That requires readers to do more work to

make the history lesson as complete as possible. The first step involves exploring the ways primary sources can become the basis for accurate interpretation. This requires understanding the details of time required to plow, plant, or harvest, cut wood, and grow and preserve vegetables. That requires documenting these details, and that takes time. The second step involves visiting sites and asking questions about what you see. What types of livestock did pioneers in Wisconsin have? Sites need to feature the accurate (not the easily available). The third step might involve a shift from visitor to volunteer. Then individuals can learn by doing, not only by reading or looking. Open air museums such as Old World Wisconsin are the only places that the general public can go to have these first-hand experiences with routines of the past. *A Settler’s Year* reinforces the site’s unique resources. Now the state of Wisconsin and the site staff needs to remain committed to these details; then visitors will actually see interpreters and can interact with them so the unique history lesson remains viable. □

Debra A. Reid is a professor in the Department of History at Eastern Illinois University.

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WHEN HISTORY DOESN'T MATTER

Out with the old and in with the new at Ohio Village

By Anna Altschwager

Last summer I was thrown for a loop when a member of my team suggested that I present at the November 2015 MOMCC Conference in Elkhart Lake, WI. The surprises didn't come from the conference itself, but the theme - "When History Doesn't Matter." When making the suggestion they said something to the effect of "Because that's your thing!"

Wait... what? Do they think that I think that history doesn't matter? What kind of boss am I?!

Then I thought about it, and they were right.

Like so many of us, I wear two hats at my job. I am the Visitor Experience Manager for the Ohio History Connection, and I am also the Site Director for Ohio Village. This puts me in a position to lead Ohio Village with a very strong bias towards visitor engagement and experience crafting. I'm a trained historian, but I'm not a curator, published researcher, or collections manager. Upon reflection, I wonder if my specific point of view greatly influenced where we ended up, or if we merely reached inevitable conclusions.

At the heart is a case study of how the Visitor Experience team at the Ohio History Connection worked to reframe and refresh our thinking, crafted a mission, and dove into new ways of working that stayed true to our strengths, while casting aside old ideas (and baggage!).

Ohio Village is a replicated town originally constructed in the bicentennial boom that gave us so many living history sites. At first the site interpreted daily life in the 1840-1860s. After closing for several years, the site reopened in 2012 with a focus on the 1860s. Interpretation moved through the Civil War, year by year until the 150th anniversary in 2015.

With this end in sight, in 2014 we took a step back and asked "what's next?!" Do we stop in 1865 and just go into



Robin Schuricht does a little light reading in preparation for the 1890s. (All photos courtesy of Ohio History Connection.)

a loop? Do we start the Civil War all over again? Where in time are we going? We didn't have the confines of a "real" site with provenance to guide us. The freedom felt a bit like standing on the edge of a cliff.

One of the first projects I undertook with my team was a SWOT analysis exploring the experience that we craft for the public. I wanted us to figure out what our game was first. Then we'd rewrite the rules. Over the course of several department meetings, and a few workshop-style lunches, we hashed out the framework. We looked at our organizational mission. We asked ourselves if that was the goal, then how did our work make it happen.

A basic SWOT analysis, is a quick and easy way to wrap your head around your current landscape. The SWOT - strengths, weaknesses, opportu-

nities and threats - analysis is particularly useful in getting people on the same page and starting some frank conversations about your work.

How To SWOT in 9 Easy Steps!

1. **Establish a facilitator.** This person is taking notes, watching the time, and coaxing conversation. They are not dictating responses or making decisions.
2. **Get your group together.** Try for a comfortable space that doesn't feel too formal.
3. **Set a time limit.** This helps the conversation stay focused and productive. We took 90 minutes over a long lunch.
4. **Set some expectations.** Simple statements make a difference: it's an open forum, ideas won't be judged, this is the start of a conversation, not the end-all-be-all.

5. **Prepare your canvas.** Have chalk boards, white boards, or my personal favorite, giant Post-It Notes, ready to go on the walls. Label them with each of the following: Strengths, Weaknesses, Opportunities, and Threats. (SWOT!)

6. **Dive in.** Don't be afraid to start with the obvious. The facilitator should be prepared to bounce around the room as ideas won't always come neatly grouped together.

7. **Make your thinking visible.** Make sure that you have something big and clear to write with. Itty-bitty text isn't productive in this setting. Make sure everyone can see the ideas as they are written on the walls.

8. **Soak in it.** After the session, invite the group to send any lingering ideas to the facilitator by a set time (a day or so). Once all the ideas are together, they should be typed up and shared with the group - unedited!

9. **Listen to the Echoes.** Don't forget about your lists when the session is over. Fold it into your next meeting. What surprised people? What are they still thinking about? Remember that the value is half in the results, half in the process.

Here were the main takeaways about our department:

- We do not have enough manpower.
- We are not understood by the larger organization.
- We need to work differently to move forward.
- Our experience is like nothing else in Central Ohio.
- We want to meet our guests where they are.
- We want to get them thinking.
- It's OK to be funny and provocative.
- We are storytellers, not lecturers.

Once we had this information, and spent some time sitting with it, we began our next conversation. One thing that was very clear in our SWOT process was the diversity of the work that we do. I'm sure this is true of so many organizations large and small. Our team included an interpretation coordinator, a community program manager, a public program manager, a front line experience manager (guest services), education specialists, and interpreters. We do group tours, school tours, school programs, public programs, and daily interpretation of Ohio Village.

What became clear was that we needed some glue to hold all our work together. If we were all working together to achieve the organizational mission, we couldn't effectively come at it from disparate paths. This led to articulating a shared philosophy about our work. At the

core of this philosophy were shared tenets of dynamism, dialog, connection, questioning, play, and the keystone of relevancy. We are embracing our talent as storytellers to start a relationship with the public. We are embracing our talent as storytellers to help us do our best work.



A talented volunteer brings her personal passion for painting to Ohio Village, sparking a conversation about art styles, hobbies and nature.

This is our shared philosophy:

- History is a dynamic blend of past events, and it is the shared stories and interpretations that allow for connection on a personal level.
- The spark that comes from a personal connection to a place, idea, or experience is powerful and personal.
- The most successful learning environments are open, playful, immersive, personal, engaging, and collaborative.
- Provocative ideas have a value in creating dialog and connection.
- History should always have room for questioning, discovery, and new perspectives.
- History is relevant to everyone. People understand this best when the connection shines bright and is a personal discovery.

Throughout this process, a key realization was that our *real* work had nothing to do with learning a specific history. It wasn't about the Civil War, or even the 1840s. It was about *how history works*, and *how stories work*. That's our game. That's the magic.

Now that we had broken our work into lots of little pieces, it was time to build it back up. We looked at our shared philosophy, we looked at our SWOT findings, and we looked at all the great discussions and ideas that had surfaced during the process. We saw all of these under the larger umbrella of the Ohio History Connection's mission, *Spark discovery of Ohio's stories. Embrace the present, share the past and transform the future.*

Ohio Village is one of more than 50 sites owned by the Ohio History Connection, all of which fit under this umbrella. We felt that our experience in Ohio Village needed a bit more framework that was specific to us, and so we undertook the creation of a site-specific mission. This was an iterative process and involved being vulnerable. We had many drafts and shared these with others around the organization. More than once our "perfect words" didn't mean what we intended when shared with others. Your mission is never intended to live in a vacuum, so don't create it in one.

The mission of Ohio Village is to engage the senses through interaction with history.

Our goal is to share stories and connect communities, fostering an exchange of experiences that are personal and powerful.



A classic experience of trying on dresses- engaging the senses and making history personal!



Visitors meet Mr. Scrooge near the bonfire at Dickens of a Christmas.

If you don't have a mission statement, maybe it's not for you, and the intention of this case study is not to extol the virtues of missions. But I will say that for us, having a clearly articulated mission is essential. I have seen the value in three specific incarnations: the creation process of the mission was collaborative and even cathartic for the team; the mission is a wonderful gateway for the many new staff, volunteers, and guests we welcome each season; and the mission serves as a tool to help identify which projects we undertake by asking ourselves if each one helps us achieve our mission.

The process of creating the mission fell in step with the ongoing conversations we were already having. It was a natural next step. One of the successes of all of this work that stands out for me, as the manager, is that conversations about *how* we work, not just about doing the work, have become an integrated part of our daily work. We often don't take time for this in our typically busy workdays. Beyond crafting missions and other things on paper, the process has built our team. Our diverse team is a mix of seasoned professionals and EMPs (Emerging Museum Professionals). As many organizations are facing issues of succession planning, this can't become the elephant in the room. For us, this process was a way to unpack things in a collaborative, non-threatening way.

Non-threatening does not mean bump-free. Change is hard and it's easy for staff to feel like expertise and experience are being thrown out like a baby with the bathwater. When managing the process, I tried to stay as vigilant as I could to feelings of frustration, discontent, and disillusionment. I tried to make sure that there was always time for people to "soak" with some of the conclusions we came to, and that nothing was final until

everyone had the chance to poke at things. This did make the process last longer than I may have wanted, and it did mean time spent one-on-one with staff as they processed externally all they were thinking internally. Looking back, it was time well spent.

The passion that these conversations unlocked among our team was palpable. The energy is pushing us forward as we prepare to travel in time - a trip that will cost a lot of money, take a lot of work, and needs to be completed on a very clear timeline. Are we worried? Sure - maybe about finding enough functioning cook stoves of the right vintage. But we're not worried about the story. Why should we worry? History doesn't matter. After all, it's not just "History" that matters, it's what we do with it.

On May 28, 2016, Ohio Village will open its doors for the summer season. The year will be 1898. □

Anna Altschwager is a fourth generation Wisconsinite, and after 15 years on the road in NY, IL, and OH, she is excited to move back to the Badger State in May 2016. She has worked in education, exhibitions, public programming, and content development at museums large and small, sharing stories ranging from local geology to ancient China. She has an MA in History Museum Studies from the Cooperstown Graduate Program and a BA in Art History and Material Culture from the University of Wisconsin Madison. After two years as the Site Director of Ohio Village and the Visitor Experience Manager for the Ohio History Connection, she will soon be the Assistant Director, Guest Experience at Old World Wisconsin. In this role she will oversee the creation of story-based experiences for guests of all ages and manage a team of talented curators, artists, and interpreters.

Advertisements from 1898



Fehr's Talcum Powder advertisement from an 1898 Trade Journal. (Ads courtesy of vintageproductads.com).



The Enterprise Mfg. Co., Meat And Food Chopper advertisement from McClure's Magazine, 1898.

A STRAPPED, HIGH-WAISTED UPPER PETTICOAT

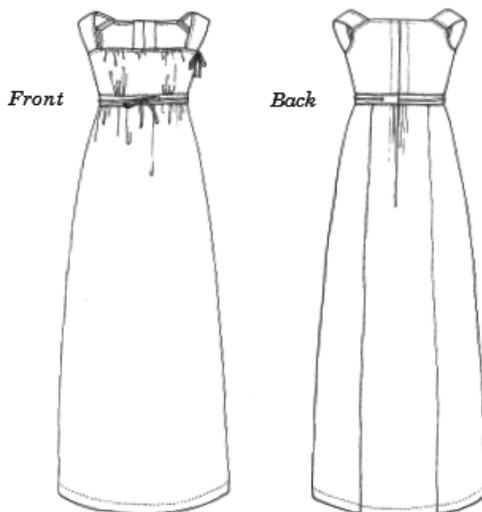
Circa 1789-1825, From Past Patterns #037

By Sandra Ros Altman

Background Notes

In the 18th century, the upper or outer petticoat was worn at the natural waistline. In the 1790s the waistline rose. It settled under the bust and stayed there until the early 1820s. The new fashion was described as Empire in Europe. In America we called it high-waisted.

The most common garments worn were both one piece gowns and separate tops and petticoats. The tops worn with the petticoats were called short gowns, spencers and jackets. The high-waisted petticoat was held up by sewing it to an underbodice, with or without sleeves, or sewing straps to the petticoat.



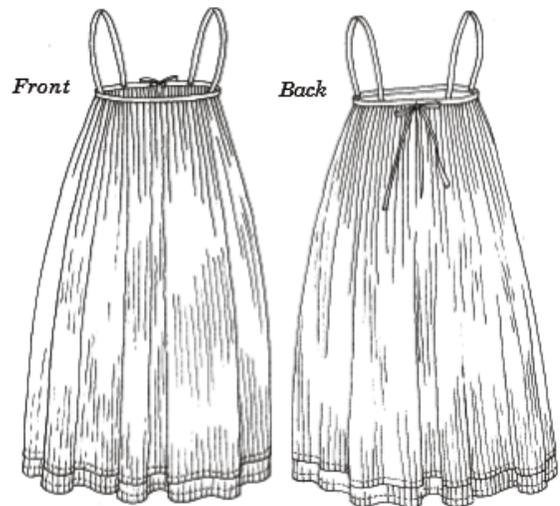
Silk petticoat sewn to an under bodice of linen. (Colonial Dames, Boston, MA, Catalog 1952.64.)

While petticoats with straps are simply called petticoats there is documentation to separate petticoats into upper and under.

A high-waisted upper petticoat with straps is meant to be seen. It is today's skirt. A high-waisted under petticoat with straps is underwear and not meant to be seen. It is today's slip. The upper petticoat and under petticoat could be made of the same fabric but the difference between them is the size: the upper petticoat was fuller than the under petticoat.

Instructions for Cutting out Apparel for the Poor was published 1789. In the Index a reference is made to:

- PETTICOATS for WOMEN.
 UPPER, of what made,
 the price, and how cut out, - - p. 66
 UNDER, of what made,
 the price, and how cut out, - - *ibid.*



Petticoat of wale dimity (striped dimity) with tape straps. (Wisconsin Historical Society, Madison, WI. Catalog 1945.834.)

On page 66 the following instructions confirm that the upper petticoat is "three yards (selvedge round)." Selvedge round means the selvedge is at the hem and waist. The measure around the hem is 108". The author cautions that the yard is actually "three quarters and a half only." The length, from waist to hem is 31-1/2".

The under petticoat is "two yards and a half (selvedge round)." The measure around the hem is 90". The yard in this case is only 30-3/8" wide. The length, therefore, is 30-3/8".

In comparison, the upper petticoat is 18" wider and 1-1/8" longer than the under petticoat.

The bath attendant is from a detail of a print, titled *Le Bain Economique des Incroyables de la rue de la Tannerie à quinze centimes* or "The Low Cost Baths of rue de la Tannerie as Represented by Those who Cannot be Believed for fifteen centimes." It is the only art found, to date, of the poor wearing a strapped petticoat.



Detail from the full color print, Le Bain Economique des Incroyables de la rue de la tannerie aquinzecetemes, circa 1820 at the Musee Carnavalet, Paris, France.

The 1807 poster below advertises the comic dance in the Mother Goose play performed in Covent Garden in London, England. Note the high-waisted short gown/bed gown, apron and one assumes, petticoat, worn by Harlequin, who is disguised as a street girl.



THE FAVORITE COMIC DANCE.

By Mrs. "MARGARET" and "GRENADINE" in the Picture Exhibition of MOTHER GOOSE.

The Favorite Comic Dance, call number 807.3.15.1. (Courtesy of The Lewis Walpole Library, Yale University.)

At the same time the middle class in America was wearing strapped petticoats and separate tops beginning circa 1798. The reference is found in a diary entry transcribed by Elizabeth McClellan in her book *Historic Dress in America, 1607-1870*:

In her memoirs, Elizabeth Browne takes the trouble to describe just how the gowns of her day were made. In 1798 she writes to her family:

... I was over at Saco yesterday and saw one Mary (King) had made in Boston. It was a separate waist, or rather the breadth did not go quite up. The waist was plain with one stripe of cording let in behind and the rest of the waist was perfectly plain. The skirt part was plaited in box plaits three of a side, which reached to the shoulder straps and only enough left to meet straight before, and one of the patterns I have sent.¹

In America, the Quakers, a group that could afford to send their children to boarding schools, were notified in a bulletin, issued on April 11, 1799 by the Philadelphia Yearly Meeting for girls to “. . . Bring with them the following articles of clothing” if they are to attend the Westtown Boarding School, - “Two worsted upper petticoats,” and “Two linnen [sic] under petticoats.”

1. Elizabeth McClellan, *Historic Dress in America, 1607-1910, 1904-1910* (1977; repr., New York: Arno Press, 1977), 273-4.

GIRLS

Six shifts,	Three Frocks or Habits,
Three short gowns,	Four aprons,
Six neck handkerchiefs,	Four pocket handkerchiefs,
Two pair of pockets,	Three night caps,
Four pair of stockings,	Two pair of shoes,
Two worsted upper petticoats,	Two linen under petticoats,
One flannel do.,	Bonnets, cloak, & mittens.

The Friends' Westtown Boarding School in Chester County, Pennsylvania, has been in continuous operation since May 6, 1799, and a wealth of schoolgirl needlework has survived from its first fifty years of existence. Following its inception, Westtown quickly became the most respected Quaker boarding school within this stronghold of Quaker culture, and both its procedures and its needlework were widely copied by its students and by others who opened schools in this region during the early nineteenth century.²

The boys and girls attending Westtown School were privileged. They were not the lower sorts [poor who survived from day to day].

The decorative samplers and needlework pictures much admired today were made by those girls whose parents could afford a school that taught “accomplishments.” Education was not free, nor was it regarded as a basic *right*. It was a privilege and often recognized as such in the sampler verses chosen by the teachers.³

By the close of 1799, about one hundred boys and one hundred girls were in residence at Westtown.⁴

The Quakers wore plain, unadorned, clothes but that did not mean they were dowdy or did not follow fashion.

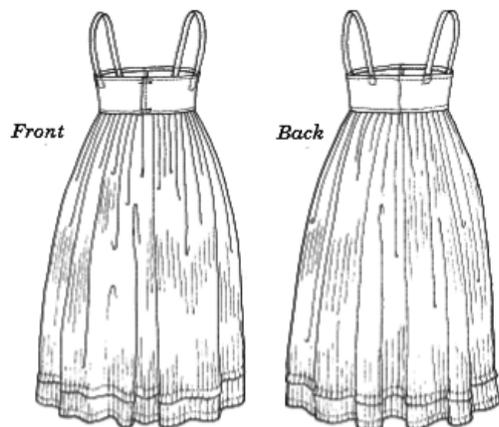
A wedding skirt with shoulder straps is in the textile collection at the New Hampshire Historical Society in Concord, New Hampshire. The skirt is part of a wedding gown dated to 1825, (catalog #1961-45.61). The petticoat fabric was transparent and lined with silk. The bodice top was made of the same fabric as the petticoat.

The Copp costume collection at the Smithsonian Institution in Washington, DC has three wale dimity petticoats with straps. One is made of four widths of fabric, (catalog #6655), one is made of three widths of fabric, (catalog #6655A) and the third is made of two widths of fabric, (catalog #6689).

2. Betty Ring, *Girlhood Embroidery, American Samplers & Pictorial Needlework, 1650-1850, Vol II* (New York: Alfred A. Knopf, 1993), 388.

3. *Ibid.*, Preface.

4. *Ibid.*, 388.



Front and back upper petticoat of striped dimity, also known as wale dimity, with cotton yoke and tape straps. The yoke does not support the bust. It is to add length to the petticoat. (Smithsonian Institute, Washington, DC. Catalog #6655)

Travel journals are an excellent source of material culture, whether recorded accurately or filtered through the eyes of the writer. Such is the case with Margaret Van Horn Dwight. She migrated in 1810 from New Haven, Connecticut to Warren, Ohio to live with her cousin.

She describes linsey woolsey short gowns and petticoats worn by Pennsylvania Dutch women with an introduction to the “high Dutch” society “2 miles from Bethlehem—Hanover—”⁵:

I can wait no longer to write you, for I have a great deal to say—I should not have thought it possible to pass a Sabbath in our country among such a dissolute vicious set of wretches as we are now among—I believe at least 50 dutchmen have been here today to smoke, drink, swear, pitch cents, almost dance, laugh & talk dutch & stare at us— They come in, in droves, young & old-black & white-women & children- It is dreadful to see so many people that you cannot speak to or understand— They are all high dutch, but I hope not a true specimen of the Pennsylvanians generally—

Just as we set down to tea, in came a dozen or two of women, each with a child in her arms, & stood round the room- I did not know but they had come in a body to claim me as one of their kin, for they all resemble me— but as they said nothing to me, I concluded they came to see us *Yankees*, as they would a learned pig— The women dress in striped linsey woolsey petticoats & short gowns not 6 inches in length— they look very strangely— . . . ⁶

Henry Leavitt Ellsworth kept a diary as he traveled from Windsor, Connecticut to The Western Reserve, in

5. Max Farrand, ed. *A Journey to Ohio in 1810 as Recorded in the Journal of Margaret Van Horn Dwight* (New Haven, CN: Yale University Press, 1912), 21.

6. *Ibid.*, 16.

Ohio. On June 1, 1811 he described linsey woolsey clothing worn by the female inhabitants near Patterson, New York:

Passing over the hills today we saw a number of cottages which answer the description of a log hut. I would describe the architecture but as I shall become more acquainted with this sort of edifice I shall defer it for the present. The inhabitants of these huts were clad in homely dress, the women wearing linsey woolsey and the men tow cloth trowsers and leather aprons.⁷

In *Travels Through Canada, and the United States of North America: In the years 1806, 1807 and 1808*, John Lambert wrote of New England female virtue and of cotton jackets and petticoats “of the same”. This does not mean the exact same “printed cotton” as the jacket. The statement could also mean a printed cotton stripe, dot or sprig and still be the same but not exactly the same print:

The females of the New England states are conspicuous for their domestic virtues. Every thing in their houses has an air of cleanliness, order, and economy; this displays the female character to the greatest advantage. The young women are really handsome. They have almost all fair complexions, often tinged with the rosy bloom of health. They have generally good, and some times excellent teeth. Nor did I see more instances to the contrary among the young women of America, than are to be met with in England. Their light hair is tastefully turned up behind, in the modern style, and fastened with a comb. Their dress is neat, simple, and genteel; usually consisting of a printed cotton jacket, with long sleeves, a petticoat of the same, with a coloured cotton apron, or pincloth without sleeves, tied tight, and covering the lower part of the bosom. This seemed to be the prevailing dress in the country places. Their manners are easy, affable, and polite, and free from all uncouth rusticity: indeed, they appear to be as polished and well bred as the ladies in the cities, although they may not possess their highly finished education.⁸

A short gown and petticoat could be made of the same fabric print. In *The Needle’s Eye*, Marla R. Miller includes a diary entry from 1794-1804 written by Sarah Bryant who, “once cut apart an outdated or perhaps damaged dimity gown to preserve from the remaining fabric a short gown and petticoat”.⁹

7. Phillip R. Shriver, ed., *A Tour to New Connecticut in 1811: The Narrative of Henry Leavitt Ellsworth*, *Western Reserve History Studies Series, Vol. I* (Cleveland, OH: The Western Reserve Historical Society, 1985), 24.

8. John Lambert, *Travels Through Canada, and the United States of North America: In the years 1806, 1807 and 1808, Vol II* (London: C. Cradock and W. Joy, 1814), 323-24.

9. Marla R. Miller, *The Needle’s Eye, Women and Work in the Age of Revolution* (Amherst and Boston, MA: University of Massachusetts Press, 2006), 70.

Linda Baumgarten confirms that cotton fabric was used to make matching short gowns and “coats” [petticoats] from a quote transcribed from *The Papers of Thomas Jefferson*:

Sally Hemmings, the slave maid who accompanied Thomas Jefferson's' daughter to France in 1787, wore calico short gowns with matching petticoats. She received “12 yds. calico for 2 short Gowns & coats,” along with three pairs of stockings, a “Shawl handkerchief,” linen for aprons, and two additional yards of linen for an unspecified use.¹⁰

In *What Clothes Reveal*, Linda Baumgarten, also shares the idea that the waistline rose and fell with fashion:

Despite their relative lack of fashionable details and trimmings, many short gowns did follow contemporary styles in their overall silhouette. After waistlines rose and long dresses began to be shaped to the body with drawstrings or gathers, short gowns followed suit.¹¹

It would have been acceptable to alter the waistline of a gown of the previous decade and use tape shoulder straps to hold it up to the new high-waisted fashion. Anne Buck, the author of *Dress in the Eighteenth-Century England*, suggests in the chapter titled “Buying and Making Clothes”:

The rising waistline of the 1790s brought many alterations. The turn-over of the skirt as it was pleated on to the bodice was usually generous enough to allow the skirt to be raised and make a horizontal line with the bodice at the back. This carried out in the cottons and light silks fashionable in the last ten years or so, could be successful; attempts to carry it out in the stiffer silks of the earlier fashion, like Nancy Woodforde's damask, could not. The altered dresses show how acceptable the carrying on of something from a previous style into the next one was and the overlapping pattern this made in changing fashion.¹²

10. Linda Baumgarten, *What Clothes Reveal, The Language of Clothing in Colonial and Federal America* (New Haven, CN: Colonial Williamsburg Foundation in association with Yale University Press, 2002), 118.

11. *Ibid.*

12. Anne Buck, *Dress in the Eighteenth-Century England* (London: B.T. Batsford Ltd., 1979), 184-85.

13. C. Willet Cunnington and Phillis Cunnington, *Handbook of English Costume in the 19th Century* (Great Britain: Plays, Inc., 1970), 358.

14. C. Willet Cunnington, *English Women's Clothing in the Nineteenth Century* (1937; repr., NY: Dover Publications, Inc., 1990), 75.

15. Lucy Johnson, Marion Kite and Helen Persson, *Nineteenth-Century Fashion in Detail* (London: V&P Publications, 2006), 75.

In the women's clothing chapter, dated 1800-1810, the authors of *Handbook of English Costume in the 19th Century* mention:

THE SEPARATE BODICE AND SKIRT

Rare in this decade; termed ‘jacket and petticoat’, the jacket resembling a spencer with a short basque.¹³

In *English Women's Clothing in the Nineteenth Century* C. Willet Cunningham wrote that in 1822-1829:

The bodice is always attached to the skirt, but occasionally in day dresses the two parts are separate (in which case the skirt is suspended by tapes over the shoulders).¹⁴

Upper petticoats were worn by all social and economic classes who found them useful, both in the United States and in Europe.

On page 20 of *Nineteenth Century Fashion in Detail* by Lucy Johnston, is a picture of a fashionable and expensive, “Walking dress (spencer, skirt and bodice) of silk with applied silk satin panels. Trimmed with passementerie.”¹⁵ A line drawing of the circa 1817-1820 ensemble details the front and back of the sleeveless bodice, the spencer and the strapped upper petticoat.

The following three plates (Plate 29 below and Plates 12 & 32 on the next page) are examples of the use of separate petticoats featured in print in the high fashion section of *Ackermann's Repository of Arts* [English]. (Thanks to Kent State University Libraries, Department of Special Collections and Archives.

PLATE 29.— MORNING COSTUME.

A Polonese robe and petticoat, of fine cambric or jaconot muslin, ornamented at its several terminations with a border of net-work, finished with an edging of muslin, gathered very full and a Vandyke cuff, ensuite (*Ackermann's Repository of Art*, 1813, Vol. 9).



In conclusion, strapped upper petticoats can be documented to have been worn between at least 1798 and 1825 by all classes of society in America. They were made from wool, wool and linen, wool and cotton, natural color cotton, printed cotton, muslin and silks. It is hoped that more strapped or bodiced upper petticoats are discovered in museum and private collections.

PLATE 12.—
PROMENADE
DRESSES.

No. 1.—

A petticoat of cambric, bordered with needle-work at the bottom

No. 2.—

A cambric petticoat, richly bordered at the feet in needle-work and Vandyke lace

(Ackermann's 1809, Vol. 2).



PLATE 32.—
EVENING
DRESS.

A white crape or mull muslin petticoat, worn over white satin, finished round the bottom with a ball fringe of gold;
(Ackermann's, 1812, Vol. 8).

Every Woman's Cottons, 1796-1818

By Susan Greene

This essay can be only a general guide to the selection of printed fabrics for reproduction clothing. The period was bursting with developments and improvements and variations and great ideas; there were major advances in chemistry as well as in mechanics – and even bigger ones were galloping in from beyond the horizon. The industrial revolution was beginning to boil over, and the “meaner sort” were seeking, and occasionally finding, entry to the genteel life.

Undoubtedly the most popular, ultimately earth-shaking novelty brought to Europe from India was cheap cotton cloth decorated with colorful, *washable* printed designs. By 1690, English and French hopefuls had begun solving some of the problems of printing their own versions, but almost another century passed before they arrived at what might be called “world class” quality prints made on excellent domestic cotton cloth.

Around 1770, for both furnishings and apparel, wealthy customers purchased domestic printed cottons patterned by beautifully carved wood blocks and colored in many shades and combinations of blue, red and yellow. Elegant monochrome red, brown, blue or black copper plate prints were the latest thing, favored mostly for stunning bed and window hangings. The “meaner sort” continued wearing plain, striped and checked linen and wool, but like the wealthy, they also had the option of augmenting their usual wardrobe with cotton goods. Imported seersuckers, dimities, gingham and baftas were affordable, sensible everyday fabrics which domestic entrepreneurs were learning to manufacture at home. Block

prints with one or two colors were produced “quick and dirty” for low end buyers which, by the mid 1780s constituted about three-fourths of the market. England was exporting cottons, plain and printed, to the world.

When cylinder printing was invented in 1785 it was touted as enabling the simultaneous printing of many colors. In fact, it was not until the 1820s that two cylinders could be made to work in unison. However, it was possible to combine a wooden roller with a cylinder in one machine, but this roller had a relief-carved surface like a wood block, and it did not make very precise imprints. Cylinders and their machinery were expensive, and engravers were paid well, particularly if the design was complex and beautifully executed. In order for a printer to make money on cylinder printing, an engraving had to be minimal and miles of yardage had to be printed *and* sold. That is not what the rich folks bought.

Thus we may expect to find for our period plenty of block prints, and some very simple, airy engraved designs that would not have resulted in a big bill from the engraver. The usual colors for cheap prints would be a black or brown-black outline (as we typically see them now) combined with another red outline and fill — both easily printed at the same time and obtained in the same madder bath.

Madder was a fast (permanent) dye that yielded hues ranging from brick red to red, pink, lavender, violet, gray, tan, brown and near-black — so it was useful to the printer. With each additional tint or hue the price increased. When yellow or blue were added, the extra labor and materials elevated the cost of the fabric proportionately. Under the duress of laundering, yellow was usually the first color to disappear.

From around 1785 to 1805, block printed black and dark brown backgrounds with small, colorful floral motifs were very popular. Somewhat gaudy geometric shapes, particularly ovals and diamonds, arranged in neat rows and columns were a trendy choice, and very French! Simple, widely spaced sprigs or buds on white backgrounds, possibly plate or cylinder printed, appeared. Some designs were elegantly drawn, while others could be pretty crude, like simple dots, a grid of tiny diamonds or a screen-like mesh. In the 1810s, various devices were tried to speed up and simplify the engraving of cylinders. The results generally appear as tight and uniform, tiny spot, floral or sprig motifs, somewhat tightly spaced but mostly “aiming” in the same direction.

Of course, in this period, the ever-present indigo vat was the source of many serviceable, low-class prints, obtained mostly by resisting the dye. These were often tiny white spot designs arranged, again, in neat rows and columns as a rule. Typically the spots were dots, asterisks, stars or tiny leaf shapes. This style of print led to the development of an entire family of prints, which is another story. One frequently-encountered variation featured light blue designs on the dark blue ground.

(This is the end of Susan Greene’s section)

The Original Documented Petticoat

The original upper petticoat copied for Past Patterns #037 is from the collection of the American Costume Studies which is now part of the collection of the Genesee Country Village and Museum located in Mumford, New York.

Nankeen—A Natural Colored Cotton

The original upper petticoat was made of nankeen, a natural colored cotton. Over the years variations were ascribed to the color of nankeen fabric, including a salmon color.

Susan Greene states that the “salmon-coloured” description in *The American Family Encyclopedia of Useful Knowledge* [1856] was unusual. She commented and referenced her skepticism:

In the empire of Japan, in Java, Borneo, and the numberless islands of the Indian and Chinese archipelagoes, cotton is the ordinary apparel of the natives. It has been much disputed whether the *nankeens* are made from a cotton of their peculiar colour, or are dyed to that colour. Sir George Staunton, who travelled with Lord Macartney’s embassy through the province of Kiangnan, to which province the nankeen cotton is peculiar, distinctly states, that the cotton is naturally, “of the same yellow tinge which it preserves when spun and woven into cloth.”¹⁶ He also says that the

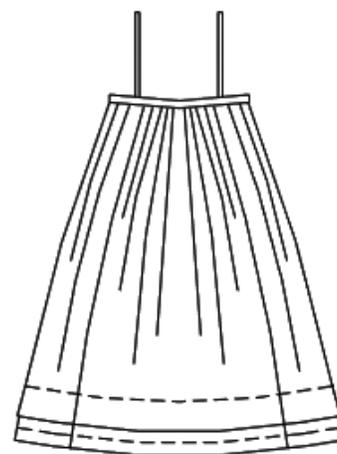
nankeen cotton degenerates when transplanted to any other province.

How the Petticoat was Refashioned

Today, in its refashioned condition, the upper petticoat is four twenty-six inch widths of fabric sewn together selvedge to selvedge. An opening is cut in the middle of the back width. The waist is gathered evenly into a narrow waistband. The original waist ties and shoulder straps are missing. It has left and right side pocket flaps but only a left functioning pocket. Deep gores are inserted between each panel at the hem.

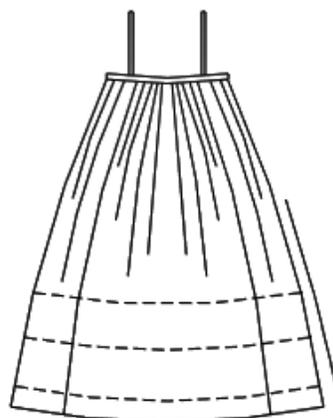
Upon close examination of the refashioned petticoat the first thing to notice is the different color and weight of the sewing thread in the seams where the pocket and flaps and the gores are sewn.

The next clue is the needle holes present in each gore from unpicking the tuck and hem.



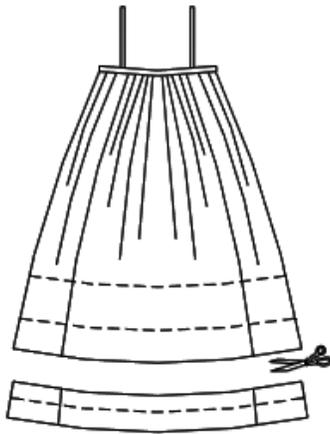
When new, the upper petticoat had a three-inch tuck near the hem.

When refashioned, perhaps in the 1820s, the bottom half was changed and pockets and pocket flaps were added.



The tuck and hem were unpicked.

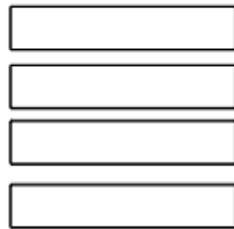
16. Sir George Staunton, *Embassy to China, Vol. II* (London: G. Nicol, 1797), 425.



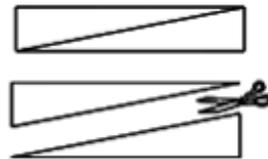
A five-inch deep strip was cut all around,

Each strip was divided back into the fabric widths by unpicking the selvedge seams.

Four five-inch deep strips were created.



Each strip was cut diagonally, corner to corner, making two wedges for a total of eight wedges.

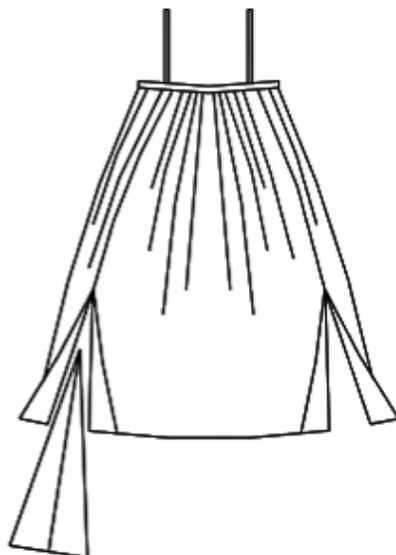


Two wedges were sewn together at the straight edges creating four gores.

The skirt selvedge seams were unpicked the length of each gore.

Each gore was stitched in place at each open selvedge seam.

A new hem was made.



It was customary to hand down clothing when the oldest girl grew too tall to wear her skirt. The skirt continued to be handed down to a family member who could wear it. The tucks were let out as the last girl to wear the skirt grew taller. Susan Greene quoted Laura Russell's experience with just such a nankeen tucked skirt in *Wearable Prints, 1760-1860*:

The principal of economy prevailed here [in the outer petticoats] as in all the rest of our apparel. They were made of a cotton cloth which was called nankeen, though I think it could have resembled that material only in its hue, a reddish buff called otter color. I have since found this to be a corruption of "annotto," a vegetable dye. It was "fast" in one sense for it faded quickly in washing. The petticoats were made for the eldest daughter, and like most of the clothing descended to the youngest. They began their long and useful career with a good supply of tucks which were one by one ripped out as our growing needs required, leaving the bright bands of color all around to show where they had been. I was the unhappy youngest, and I will remember the ever-present anxiety which I felt lest a puff of wind or some untoward accident should...expos[e] these brilliant stripes to the public gaze.¹⁷ □

Sandra Ros Altman is founder and owner of *Past Patterns Historical Clothing Patterns Co.* She has been drafting period patterns and making them available to museums and reenactors since 1979.



Susan Greene is principal of *American Costume Studies.* Her collection of some 2300 articles of clothing from the late eighteenth century to the mid-19th century was sold to the *Genesee Country Village and Museum* in Mumfordsville, New York in 2010. Susan continues her work as an author and consultant. Her book, *Wearable Prints, 1760-1860: Materials and Mechanics* was published by the *Kent State University Press* in January 2014.

Thanks also - to Holly Turner, Kathleen Kannik and Susan Greene for help editing the background Notes.

17. Susan Greene, *Wearable Prints, 1760-1860* (Kent, OH: Kent State University Press, 2014), 215-16.

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NATIVE AMERICAN RECIPES

By Jessica Diemer-Eaton

These recipes are from the Native American Foodways Workshop that was presented at Prophetstown State Park, near Lafayette, Indiana during the 2016 Spring Conference. Jessica gave permission to share her recipes, but was quick to say there aren't many recipes like we think of for Native American cooking, mostly just directions. Jessica is with the Woodland Indians Educational Programs at Prophetstown State Park. The park is named after Tenskwatawa ("The Prophet"), a religious leader and younger brother of Shawnee leader Tecumseh, and is located near the town of Battle Ground, Indiana, about a mile east of the site of the Battle of Tippecanoe. Established in 2004, it is Indiana's newest state park. The park is home to the Museum at Prophetstown, which recreates a Native American village and a 1920s-era farm.

1. Wild rice & blueberries

Add above items to water and cook in a pot until the rice bursts, then serve when ready.

2. Squash & Deer Meat

Add a cup of pepo squash to a little deer meat and cook in a pot.

3. Bread

Cornmeal, actually hominy meal
Chestnut meal

Steep or set in water awhile. Knead or work some. Put small amount (about walnut size) in cornhusk (tamale wrapper) or other tree leaves, such as basswood, and tie shut. Boil, fry, or bake in hot ashes.

4. Succotash and Rabbit

Fresh green beans
Corn on cob*
Whole rabbit

Cook the above items together in pot.



Succotash and rabbit, finished.



Cooking Fire.

**Get frozen China "sweet corn" from an international market to simulate native corn*

5. Green Corn Bread

Scrape corn when green (to get milk and kernels). Mix with cornmeal and maybe a little water. You can add nuts and/or a little meat. Put in leaf lined pot and bake overnight, or for a long time.

6. Duck Stew

Lamb's quarter greens
Squash blossoms (thickens soup)
Corn
Duck head, feet, and organ meat
Quail eggs in shell

Cook above ingredients in pot.

Shop at an international market for corn, duck parts, and quail eggs. Watch what is considered taboo in each culture when picking ingredients.



Left - Wrapping cornmeal bread (portion) in tortilla husks. Right - Baking them in the coals.

7. Parched corn pudding

Parched corn, ground
Ground deer meat
Water, quite a lot

Cook above items together in a pot

8. Baked Squash

Winter squash (acorn)

Put whole squash in coals. Turn. When blackened and can't hold shape anymore, it's done.

9. Roasted corn on the cob

Dig trough, soak corn (still in husk) in water, put corn in husk on hot coals in trough and bake.

10. Hickory Nut Milk

(used as nourishing formula for infants or as a base for soups)

2 cups shagbark hickory nut meats
4 cups of warm water

Traditionally - nutmeats were ground in a wooden mortar with the warm water. Then the nuts were separated from the milky broth.

Today - use a powerful blender to grind the hickory nut meats into meal. Add warm water and blend until the water is milky white. Strain the nut meats to separate from the milk. Use the milk as a broth. For a traditional Native taste, cook rinsed hominy or wild rice in the hickory broth. Or keep the milk and nut meal together, heat on stove top, and add 2 cups cornmeal to make a Native-style pudding. Cook until texture is pleasing. Add maple syrup for sweeter taste.

11. A Sweet Meat Treat

For horticultural-based Native societies like the Delaware (Lenape), fresh meat was a treat meant to be indulged on the same day the animal was butchered. Unlike usual daily meals based often on corn dishes, a meal after a successful hunt showcased the meat as the primary component of the dish. One Native preference in consuming game meat was to dip it in fat (often bear grease) sweetened with maple sugar. This could be done whether the meat was fresh and roasted, or dried and boiled (hydrated) over the fire. To replicate this historical dish in your kitchen, you will need:

2-3 pounds deer roast (buffalo is a good replacement that is commonly sold in groceries)

Cup of duck fat or walnut oil (for lack of food grade bear fat)

Cup of real maple syrup or sugar

Take roast and cook to personal taste. Both oven or grill works for this dish. For a more authentic taste, refrain from seasoning the outside (salt, pepper, etc). Warm duck fat/walnut oil and maple syrup/sugar together on the stove top (just enough to melt duck fat), then pour into a lidded container. Shake well to combine syrup/sugar and fat/oil as much as possible. You can pour this mixture over the cut roast to serve, or for a more traditional meal, serve warm sweet fat mixture on the side in ramekins to dip strips of meat into before eating. Tip: Use a fondue set to serve this dish, allowing diners to dip their meat strips into the warm sugary oil condiment at the table...replicating the historical feel of consuming this meal around the cooking fire with family.



Ground hominy corn with a little ground deer meat and water (add maple sugar).

12. Hominy

Hints for making hominy:

Cook flint corn ahead in crockpot

Use hardwood ashes (hickory or oak) and sift them before using

The basic process of hominy making in eastern Native America started with the alkali. Hardwood ashes were documented as prime material to make the lye solution. The ashes were mixed with water, and the solution heated with the corn kernels. For some, just heating the mixture was enough to make hominy, while others insisted on beating the corn and ash mixture with pestles to agitate the kernels (often the whole kernels were cracked in the process, as was noted to be done by Iroquois/Haudenosaunee cooks). After a time, the ash-lye burned away at the hull (loosening it) and swelled the kernel's starchy interior. It also killed the seeds' germs, which insured the corn would not spoil by sprouting, allowing dried hominy to be stored easily for long periods. The lye water was then discarded, and the hominy was rinsed several times to rid it of extra lye residues. This was often done in

baskets made just for the job of rinsing hominy. This was done by either pouring water over the hominy-filled sieve or lowering the basket with its contents into the gentle current of a stream or river. It was fine to ingest a small amount of ash (some might even say good for seasoning), but large amounts were considered harmful if consumed. The clean hominy could then be prepared for a meal right away, or dried for later use.



Ceramic pots being used for cooking over a fire.

To cook in pottery:

Put food and water in pottery and warm it first near the fire. Do NOT boil rapidly or hard. Keep rotating by the fire. After it is warm, sit it in the coals/ashes. Keep rotating as it cooks. When it is even warmer, put it onto hot rocks and keep rotating. Again NO rapid or hard boiling. Note: each time a pot is used it gets an additional black coat due to the fats/oils inside. Clean pottery by putting water inside and putting the pot by the fire or in an oven at a slow temperature. □

*Submitted by Becky Crabb, Buckley Homestead Park Manager with permission of Jessica Diemer Eaton, Woodland Indian Educational Programs
www.WoodlandIndianEDU.com*

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Farm Houses and Cottages From 1884

Edited by Tom Vance

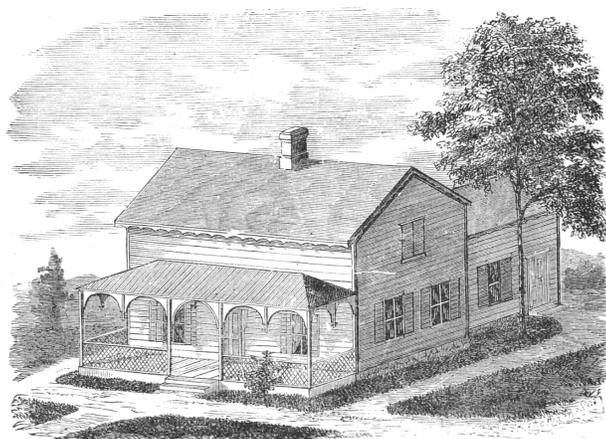
One of my favorite aspects of historical work is 19th century vernacular architecture. My work at Lincoln Log Cabin began with a reproduction of Thomas and Sarah Lincoln's double pen log house. Before long we moved a large double crib log barn to the Lincoln farm, and then moved the 1844 timber frame house of Stephen Sargent to the site along with six log farm buildings. The next project was an 1868 Greek Revival Cottage, and I personally purchased and restored an 1858 Gothic Revival cottage. I have looked at and evaluated many others and one of my favorite projects as a consultant is the architectural evaluation of a vernacular house or building.

When looking at a house, it's hard not to think of the people who lived there at one time, how their lives differed from or were similar to ours today and how the house was designed to accommodate their lives at the time. The book that I have taken excerpts from for this article, is a compendium of life in the 1880s. The title says it well: *The Home and Farm Manual; A New and Complete Pictorial Cyclopaedia of Farm, Garden, Household, Architectural, Legal, Medical and Social Information*. It was written by Jonathan Periam and published in 1884. In Chapter III he illustrates a number of houses that would make comfortable dwellings for farm or for suburban living. They are presented here as originally published.

I. Farm Houses and Cottages



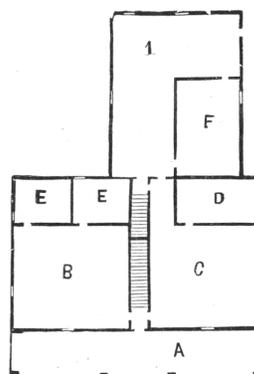
WE have attempted to give a comprehensive description of what was absolutely necessary in the erection of farm and suburban dwellings, barns, carriage houses and stables, as well as some important considerations relating to the production of landscape effects. To carry out the matter fully, it will only be necessary to present illustrations accompanied with diagrams to enable anyone, in connection with those heretofore given, to select a plan within his means. Wealthy men who desire to build, can afford to pay for elaborate drawings. The plans we give can be carried out by any master workman. Some of the more simple of these, such as minor out-buildings, summer houses, seats and fixtures, can be constructed and even elaborated, by any person able to use ordinary tools. Our first illustration shows a plain farm-house, with little attempt at ornament.



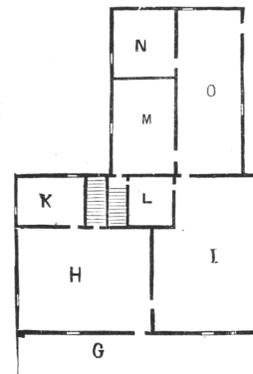
A PLAIN FARM-HOUSE.

Plan No. 2, G, veranda; H, living room, 17x12 feet; I, kitchen, 18x11; K, bed-room, 8x10; L, pantry; M, laundry; N, store-room; O, wood-shed. The upper floor may be divided by a hall through the middle, and if the elevation is made higher, to admit attic windows, front and rear, or half-dormer windows, will make for good bedrooms.

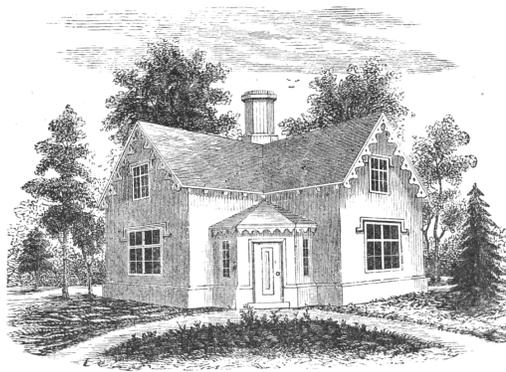
In this house, the rooms are of fair size and suitable for a working family of seven persons. The veranda is tasteful. The eaves should project farther all round, and the gables be furnished with a handsome cornice. Then it would be no less comfortable, but far more attractive. One hundred dollars added to the original cost would accomplish all this. The diagrams show two plans of dividing the first floor. They are: In plan No. 1, A, veranda; B, living room, 13x12 feet; C, kitchen, 13x12; D, pantry, 8x11½; E, bed-rooms, 6x7½, too small, but doors connecting with kitchen and living room may be left open; F, laundry 9x12 feet; I, wood-shed.



GROUND PLAN No. 1.



GROUND PLAN No. 2.



COTTAGE FOR FARM HAND.

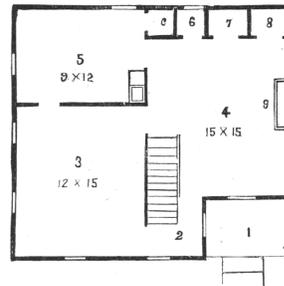
II. Cottage for Farm Hand.

The design of a cottage for farm hand is made with a view to economy of space. It would be appropriate for a farmer of small means, or for the married farm hand of a well-to-do farmer. The enclosed porch, $7\frac{1}{2} \times 7\frac{1}{2}$ feet, forms an entry or vestibule to the parlor, $13\frac{1}{2}$ feet square. In this case, the kitchen, $13\frac{1}{2} \times 16\frac{1}{2}$, serves also as the living room. The bedroom is $13\frac{1}{2} \times 9$, with closet; pantry $6\frac{1}{2} \times 8\frac{1}{2}$. The passage is two feet wide, and the stairs two feet four inches wide. These last are in a projection not shown in the cut.

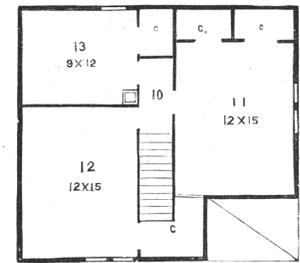
III. Square Cottage

The plan of the cottage for farm hand may be modified, and gain room in comparison with the cost. The first and second floors are shown in the diagrams. The square form of building is better than any other in relation to the economy of space, heating, and relative cost of construction. Hence, square houses are favorites, where strict economy must come in. We have illustrated a number of square forms, of oblong square, and for the reason that this book is intended for the masses, whose buildings are frequently constructed without the direct assistance of the professional architect.

This cottage would make a capital farm-house, if carried to an attic above the second floor, and covered with a hipped roof, that is, one sloping equally to each of the four sides. The attic being converted into bed-rooms. To add still more to the appearance of the dwelling of this height, the eaves could over-hang, and the center of roof support an observatory. The lower floor would contain parlor, dining-room and kitchen, with necessary closets; the dining-room having a handsome bay window. The second floor contains two parlor bed-rooms, and another of nice size, with ample clothes-presses and closets, and the attic might be divided into double bed-rooms for farm hands.



FIRST-FLOOR, SQUARE COTTAGE.

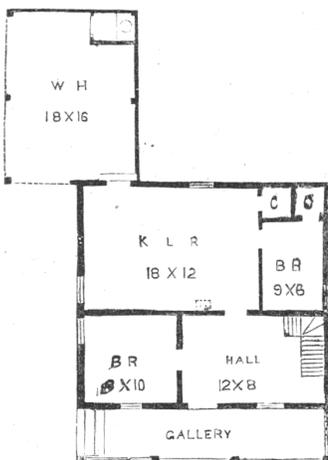


SECOND-FLOOR, SQUARE COTTAGE.

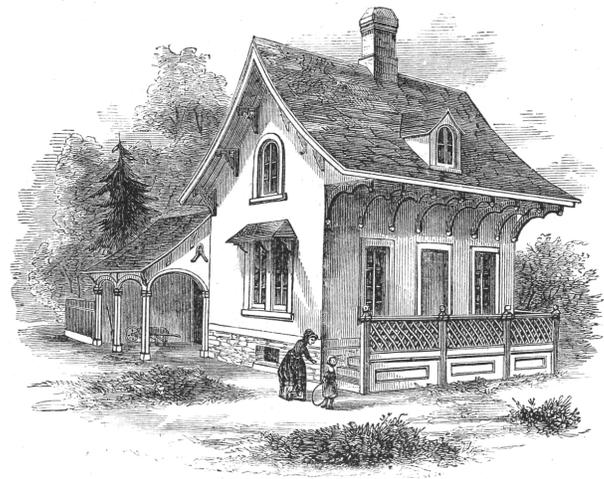
IV. Suburban or Farm Cottage.

This is a tasteful, economical and cozy cottage, adapted, in point of architecture, to a rolling or hill country. The hall is to be used as a sitting-room or parlor, and the front bed-room may be converted into a library. The kitchen and living room is 18×12 , and the rear building combines a wood-

house, laundry and water-closet. The rooms are nine feet high in the clear, and whether built of wood, brick or stone, the house is handsome. The upper story has two feet of perpendicular wall, which, with the sharp roof, gives plenty of air, and may contain two sleeping rooms of unequal size, each lighted by a handsome side window, and one of them by a dormer.



GROUND PLAN.

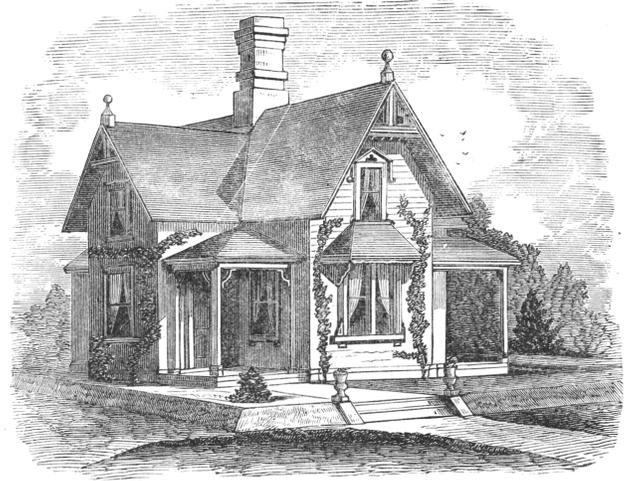


SUBURBAN OR FARM COTTAGE.

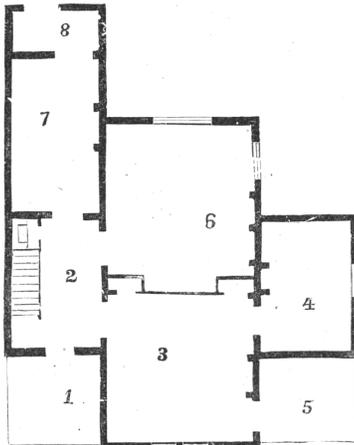
V. A Pretty Rural Home

This house is adapted to a family of moderate means, doing business in a city and living in the country, or for a well-to-do business man or retired farmer, with small family, in a suburban town.

The elevation and ground plan here given fully explain it. The upper story consists of four bed-rooms and a bathroom. Ground plan: 1, porch; 2, lobby; 3, parlor; 4, library or boudoir; 5, out-side porch; 6, dining-room; 7, kitchen; 8, scullery. It will be seen that the porch, 5, might easily be arranged as a conservatory.



A PRETTY RURAL HOME.

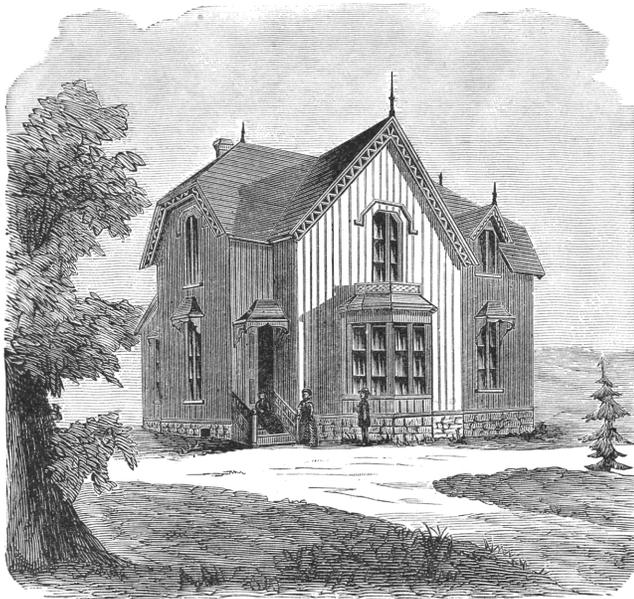


GROUND PLAN OF RURAL HOME.

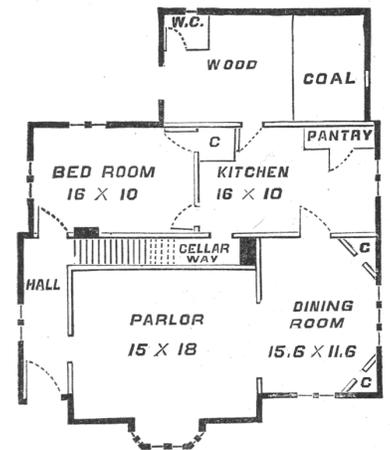
VI. A Convenient Cottage

This house combines convenience with utility and economy of space. It may be cheaply built, for the reason that there is no costly ornamentation. This, however, may be added outside and in, for it is the finish of the average house that costs money. It will be seen that while the halls are large enough to be convenient, all that can be spared from them has been added to make the rooms more spacious. The opening usually

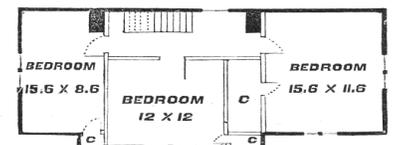
filled with folding doors, is eight feet square, making the parlor and dining-room a large saloon, thus greatly adding to the hospitable look of the house, and giving large space. The stairs, enclosed between two walls, are more cheaply built. Each room has a closet, and with one exception, has straight edges. The house is ten feet between joists on the first story and nine feet above; the plan also provides for a cellar and stone cistern.



A CONVENIENT COTTAGE.



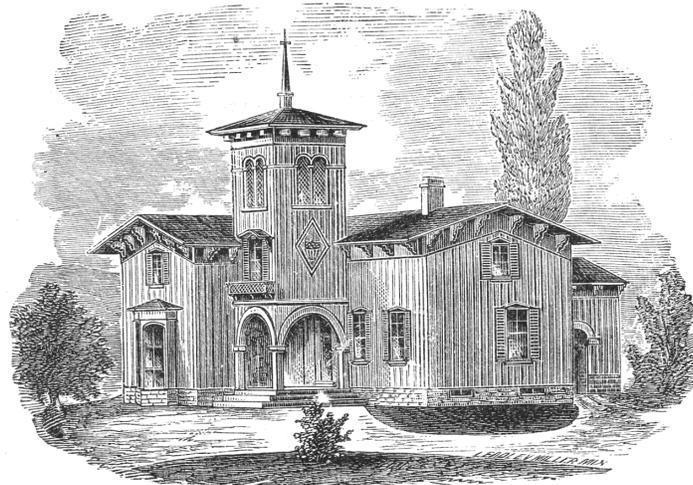
GROUND PLAN OF CONVENIENT COTTAGE.



SECOND FLOOR OF CONVENIENT COTTAGE.

VII. Farm House in the Italian Style

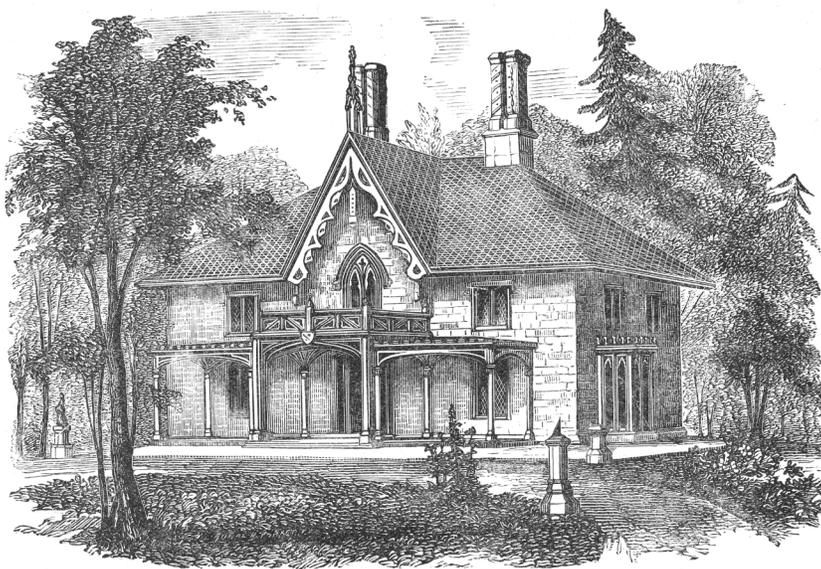
Low pitched roofs projecting over the walls mark the Italian style of architecture. It is adapted to mild sunny climates, not subject to violent winds, heavy rains, or deep snow. The elevation gives walls of ample height, both above and below. The tower adds dignity to the building, gives the noble porch below, an office or library in the second story and an observatory above, making a nice summer sleeping-room, and giving also quick access to the roof in case of fire. From the porch one door opens to a hall, and thence to the living room and to the parlor and its bay-window. There is also an ample kitchen, with pantry and china closet, laundry and wash-room. The second story is divided into sleeping apartments.



FARM-HOUSE IN THE ITALIAN STYLE.

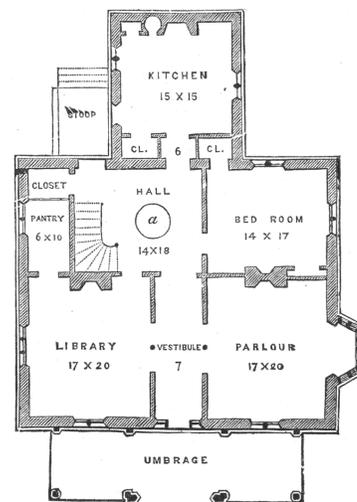
Buildings of this class are favorites with suburban residents, of limited means, and especially as summer residences. They are cheap, may be made attractive at small cost, but if erected on a farm, or for a permanent residence, should be more substantially built, than if only used as a summer home. Particular care must be taken to secure warmth in winter by protecting the sheathing boards with the best building paper, especially on the prairies, where the wind searches every crevice.

VIII. English Gothic Cottage



ENGLISH GOTHIC COTTAGE.

It has not been the aim of this work to deal in elaborate architecture, and hence in presenting the plan of an English gothic cottage, we have been guided by the elegant solidity represented in the stone cottage illustrated, as adapted to the retired business man or farmer. There are thousands of far more costly and elaborate farm structures in



GROUND PLAN OF ENGLISH GOTHIC COTTAGE.

the United States, and the taste for such is constantly increasing with increasing wealth. The builder of costly structures, as we have heretofore said, should consult a good architect. It will save much more than the cost of his commissions. But the master carpenter will be sufficient for the more simple homes. When elaborate ornamentation of the grounds is intended, it will pay to consult a competent landscape gardener, while again the more (cont'd)

VIII. English Gothic Cottage (cont'd)

simple ornamentation may be done by the farm hands under the direction of the intelligent farmer who has studied this work. In carrying out the details, the ground plan fully explains itself. The vestibule opening into the parlor and library by its wide sliding doors, will afford magnificent space for special occasions. The hall (dining-room), also in connection with the vestibule, will enable the proprietor to dispense large hospitality. Not the least attractive features of the whole are the projecting eaves, and the elegantly grouped chimneys, while the latticed casements give an added charm. The second story should form four spacious chambers, arranged as spare rooms. It would be a pity to cut them differently for the sake of additional apartments. When there are many guests, they may generally be so quartered together that additional beds in each room will accommodate many.

While preserving the same general form, it will readily be seen that the plan given above, is adapted to extensive modification. We have given a somewhat unusual arrangement of the ground floor, but especially adapted to the retired farmer, living at his ease, principally on the revenue of his farm. The bed-room may be made a second parlor or family room, and connect by folding doors, thus almost throwing the whole lower floor into one grand reception room for special occasions. □

Reference Cited:

Periam, Jonathan. *The Home and Farm Manual; A New and Complete Pictorial Cyclopaedia of Farm, Garden, Household, Architectural, Legal, Medical and Social Information*. New York and St. Louis: N.D. Thompson & Co. Publishers, 1884, 393-401.

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The Reed Case House at the Wabash and Erie Canal Historic Park was built in 1844 in downtown Delphi, Indiana by Reed Case, a contractor for much of the construction of the Wabash & Erie Canal. After moving his family to a grander home, Case turned this home into an inn for canal travelers. It was donated to the canal organization in the 1980s, and was moved to the park where it was restored. (Photo by Tom Vance)