

Midwest Open Air Museums Magazine



Vol. XXXVIII, No. 3
Fall, 2017
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In This Issue: **Erie Sauder's Sauder Village**
Headless Horseman at Conner Prairie
Hallowe'en in Greenfield Village
19th Century Solar Eclipses
J.C. Allen Photo Collection - The Corn Harvest
Indian Corn, part 2 - Harvesting & Husking

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM



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Hosted by

Sauder Village, Archbold, Ohio

November 9-11, 2017



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Cover Photo - Guests of all ages enjoy visiting a church, school, barber-shop, and many craft and trade shops nestled around the Village Green at Sauder Village. (Photo courtesy of Sauder Village)



MOMCC is the Midwest Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

EDITOR'S NOTEBOOK

By Tom Vance

THIS year's ALHFAM meeting was a joy to attend, especially since I had an unexpected medical issue at the end of April and didn't know if I would be able to make the trip. Genesee Country Village and Museum was as spectacular as I had anticipated, and, as usual, I enjoyed seeing many old friends as well as making new ones. Tom Shaw and I have been attending ALHFAM meetings together since the 1980s, and it's always good to catch up with him and many others.

MOMCC member Leo Landis of the State Historical Society of Iowa represented the Midwest Region well as he took first place in the annual ALHFAM plowing contest. The year's contest involved plowing with oxen at Genesee Country Village.

Another spectacular open-air village museum is Sauder Village in Archbold, Ohio, the scene of this year's MOMCC Fall Conference. The hotel, operated by Sauder Village, is right on site. The pool and breakfast area are both in a large atrium which also features a fabulous full-scale replica of a white oak tree. The site was created by Eric Sauder, founder of Sauder Woodworking, and there is a Sauder furniture outlet next to the hotel. Mark November 9-11 on your calendar and get your registration sent in. This conference is one you don't want to miss.

There is an article about solar eclipses in this issue of the magazine. Makanda, a town of 600 just south of Carbonale in southern Illinois, was recently one of the epicenters for eclipse watching. Makanda was built along the Illinois Central Railroad and in recent years has become a center for the arts. Makanda's other claim to fame is Boomer's Monument which was erected to honor a dog that belonged to a railroad fireman. Stoking the steam engines of the early locomotives was heavy, hard work, and good firemen were in demand. One fireman's condition for working was that his dog, Boomer, could run alongside the train. This was okay for a while, but soon the railroad became embarrassed that a dog was out-running its engine, so a race was set up on September 2, 1859. During the race, one of the hot-boxes caught fire and, in an effort to save the train, as the legend has it, Boomer ran along on three legs, peeing on the fire to put it out. In the process, he hit the Makanda bridge and was killed. While this legend may or may not be based on some version of reality, there is a large monument to Boomer near the bridge where he died.

The inscription on the monument reads: "In memory of Boomer the hound dog that tradition says dashed his life out against the abutment of the iron railroad bridge 300 feet south of this spot while running on 3 legs trying to put out a flaming hot box on the speeding train of his beloved fireman-master. Sept. 2, 1859."

The painted line marking the path of the eclipse runs right past boomer's monument and in the front door of one of the art studios. Makanda was featured on CBS Sunday Morning and other national broadcasts, but they all neglected to mention Boomer. □



Boomer's Monument in Makanda, Illinois. (Photo credit: Flickr)



MOMCC and the Midwest Region were well represented in the plowing contest which this year involved plowing with oxen. Leo Landis of the State Historical Society of Iowa (far right in the above left photo) took top honors in the regular plowing class.

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, 11-point, Times New Roman, plus up to six photographs or illustrations. Average word count: 1,000-3,500.
- **Reviews:** Books, websites, audio recordings, DVDs, exhibits or performances are all welcome to be reviewed. Review length is 1 to 2 pages, single-spaced, 11-point, Times New Roman. Average word count: 500-1,500.
- **Opinion Letters or Articles:** Range in length from 1 to 2 pages, single-spaced, 11-point, Times New Roman. Average word count: 500-1,500.
- **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, 11-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.

Upcoming Deadlines: Winter 2017 Issue - November 1; Spring 2018 Issue - February 1.

Submit Articles and Ads to: Tom Vance, tsevance@mchsi.com; 217-549-1845

MOMCC MAGAZINE ADVERTISING RATES

Magazine Advertisements

All ad pricing is per issue. The Magazine is published in B&W with color covers 3 times per year and is mailed to approximately 300 members. It is also made available electronically as a color PDF document to the members of MOMCC and Midwest ALHFAM via the website.

Display Ads

Please provide electronic copy (in color if desired for the on-line version) in PDF, JPG, or TIF formats. Graphic layout services are available on request.

Full Page - 7.25" X 9.5"	\$100.00
Half Page - 4.5" X 7.25"	\$55.00
Half Page - 3.5" X 9.5 "	\$55.00
Third Page - 7.25" X 3"	\$40.00
Quarter Page - 3.5" X 4.5"	\$35.00
Eighth Page - 3.5" X 2.25"	\$25.00

Advertising Special for 2018

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Upcoming Deadlines: Winter 2017 Issue - November 1; Spring 2018 Issue - February 1.

PRESIDENT'S PERSPECTIVE

By Betsy Urven

SEPTEMBER is upon us. Where did the summer go? Many of us are gearing up for fall school tours, fall programming, and even looking toward winter and Christmas programs.

The fall conference is coming up as well, November 9 –11 at Sauder Village in Ohio. There are lots of great workshops and sessions planned. You also have an opportunity to try glass blowing if you sign up soon. If you have never attended a conference I encourage you to join us. If you have attended in the past I encourage you to ask a friend to come along. A lot of work goes into planning a conference and we can only continue if we have attendees. Consider coming not only for what you can learn at sessions and workshops but also for networking and reenergizing. We can all get burned out during busy seasons and this is a chance to get away and commiserate with others.

The spring conference will be March 8 – 10, 2018 at The Landing, Minnesota River Heritage Park. If you can't make it to Sauder please plan to join us in the spring.

We make every effort to move the conference around so that it is convenient for more people to attend. We are always looking for new sites to host. It is a great opportunity to showcase your site and what makes it special.

I'm looking forward to seeing what Sauder Village has in store for us and I hope you are too. □



MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

MOMCC Officers and Board of Directors

Betsy Urven, *President*

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Dan Hess

Ed Crabb

Magazine Editor

Tom Vance

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

Membership

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

Our Purpose

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

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

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

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MOMCC ANNUAL MEETING MINUTES

November 4, 2016

Embassy Suites, Olathe, KS

For approval at the 2017 Annual Meeting

President Betsy Urven called the 37th annual meeting to order at 12:36 pm following lunch, and extended a welcome to the Mountains/Plains members in attendance and the ALHFAM board.

Jon Kuester moved and Kate Garrett seconded to approve the agenda as distributed. Motion carried.

Secretary Dawn Bondhus Mueller provided printed copies of the minutes of the 2015 Annual Meeting held in Elkhart Lake, WI. Jim Patton moved and Larry Hackett seconded the motion to approve the minutes as presented. Motion carried.

Copies of the 2016 - 2017 budget were distributed for review. Jon Kuester spoke for Treasurer Lindsay Wieland. The budget is lower than last year, but more realistic. The balance as of August 31, 2016 was \$25,254.96. Susan Chemler moved and Debra Reid seconded to accept the treasurer's report as presented. Motion carried.

Tom Vance is back as Editor of the MOMCC Magazine. He encouraged the membership to submit articles for publication.

Webmaster Dan Hess reported on the new website launched this fall. New features will be added in the future.

A total of 266 ballots were mailed and 64 were returned. 247 were sent regular mail and 19 ballots were sent electronically. The following candidates were elected: Lindsay Wieland as Treasurer; Dawn Bondhus Mueller as Secretary; and Jim Patton as Member at Large.

ALHFAM President Tom Kelleher addressed the group and spoke about the new ALHFAM website. The 2017 ALHFAM conference will be held at Genesee Country Village in New York.

Conference planner Tim Talbott recognized Charlie Pautler, Chris Gordy, and Sue Gordy for planning the conference with him. Fall Conference Coordinator Monique Ingot was also recognized for her work on the event.

Becky Crabb did a presentation for the upcoming spring conference to be hosted by Buckley Homestead in Lowell, IN March 9 – 11, 2017. Tillers International will be doing an oxen workshop, and a workshop on historic fruit tree grafting will be another highlight. The hotel will be in Kankakee, IL.

Tracie Evans spoke about the fall conference set to be in Archbold, OH at Sauder Village November 9-11, 2017. The call for papers has been distributed.

Sarah Uthoff encouraged members to "like" the MOMCC Facebook page and to make comments as well.

Susan Chemler moved and Jim Patton seconded that the meeting be adjourned. Motion carried and the meeting was adjourned at 12:57 pm.

Respectfully submitted,
Dawn Bondhus Mueller
MOMCC Secretary

MOMCC 2016-2017 FINANCIAL REPORT & 2017-2018 BUDGET

Prepared by Debra A. Reid, Treasurer, September 25, 2017

INCOME	Actual - Year Ended Aug 31, 2017	2016-2017 Budget	2017-2018 Budget
*Membership Dues	\$ 3,986.00	\$ 6,500.00	\$ 6,450.00
Advertising (Magazine)	170.00	-	1,000.00
Magazine Sales	-	50.00	200.00
Auction	3,664.25	1,700.00	2,250.00
Fall 2016 Conference	8,629.08	9,000.00	7,125.00
Spring 2017 Conference	8,605.50	7,100.00	7,125.00
Donations	201.00	-	-
Interest	<u>11.00</u>	<u>44.00</u>	<u>3.00</u>
TOTAL INCOME	\$ 25,266.83	\$ 24,394.00	\$ 24,153.00
EXPENSES			
Magazine (four printings @ \$1,000)	\$ 4,074.00	\$ 3,000.00	\$ 4,000.00
Membership Service			
Printing/copies	72.50	150.00	100.00
Postage	1,125.92	1,000.00	1,400.00
Supplies	172.01	200.00	200.00
Liability Insurance	175.00	175.00	175.00
**Fall Conference	8,573.47	8,700.00	6,343.40
***Spring Conference	10,869.62	7,000.00	7,075.00
Marketing (GoDaddy, web domain)	70.00	-	60.00
Board Member reimbursements	77.04	300.00	300.00
Pay Pal; Credit Card Fees	501.76	-	600.00
Wild Apricot website fees	756.00	800.00	840.00
MOMCC Conference sponsorships	-	500.00	500.00
Audit	-	250.00	250.00
Matelic Award	-	200.00	200.00
****ALHFAM Fellowship	-	1,500.00	1,500.00
Disaster/Outreach Fund (restricted)	-	500.00	500.00
Bank fees	<u>13.59</u>	<u>25.00</u>	<u>25.00</u>
TOTAL EXPENSES	\$ 26,480.91	\$ 24,300.00	\$ 23,893.40
NET INCOME (LOSS)	\$ (1,214.08)	94.00	259.60

ASSETS: Petty Cash - \$35.00; Auction start up - \$50.00; Checking Acct.- \$1,299.96; PayPal - \$874.66; Savings - \$4,424.63; Restricted Funds - \$17,396.63; Total Assets - \$24,080.88.

FUND BALANCE: Unrestricted - \$2,259.62; Savings - \$4424.63; Temp Restricted - \$5,255.52; Restricted - \$12,141.11; Total - \$24,080.88.

*Based on 130 individual; 30 institutional; 30 household.

**The Fall 2017 conference budget is based on 75 attendees, the budget submitted (break even - 75), and \$95.00 registration fee.

***The Spring 2018 conference budget is based on 75 attendees, the budget submitted (break even - 75), and \$95 registration fee.

Spring Conf. expenses: Sp'16-\$90; Sp'17-\$8,154.62; Sp'18-\$2,450; Sp'19-\$175.

****Includes \$500 for MOMCC President to attend ALHFAM conference.

Erie Sauder's Sauder Village®

AND THE 2017 MOMCC FALL CONFERENCE

By Kim Krieger

NESTLED in the cornfields of rural Northwest Ohio is Sauder Village – Ohio’s largest living history destination. Since opening in 1976, Sauder Village has grown to a 235-acre complex with more than 450 employees, and 400 adult and 200 youth volunteers. The award-winning historic village preserves more than 75 historic structures and nearly 50,000 artifacts. Here history is brought to life through stories, demonstrations, and programs that positively impact nearly 100,000 guests from throughout the country and around the world each season. The Sauder Village complex also includes the 98-room Sauder Heritage Inn, an 84-site campground, the 350-seat Barn Restaurant, the Doughbox Bakery, and banquet seating for 750 in Founder’s Hall.

So how did this all begin? What is the story behind this living history destination found in America’s heartland? It all began with one man’s dream to create a museum where history could “come alive.”

Erie Sauder - Businessman, Inventor, Humanitarian, Preservationist

Sauder Village was the dream of Erie J. Sauder. Erie was born in 1904 on the farm of his parents, Daniel and

Annie Sauder, in Fulton County, Ohio. Erie attended school only until the eighth grade but he always knew the importance of a good education. As a teen, Erie pursued his



The Sauder Heritage Inn features beautiful timbers in the main lobby area and a full-size replica white oak tree in the atrium breakfast and pool area in addition to 98 guest rooms.



Erie Sauder’s original farm workshop (left) is located on the village green along with many other trades and craft shops. (All photos courtesy of Sauder Village)

woodworking interest in his family’s farm shop, and by the age of 19, he began working for the Archbold Ladder Company. In 1934, he formed the Sauder Woodworking Company where he created a “knock-down” table that the company packaged but the consumer assembled. That snap-together-table marked the beginning of the ready-to-assemble furniture industry.

A New Idea

By the late 1960s, as Erie was nearing retirement, he began a new enterprise. His initial idea was to create a small museum at the factory to help children learn about how woodworking was done before the advancement of automated machinery, but he soon realized a small museum would not tell the bigger story he had to tell. He wanted a museum where students could learn about the people who settled in Northwest Ohio. He wanted future generations to appreciate the difficult conditions the European settlers faced when they came to Ohio’s Great Black Swamp.

Erie’s idea was to collect historic structures, fill them with artifacts, and have people in the buildings to show how to use the tools, and engage guests in conversation about history. Erie often said, “You can

put all of this history in books, and it will never talk like the tangible history will.”

Erie purchased 15 acres with a farmhouse and barn as the start of his museum. He soon began collecting buildings and artifacts from throughout the region and the Village quickly outgrew his original plan. On June 14, 1976, the Sauder Farm and Craft Village opened with 42 employees. From a small group of historic buildings, a restaurant and a bakery, the Village continued to grow in acreage and structures. The complex added a new Welcome Center, a General Store, Founder’s Hall for events and banquets, a campground, and the Sauder Heritage Inn. Today, Sauder Village has 110 structures on 235 acres. Over the years the size and look of the Village has changed, but its purpose and vision have remained the same.

Erie Sauder died on June 29, 1997. A special exhibit was created in the Museum Building at the Village commemorating Erie Sauder and his life.

Erie’s Dream Continues to Grow

In 2000 Erie’s granddaughter, Debbie Sauder David, returned to Archbold to continue Erie’s vision and help develop a long-range plan for Sauder Village. As a result, many changes have taken place at the Village over the past 17 years.

These include the Little Pioneers Homestead which is a unique area for young guests to enjoy many hands-on activities while visiting a cabin, garden, and barn with a fiberglass cow they can milk.

A new “Walk Through Time” allows guests to experience life in Ohio from 1803 thru the mid-1920s. This includes Natives & Newcomers (1803-1830s), Pioneer Settlement Area (1830-1870), and the Grime Homestead (1928) where we celebrate the agricultural roots of the region.

The Erie Express is a new and bigger train ride that takes



At Natives and Newcomers, guests can step back to 1803 and into the lives of the Native Americans and European traders living in Northwest Ohio.



Experience life in the 1920s at the Grime Home, barns and garden areas.

visitors around the Historic Village, and the Sauder Heritage Inn and Campground were both expanded to include a pool, hot tub, splash pad, and more.

Plans for the future include a Rural Community and Main Street Project which will allow us to contrast the rural lifestyle to the streetscape where the beginning of the modern age brought new technologies to everyday people. Expansion plans will continue as funding allows.

A Day in the Village - Known for its living history format, Sauder Village features costumed interpreters who relate the lives of people of the past making their stories relevant to our lives today. Demonstrations and hands-on activities in the historic homes, barns, and gardens make the experience interactive and meaningful. Artisans demonstrating traditional American crafts, making both historic and contemporary items, spark creativity. As founder Erie had envisioned, Sauder Village continues to serve as a constant reminder of the pioneering and entrepreneurial spirit of Ohio’s pioneers, inspiring and motivating guests, especially students, to leave their own mark on the world.

A visit to Sauder Village today offers guests a unique opportunity to take a step back in time and experience the lives of Ohio’s pioneer ancestors. Since it is not a guided tour, guests can take their time visiting with the costumed guides and working craftsmen throughout the Village. Unique areas of interest include:

The Village Green/Community Shops - Surrounded by lush trees, benches, and many historic shops and community buildings, the Village Green is a great place for guests to begin their visit. Popular shops around the Village Green include Erie’s Farm Shop, craft shops, the District 16 school, barbershop, doctor’s office, and more.

Museum Building – A treasure chest of Americana, the Museum Building is a great place to view many unique artifacts and special exhibits. Current exhibits in the museum share information about Erie Sauder & the Sauder Compa-

nies, Agriculture, The Great Black Swamp, and the Archbold community. Three new exhibits that opened this season focus on the construction of barns and homes, transportation, and roadways.

Craftsmen – For nearly 40 years, Sauder Village craftsmen have been demonstrating and handcrafting items from traditional trades like spinning, weaving, tin-smithing, and broom making to continuing trades like pottery, glassblowing, and blacksmithing. Sauder Village is proud to be home to artisans and craftsmen who not only follow the traditions of their respective crafts, but are developing revolutionary new techniques and applications as well. Each one of the artists carries on a skill that was vital to everyday life at the time the Great Black Swamp was settled.

Walk Through Time - The Walk Through Time at Sauder Village allows guests to experience life in Ohio from 1803 through the mid-1920s. At Natives & New-comers, the first stop, guests learn what life was like for Native Americans in Ohio. Step back to 1803 and into the lives of the Native Americans and European traders who lived in this area at the time of Ohio's statehood. Experience how they interacted with their environment, each other, and the Europeans who were beginning to move into the region. Discover an important chapter in American history through engaging demonstrations and hands-on activities (which vary by day and season).

The second stop is the Pioneer Settlement Area. In this area guests can learn about the journey of the first European immigrants to this region, draining the swamp, establishing a new community, and making advancements in agriculture. At Pioneer Settlement, you'll visit with costumed guides at the Lauber settlement, Witmer-Roth home, log school, Eicher cabin, jail, Peter Stuckey farm, and the Holdeman church.



Follow in the footsteps of students who attended a log school in the 1840s while visiting Pioneer Settlement Area.



Costumed guides and working craftsmen bring history to life every day at Sauder Village

The third stop is the newly renovated Grime Homestead. Discover why the 1920s is seen by many historians as the beginning of our "Modern America" as you explore the Grime home, barns, and garden areas. Wearing shorter dresses of the 1920s, costumed guides share information about the many products and packaged foods available to families during this time period. Guests will see wall-to-wall carpeting, wallpaper, and even a radio, phonograph, and telephone in this rural farmhouse.

Farms & Gardens – Learning about Ohio's rich agricultural heritage is also an important part of the Sauder Village experience. Throughout the Village guests can meet a variety of farm animals, see unique demonstrations like goat milking or working in the fields with horses. There are also many themed gardens to explore, cooking demonstrations, and hands-on opportunities.

Unique Shopping – While at Sauder Village, guests enjoy visiting the Village Gift Shop, Lauber's General Store, and Threads of Tradition Quilt Shop – one of the largest quilt shops in the region. Also on the complex is the Sauder Furniture Store and Outlet featuring ready-to-assemble furniture and home accessories.

And There's More

For more than 40 years Sauder Village has also been recognized as a unique destination for special events. From quilt, rug hooking, and woodcarving shows to barbershop concerts, Apple Week, Explore the Crafts, and Farm Days - there are special events to meet the interests of all ages and many niche audiences.

While the Historic Village is only open seasonally (May through October) and for the holidays, people can take classes throughout the year. From quilting, cooking, and kids'

classes to glass blowing, coopering, and spinning – there are many opportunities to learn something new at Sauder Village.

Hospitality a Cornerstone at Sauder

In addition to offering unique opportunities in the historic village, Sauder Village is also recognized for outstanding hospitality. The Sauder Village complex includes many opportunities to dine, shop, and stay overnight. The Barn Restaurant offers a unique place to enjoy a home-style meal. Built about 1861 on a farm just a few miles from Sauder Village, guests enjoy dining under the hand-hewn timbers of this historical barn. Guests also enjoy finding delicious treats to take home from the Doughbox Bakery. Founder's Hall is a unique venue for hosting a banquet, conference, or special event. The spacious banquet facility can seat up to 750 people and is also the site of many Sauder Village special events.

For those looking to extend their stay, overnight accommodations are available at the Sauder Heritage Inn or the Sauder Village Campground. Guests feel right at home in the 98-room Heritage Inn, complete with indoor pool and hot tub, game and exercise room – all adjacent to the “Great Oak Tree.” Throughout the Inn, the beautiful fireplace, atriums with live plants, comfortable furniture, natural wood timbers, and hand-forged lamps and railings set the casual, friendly tone. The 87-site campground is a great place to relax and enjoy time together while fishing, sharing stories around the campfire, riding bikes, playing at the Splash Pad, walking around “Little Lake Erie,” or enjoying the amenities at the Heritage Inn.

Join us this Fall for the MOMCC Conference

Sauder Village is pleased to be hosting the fall MOMCC conference at the Sauder Heritage Inn, November 9–11, 2017. Many workshops and conference sessions will accommodate the interests of all living historians. Check



From quilt and doll shows to high wheeled bikes, vintage base ball and concerts - Sauder Village offers many special events throughout the season

out the conference program on the MOMCC website, www.momcc.org, and come join in the fun!

To learn more about Sauder Village visit the website at www.saudervillage.org or call 800.590.9755. □

For additional information see:

Lazarus Project, 1997 S. “Sauder, Erie J.”, *MennObits* [Mennonite Obituaries]. <https://mcusa-archives.org/MennObits/Lazarus/1997/LP%201997%20S.html>.

“Erie J. Sauder,” *Ohio History Connection*. http://www.ohiohistorycentral.org/index.php?title=Erie_J._Sauder&rec=2468.

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“About Sauder.” *Sauder.com*. <http://www.sauder.com/About/Home.aspx> (all accessed August 6, 2017).

Kim Krieger is the PR/Media Relations Specialist at Sauder Village. She has enjoyed sharing the Sauder Village story for the past 23 years as a member of the marketing team at Sauder Village. She lives with her husband and two children on a dairy farm in rural Fulton County.



The Grist Mill with the overshoot waterwheel, which produces stone-ground cornmeal, is symbolic of one of the first industries in the area.



THE HEADLESS HORSEMAN AT CONNER PRAIRIE

By Mark Wehlage, Program Developer

FOR more than 30 years, Washington Irving's "Legend of Sleepy Hollow" has been thrilling and chilling guests at Conner Prairie. I remember being a teenager the first time I experienced it for myself. I'll admit I'm old enough that the memories have faded a bit, but I remember a fun and exciting evening, filled with warm cider, the smells of autumn, and a hayride with my family and friends that we left talking about. In fact, after that first visit, I don't believe a season came and went that I didn't try to come back to experience it again.

I started working at Conner Prairie as a part-time Interpreter in 2012. Those first two months seemed to fly by, and in no time, it was October. Many of the people I work with would tell you that October is a most magical and bewitching month at Conner Prairie. It is by far my favorite of all the months of the year to work here. The cooler days, the changing color of the leaves, the evening wind whistling through the eaves of historic buildings, ancient trees, split rail fences, and the smell of the air itself is something you have to experience to appreciate. I suppose the best way to describe it would be to use the very text that Irving himself wrote: "A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere...[and] everyone who resides there. However wide awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative – to dream dreams and see apparitions."

The earliest memoirs of Headless Horseman that I have been able to find in our archives and collections begin in 1985. For three consecutive nights Prairietown was transformed into Sleepy Hollow. You could meet the primary characters and a few other townsfolk, join them in a barn dance, and then board a hayride through the woods. The

Disney version of "The Legend of Sleepy Hollow" was shown in Lilly Theater inside the museum's Welcome Center. The event lasted from 5 - 8:30 p.m.; admission was \$1.50 per person and included all the activities for the evening.

My, how things have changed - Headless Horseman now runs for a total of 12 nights in October, Thursdays through Sundays from 6 - 11 p.m. (or later depending on crowds and how many people we have to move through the hayride line). In 2016, we welcomed more than 35,000 guests to Headless Horseman. We hope to top that number this year. Over the years many changes have taken place. Some changes were very popular and have stuck around; others came and went and were replaced with better options.

We are again making significant changes this year. For the first time in our institution's history, we are tackling the growth and construction of a corn maze. The maze will be open daily through the end of September and all of October. One of the changes I'm most looking forward to is an interactive queue line that will take guests right

through the heart of Sleepy Hollow. Once again, after several years of not doing so, our guests will meet Ichabod Crane, Katrina, and Bram Bones. Along with a few other "residents" of Sleepy Hollow, the characters will tell the tale of the Horseman through an original song. Guests will encounter a few apparitions and be invited to sing and dance along with the townsfolk, all the while winding their way to the loading area for the hayride. The hayride itself will also undergo some changes. We are including a new "seated" wagon that rides lower to the ground and that will



*The Headless Horseman rides at Conner Prairie.
(All photos courtesy of Conner Prairie)*

allow guests with mobility issues to enjoy the journey. The scenes and “scarachters” they meet will work to engage each wagon as if speaking to Ichabod Crane, warning him not to enter the woods. Of course, the wagons will journey right into the woods, and there meet the very Horseman himself. These changes are intended to bring the story more into focus, and our guests will leave remembering Ichabod Crane.

Over the years, advances in technology have improved our ability to be more creative with our storytelling. The use of projectors and “holographic” images will be used this year to create some truly creepy encounters, not just from the wagon ride, but as you walk through the queue line. For example, our guests will walk through a cabin that is dimly lit. A lantern will seem to cast a spot of light on the wall where there appears to be a hole. About every 60 seconds a swarm of cockroaches will come pouring out of the hole. Of course, this is done through the use of projected images, but the effect is fun to see, and increases the “creepy” value of the experience.

Guests typically begin arriving for Headless Horseman an hour before the gates open. Often, within an hour after



Sevens' Puppets "Legend of Sleepy Hollow" marionette show.

gates open, we are giving out 11 p.m. hayride tickets. So, you may ask, how do you handle that many people while they wait 4 to 5 hours for a hayride? Guests receive a timed ticket that allows them to enter the hayride queue line in 15-minute intervals; however, this is not just a hayride. It is an event. There are several different stage-shows, everything from a late-night talk show with Dr. Acula, our resident vampire, to a black-light puppet cabaret-style show hosted by Beautisha, our cosmetics-loving witch. There are also a marionette show of the “Legend of Sleepy Hollow,” a magic show, face painting, Scary-o-kie, a Halloween-themed midway full of carnival games, an outdoor theater with a 30-minute movie, two storytellers, a fortune-telling



Storytelling on the front porch of the historic William Conner home.

mystic, a tent full of percussion instruments for children to explore music, a Monster Museum filled with artifacts from Dr. Frankenstein's laboratory, a themed barrel train for younger guests, a corn maze, a gift shop, our 1859 Balloon Voyage, and of course lots and lots of delicious fall treats to enjoy.

When I look back over the program's history, it is clear that one thing has kept Headless Horseman so popular, and in fact has caused it to grow each season, and that's change. A willingness by Conner Prairie to listen to our guests, study trends, work to better the experience, and then make changes, has allowed this program to enjoy such longevity. Change is difficult and sometimes met with resistance by people who wax sentimental for the way it used to be. Taking those feelings into consideration is always in the forefront of my mind as we plan and adjust things, but you can't let sentimentality cause you to stagnate and stall. If the program never changed it would not have survived this long.



With freshly painted faces, these boys are excited to see the Headless Horseman.

There are many options when it comes to Halloween offerings and events in this area, everything from an interactive scream park to a very popular haunted house at one of the best children's museums in the country. Yet, because of Conner Prairie's willingness to listen to our guests, we have been able to continue to offer such great programs and exhibits, and the guests keep coming again and again, breaking attendance records year after year. Headless Horseman for 2017 looks like it will be the biggest and most versatile year yet for the program.

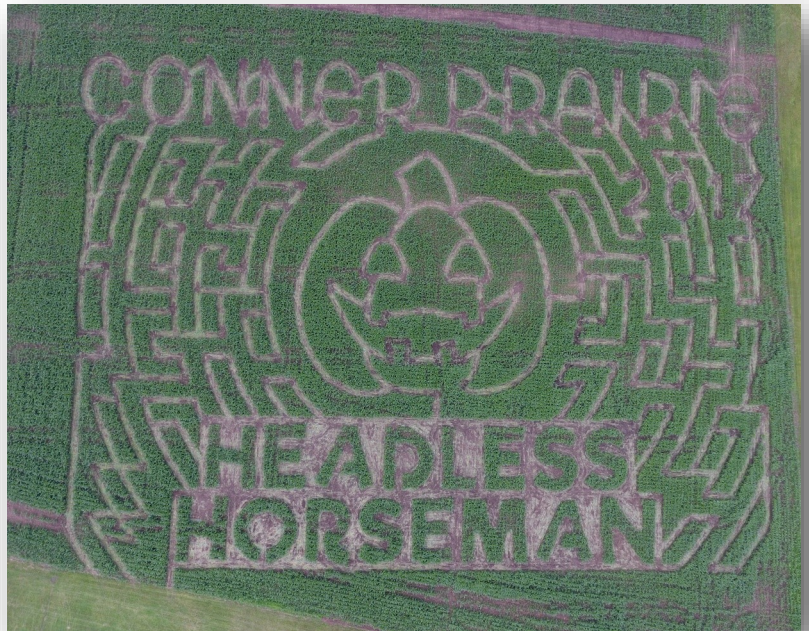
If you happen to be in central Indiana this October, come to Conner Prairie and experience Headless Horseman. I am also willing to answer any questions you may have about the program. wehlage@connerprairie.org

Happy, haunted Halloween! ☐

Mark Wehlage is a program developer at Conner Prairie. Mark came to Conner Prairie in 2012 after spending 20 years as a music and performing arts director. He started in Interpretation, and then worked as interpretation manager until May of 2017 when he transferred into Programs and Education. As one of two program developers, he oversees the many festivals and special events that happen each year at Conner Prairie. He also serves as a board member and membership officer for the International Museum Theater Alliance.



The Horseman chases the wagons across the bridge, while the 1859 Balloon Voyage flies high over Conner Prairie.



Left - Many of the props for the hayride, like this tombstone, are made by Conner Prairie staff.

Right - The new seven-acre corn maze as seen from above.

Debra A. Reid. *Interpreting Agriculture at Museums and Historic Sites*. (Lanham, MD: Roman & Littlefield. 2017).

Paperback, \$38.00. 284 pages. Size: 7.0x10.1 inches. ISBN-13: 978-1442230118.

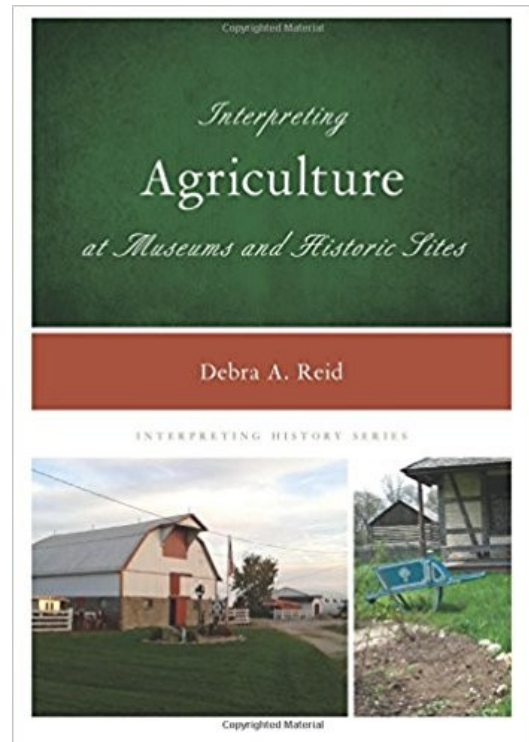
Reviewed by Deb Arnez.

THIS insightful book is part of the American Association for State and Local History's (AASLH) *Interpreting History* series which includes titles "... intended to help practitioners expand their interpretation to be more inclusive of the range of American History." A book of this type, encouraging and guiding museums of all kinds to include agricultural history in their interpretive programming, is a welcome addition to the series.

The author, Debra R. Reid, is perfectly suited for crafting a book on this subject given her decades-long dedication to agricultural history and its interpretation at museums and historic sites. Currently the curator of agriculture and the environment at The Henry Ford, Reid has also been a professor at Eastern Illinois University, past-president of the Association for Living History, Farm and Agricultural Museums (ALHFAM), first vice president of the International Association of Agricultural Museums, and a board member of the Agricultural History Society. She has led countless sessions relating to the topic at professional conferences and is the author of numerous related publications.

The book is laid out logically in sections that cover developing interpretation and examining collections with an agricultural perspective, research methods to increase agricultural literacy, and build a foundation for interpretation, localized agricultural interpretation, and how to develop interpretive programs through a multi-step sequential process with case study examples.

Reid's commitment to the idea that all museums and historic sites have resources to interpret agriculture, no matter the primary focus of their collections, is clear. She addresses the fact that most museum staff have a limited capability to accurately identify and interpret agricultural tools, implements, and machinery. However, she argues that this, and possessing a collection bereft of these types of traditional agricultural objects, shouldn't deter a museum from attempting to interpret agriculture. Her argument that the evidence of agriculture can be found in all types of museum collections is sound. Art and photograph collections document farming practices, historic houses demonstrate period-appropriate and regional agricultural practices through site layout, architectural choices, and even interior decorating (horse hair furniture, pastoral scenes on tableware, etc.). Ag history can further be referenced through



textiles embellished with state/county fair ribbons or woven with fiber produced by identified regional farm crops, and more.

Reid acknowledges that when one begins exploring collections for connections to our agricultural past, the breadth of what is discovered can overwhelm, but opines that it is manageable with thoughtful research and planning. This endeavor is ultimately rewarding to museum staff, who advance their ag literacy and gain new stories to tell with their collections, and to visitors, many of whom feel far removed from their agricultural roots and who gain a greater appreciation for the vast impact of agriculture on the lives of past and current generations. As she states in her introduction, "... the most effective interpretation will help the public connect agriculture as practiced in the past (and about which they know little), with agriculture as practiced in the present (about which they know little more.)"

The book includes a helpful appendix that lists digital resources as well as organizations that produce conferences and publications that will be helpful to those pursuing agricultural research and interpretation options. Reid also scatters low-cost, public programming options throughout the book that may provide inspiration.

The multi-step process to build, research, and plan interpretive programming, found in the final chapter, is beneficial as are the corresponding exercises in visual literacy, examining primary source documents, and reading three-dimensional objects, all of which will help a reader formulate a process to read collections for ag history that will result in worthwhile programming initiatives for museum visitors. □

HALLOWE'EN IN GREENFIELD VILLAGE

By Debra A. Reid

Author's Note: Jim Johnson, Curator of Historic Structures and Landscapes, The Henry Ford, shared this information during an interview on August 10, 2017.

THE Henry Ford (THF) approaches its Hallowe'en event as a family-friendly event. It began as an educational program, transitioned into a members-only event, then swelled to a capacity crowd of 70,000 guests that now holds steady over three weekends (a total of 11 nights in 2017). For information about the 2017 events, see "Hallowe'en in Greenfield Village" at TheHenryFord.org.

Careful management has ensured the program's success. THF avoids gore and sensationalism, the trademark of haunted house events, but THF buys an advertisement for Hallowe'en at Greenfield Village in "The Fear Founder," a guide to haunted house events in the Detroit area.

When did the program start?

The Henry Ford staff offered a Hallowe'en-themed event for the first time during the season of 1981. It began as an educational program with a limited class size. It served fewer than 100 people, but the program was popular. It became a member event in 1982, designed for less than 1000, but demand overwhelmed planning. The institution learned to limit ticket sales and schedule entrances throughout the event. The members-only event became a public event by 2000. Then Brian James Egen and Jim Johnson became responsible. When Greenfield Village reopened in 2003 after a major renovation, the team expanded lighting and mood by drawing on historical inspiration

What provided inspiration?

Jim and Brian turned to archival material, specifically post-cards and published booklets from the early twentieth century. The American consumption of "gothic" increased during that time as films featured horror and adventure. Companies began cashing in by printing consumables such as themed post-cards. These popularized and secularized an event previously associated with the religious All Soul's Day. (Fig. 1).

Dennison's, now Avery Company, began publishing Bogie Books in 1912. These books were party guides. They walked consumers through the process of decorat-



Fig. 1. Screen shot from a training presentation prepared by Jim Johnson and Brian James Egen in 2011. The greeting card provided inspiration for word use. Cards documented spelling of "Hallow-E'en" and "Hallowe'en" during the early twentieth century.

ing and throwing their own Hallowe'en party. The company's party goods included crepe paper table cloths, pre-made banners, garlands, stickers, and party favors, among other things, and the Bogie Books popularized these consumables (Fig. 2). The Benson Ford Research Center (BFRC) at THF has a collection available to researchers. Several have been digitized and can be studied online, accessible via the digital collections at The Henry Ford. Jim collected many of these resources, and his collection is not in the BFRC. Jim and Brian drew on these resources as they designed lighting, décor, and developed the costume palette for Hallowe'en at Greenfield Village.

Dennison's Bogie Books have interpretive significance beyond the Hallowe'en imagery. Women wrote the guides. Many had professional training and experience in education. This provides opportunities to discuss evidence of career opportunities available to women, as well as popular culture and middle-class consumerism beyond the Hallowe'en at Greenfield Village event.

THF staff draw on the Bogie Books for inspiration for the poster for each event. This becomes the basis for advertisements, also. The advertisement in “The Fear Founder” features this “iconic” Hallowe’en imagery. Guests who attend receive a reproduction period Hallowe’en post-card as a give-away; they can enter the scene themselves by stepping into a vignette that replicates the scene and taking a family photograph.

What has changed over time?

The event has evolved over time. Decorations draw on historic sources. The Bogie Book inspires decorations on THF’s Main Street.

Historical literature provides the source materials for recitation. Examples include fairy tales such as “Hansel and Gretel,” recorded by the Brothers Grimm and published in German in 1812, excerpts from Washington Irving’s short story, “The Legend of Sleepy Hollow,” published in 1820, and Edgar Allan Poe’s short story, “The Tell-Tale Heart,” published in 1843.

The tone of the event is not doom and gloom, and visitors can get a sense of that from the moment they enter the Village plaza, the gateway to Greenfield Village. THF pays the ASCAP fee annually to play tunes in areas available to the general public (not audible beyond the gate). The tunes include supernatural themes, selections from the *Nightmare on Elm Street* soundtrack, B-52s’ “Rock Lobster,” Stevie Wonder’s “Superstition,” and Van Morrison’s “Moondance.” In this short list, you get an idea of the upbeat mood of the event.

Throughout Greenfield Village, the team sets up stage sets to play segments of Halloween-theme cartoons. Food stations serve donuts and cider. THF’s Clothing Studio transforms historical presenters into vampires and witches, but then they interact with guests rather than scaring them. A vampire trio and a witch trio sing period songs as well as modern music with dark overtones.

Donors have contributed to the event in the past. One year, Ty, Inc. contributed event-appropriate Beanie Babies that THF gave away to guests.

Starting in 2012, a THF crew, including members from several departments, worked with the

Detroit area “Haunt Club” and “Bates Haunt” originator, David Bates, to create a wildly popular “Big Haunt” at Greenfield Village. If you haven’t seen “Bates Haunt,” consult his dedicated webpage: <http://bateshaunt.com/>. Inflatable Jack-o-lanterns came to life on the lawn of Webster House, and sang an original composition (made possible by David Bates and images projected onto inflatable jack-o’-lanterns).

All of this preparation must take forever. What happens behind the scenes?

New features rotate in and out to keep the audience coming back. Each feature requires careful planning and often special adaptations to serve the crowds (Fig. 3).

The guests have a strong investment in the event and they may not like changes. Thus, program planners have to balance the new with retention of popular elements.

For several years, the Sleepy Hollow experience was the big show and the culminating event. It was designed to offer continuous interaction between the narrator, who dramatized the reading, and the guests. The Craft Area of Greenfield Village was transformed into the set for the delivery. It was well-choreographed.

Other features play to the strength of The Henry Ford’s collections. A local funeral home loans a historical hearse for the evening, and guests can take a ride in the 1931 Double-A Ford vehicle. Guests encounter a



Fig. 2. Screen shot from 2011 training power point showing the cover of the 1914 Dennison’s Bogie Book, and the 2005 event promotion poster.

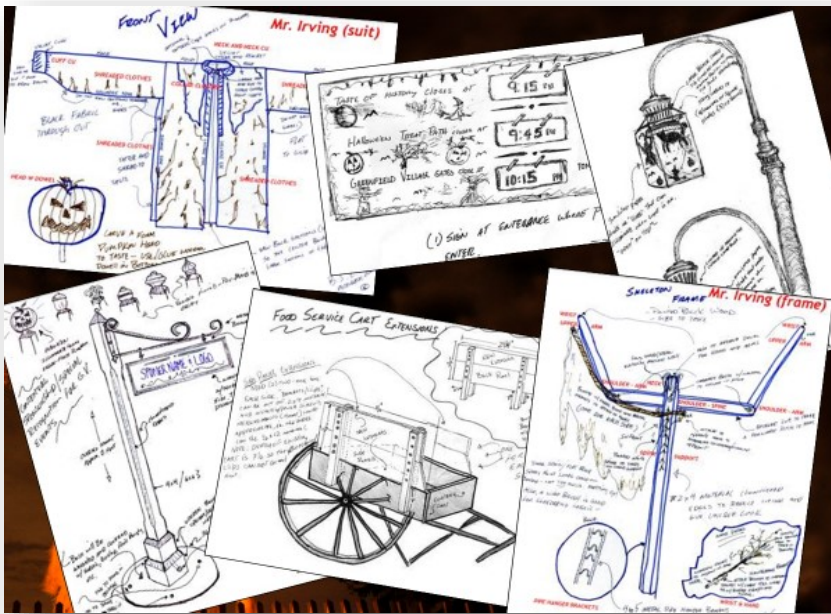


Fig. 3: Sketches indicate attention paid to details to ensure that the event flows smoothly and the needs of presenters and guests are served, from food carts to hidden lighting. (Source: Jim Johnson and Brian James Egen, 2011 training presentation).

One of the most logistically challenging aspects of an event full of logistical challenges involves carving the jack-o'-lanterns - 1000 pumpkins for each of the three weekends. Sponsors pay the grower, and paid staff gather the pumpkins on Wednesday or Thursday and prepare them for carving in the Pavilion in Greenfield Village. This process takes about six hours. Anyone is invited to arrive at 5 p.m. on the evening before each weekend event, bring their own utensils, and carve the pumpkins. There is no fee to participate, and carvers get free cider and donuts to enjoy. There is a raffle at the end of the four-hour event. THF also pays for a PunkinBoT machine that makes 40 or 50 high-resolution carvings for two featured displays each weekend. (You can see a time-lapse film of this on YouTube at: https://www.youtube.com/watch?v=m4pa_mTaKWk).

Once carved, pumpkins are then canded (pint mason jar, no lid, large votive candle that will burn for 4 hours) and a "plunking"

mad scientist in the Menlo Park laboratory. A town leader challenges the scientist about his experiments with monsters. The presentation has the characteristics of a vaudeville comedy routine.

Large crowds required that presenters interact with guests, but that guests keep moving. There is no opportunity to stop and rest as they roam the grounds.

Guests receive treats at specific locations throughout the Village, and this keeps them moving. Locations provide opportunities to discuss treat-giving over time. The tradition began during World War II as a way to combat vandalism that often involved stealing out-houses and damaging gates and fences. The WWII era marked a return to more home-like activities, and that evolved into house-to-house trick-or-treating. Guests must move from station to station. Each station is themed and has costumed staff depicting storybook characters, historic characters, and others inspired by Denison costumes. Each is lit with bright colors (Fig. 4). Volunteers hand out treats and keep the crowd moving.



Fig. 4. Costumed characters include recognizable individuals, cartoons, and caricatures, i.e. Marie Antoinette, the Queen of Hearts, Genie from the Arabian Nights, a knight in shining armor, the Bride of Frankenstein, the Spider Queen, Red Riding Hood and the Big Bad Wolf. (Collage shared by Jim Johnson from 2011 training presentation).

crew places the pumpkins two to four feet apart as they are carved. Staging is complete the night before the event. On Friday and Saturday nights, the pumpkin lighters, divided into zones, use a variety of lighters, and finish at 6:30 pm when the grounds open (Fig. 5).

Transitioning Greenfield Village from the Hallowe'en venue back to its day job takes time at the end of each evening. Closing the program down requires coordination and a designated "herder" with authority to "clear" the grounds. This may take until 11:30 pm. The costumed staff changes clothes, removes make-up, and consumes copious amounts of cider and donuts. Others remain busy extinguishing the pumpkin lights and preparing the Village for the guests that will arrive during

THF sells a total of 1,200 tickets per time slot, with entrances on the half-hour starting at 6:30 and ending at 9:00 pm Friday and Saturdays; 6:30 to 8 pm on Thursday and Sundays. That means a maximum of 7,200 tour the grounds each evening. The best outcome starts with informed guests. The webpage promoting the event includes ticket prices, details about staggered admissions, and photographs from previous events, as well as "Helpful Tips and Accessibility Information": <https://www.thehenryford.org/current-events/calendar/halloween-in-greenfield-village/>

To whet your appetite for the 2017 event, take a look at the YouTube presentation, "Hallowe'en 2016 at The Henry Ford," described as "America's most spooktacular Hallowe'en event": <https://www.youtube.com/watch?v=CDZBLKsYCuU>

Sources:

Several blogs at The Henry Ford webpage [www.thehenryford.org] feature Hallowe'en collections and historical inspiration and images of events from 2011 through 2016. See, "Little-known Hallowe'en history (and why is it spelled that way?," posted 31 October 2011; "Countdown to Halloween," posted 11 October 2012; Briana Garza, "'Dressing Up' Greenfield Village for Hallowe'en Nights," posted 10 October 2013; Cynthia Read Miller, "Hallowe'en Post-Cards," posted 24 October 2013; "Legends, literature, and lots of fun: Inspiration for Hallowe-en at Greenfield Village," posted 20 October 2014; Rebecca Hillary, "Singing Vampires meet Spell-Casting Fairy Sisters in Greenfield Village," posted 24 October 2014; Ellice Engdahl, "Modern-Day Chills from His-

toric Artifacts," posted 27 October 2016. Curatorial staff selected ten "Creepy Artifacts," in 2016, available as an Expert Set via The Henry Ford website. Search digital collections for "Hallowe'en" and you can take a closer look at 54 artifacts digitized and catalogued for your viewing pleasure. □

Debra A. Reid is curator of Agriculture and the Environment at The Henry Ford (since January 9, 2017). Before that, from 1999 to 2016, she taught in historical administration, history, and women's studies at Eastern Illinois University in Charleston, Illinois. She has recently authored a book, *Interpreting Agriculture at Museums and Historic Sites*, which is reviewed in this issue of the magazine.



Fig. 5. Pumpkin carving, placing, and the lit results. (Shared by Jim Johnson from his 2011 training presentation).

the daylight the next morning. Greenfield Village is open every day throughout October.

After each weekend, members of the Allen Park Elks Club remove pumpkins and preserve them until Hallowe'en night. Then they put the pumpkins in the Allen Park business district for that community event. Any leftover pumpkins get composted on THF grounds.

This overview does not go into the details about sound, light, and other logistics. It is a major production requiring 12-months of planning.

Come see it for yourself during three October weekends [October 13-14-15; 19-20-21-22; 26-27-28-29, 2017]. NOTE that the event is never held on Hallowe'en.

Solar Eclipses



1878—The eclipse of 1878 was prominently featured on the cover of Harper's Weekly of August 24, 1878. This scene shows an eclipse observation party in the vicinity of Gray's Peak and Torreya's Peak, in the Rocky Mountains west of Denver, Colorado. (Photo credit: eclipse maps.com)

19TH CENTURY SOLAR ECLIPSES IN THE U.S.

by Tom Vance

IN Mark Twain's novel, *A Connecticut Yankee in King Arthur's Court*, 19th-century scientist Hank Morgan, after a blow to the head, finds himself in England in the year 528. Hank is soon captured and sentenced to death, but remembering that an eclipse was to occur on that very date, June 21, 528, he threatens to take away the sun if he is not released. With no understanding of eclipses, King Arthur and those around him believe that Hank is a powerful sorcerer when the eclipse occurs and the sun disappears. The novel was published in the year 1889, 11 years after the eclipse of 1878 (no eclipse took place in June of 528, however).

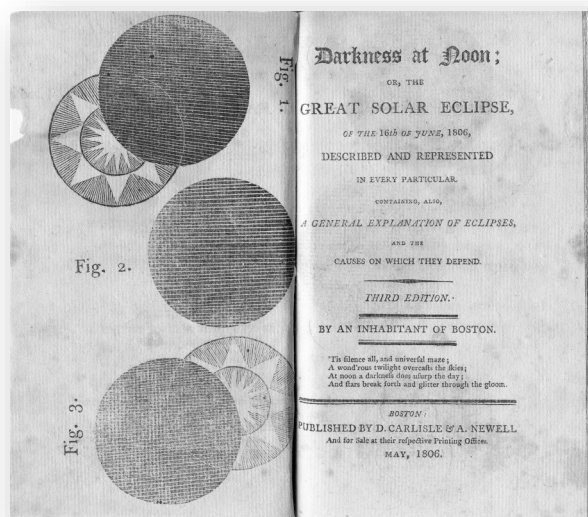
Eclipses have been explained in mythological terms by many cultures throughout history. Most cultures considered eclipses as bad omens and viewed them with fear and dread. Those with knowledge of eclipses often used that knowledge to gain power over less-knowledgeable and superstitious people. The ancient Babylonians and Chinese were able to predict eclipses and believed they were omens that predicted the future of rulers. The ancient Chinese thought that an eclipse occurred when a celestial dragon devoured the sun.¹

King Henry I died shortly after the total eclipse of August 2, 1133, which came to be known as King Henry's Eclipse. This furthered the spread of the belief that eclipses were bad omens for rulers.²

Early eclipse pioneers included Chinese astronomer Liu Hsian, Greek philosopher Plutarch, and Byzantine historian Leo Diaconus, all of whom tried to describe and explain solar eclipses and their features. It was, however, not until 1605 that astronomer Johannes Kepler gave a scientific description of a total solar eclipse.³

Eclipse of June 16, 1806

Eclipses were even better understood by the 19th century. Shortly before the eclipse of June 16, 1806, Andrew Newell published a remarkable pamphlet entitled *Darkness at Noon; or the Great Solar Eclipse of the 16th of*



1806—Frontispiece to Andrew Newell's pamphlet *Darkness at Noon*. The entire pamphlet may be viewed at the website www.greatamericaneclipse.com. (Credit: GreatAmer-

June, 1806, Described and Represented in Every Particular in which he accurately explained the theory of eclipses, the circumstances for the upcoming eclipse, how to view the eclipse, and dispelled the many superstitions surrounding eclipses.

After the eclipse, Dr. Williams of Rutland of Vermont reported in the *Hampshire Federalist* on July 8, 1806, as follows:

"A total eclipse of the Sun is one of the most engaging and uncommon phenomena, which Astronomy ever presents to our view... We had the favorable opportunity for observing one of these eclipses on Monday last. It was nearly total in this place;... There were several phenomena attending this eclipse which seem worth of notice. From the beginning to the time of the greatest obscuration, the color and appearance of the sky were gradually changing from an azure blue to a more dark and dusky color, until it bore the aspect and gloom of

1806—Path of the 1806 solar eclipse across North America. (Credit: NASA interactive eclipse path maps)



1. NASA Total Eclipse. "Eclipse History." www.eclipse2017.nasa.gov/eclipse-history (accessed August 15, 2017).

2. Reis, Norma, "Solar Eclipses of History." EclipseWise.com, <http://www.eclipsewise.com/extra/SEhistoryReis.html> (accessed Aug 22, 2017).

3. Timeanddate.com. "Solar Eclipses in History." www.timeanddate.com/eclipse/solar-eclipse-history.html (accessed Aug 14, 2017).

night. The degrees of darkness were greater than expected, while so many of the solar rays were still visible. Mars and Venus shone bright in the west; Sirius was seen in the southeast, and in the zenith Aldebaran appeared bright and sparkling.”⁴

Another account of the 1806 eclipse was written by novelist James Fenimore Cooper. Cooper was 17 at the time of the eclipse and viewed it in Cooperstown, New York. The account, which was never published in his lifetime, was written around 1831, when he was in Paris. The manuscript was discovered after his death and published in *Putnam’s Magazine* in September, 1869. It is a very detailed eight-page description of the eclipse and ends with the following:

“...I shall only say that I have passed a varied and eventful life, that it has been my fortune to see earth, heavens, ocean, and man in most of their aspects; but never have I beheld any spectacle which so plainly manifested the majesty of the Creator, or so forcibly taught the lesson of humility to man as a total eclipse of the sun.”⁵

Another story relating to the 1806 eclipse involves the Shawnee Indian chief Tecumseh and his brother, the Prophet. Indiana Territorial Governor William Henry Harrison, in an effort to discredit the Prophet, challenged him to produce a miracle of biblical proportions to prove his spiritual power. Somehow, the Prophet and his brother Tecumseh knew about the upcoming eclipse and told their people:

“Fifty days from this day there will be no cloud in the sky. Yet, when the Sun has reached its highest point, at that moment will the Great Spirit take it into her hand and hide it from us.”

According to the story, about 1,000 people gathered at Greenville, Ohio, to witness the event and were impressed when the sun disappeared. One problem with this story, however, is that Greenville was just outside the path of totality.⁶

Eclipse of February 12, 1831

The eclipse of 1831 was the subject of the earliest known eclipse map produced in the United States. It appeared in the *American Almanac and Repository of Useful Knowledge for the year 1831*, which was published in Boston. It was accompanied by a 25-page article detailing information about the eclipse for all the states and major towns along its path. The Almanac is available for viewing at Internet Archive.⁷

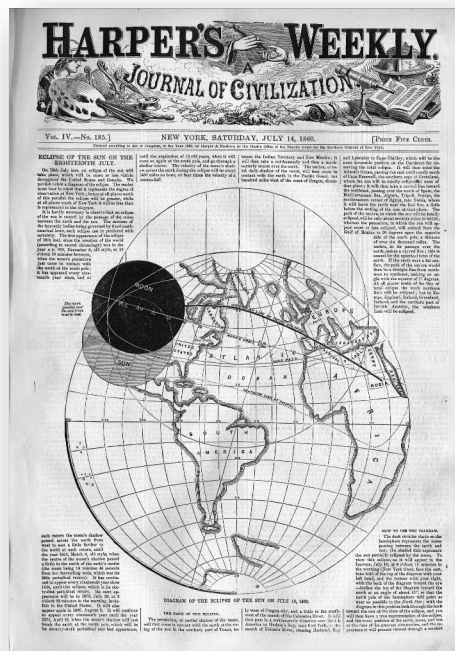
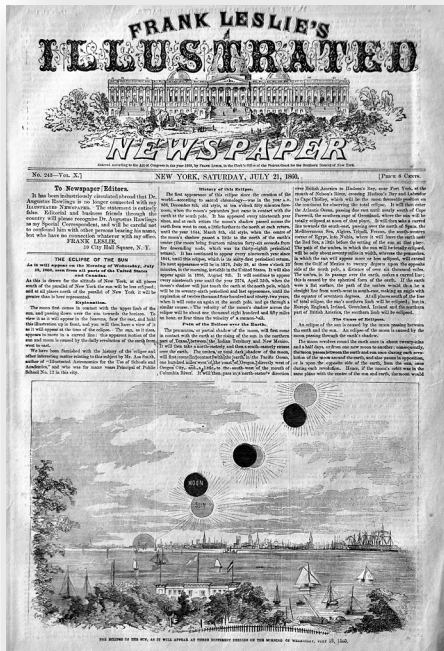
The 1831 eclipse was also instrumental in Nat Turner’s Slave Rebellion. Turner, labeled as a prophet, had a series of visions encouraging him to lead a revolt against white slaveowners. The February eclipse was the sign he was looking for, but illness delayed him until an atmospheric disturbance that turned the sun blue-green in August sparked the revolt. Turner and a band of about 40 slaves killed 55 whites before they were captured and executed.⁸



1831—The first eclipse map appeared in the *American Almanac and Repository of Useful Knowledge for the Year 1831*. (credit: Internet Archive)



1834—Charles Bowen imposed the path of the 1834 eclipse over the map he did for the 1831 eclipse. (credit: greatamericaneclipse.com)



1860—(Far left) Frank Leslie's Illustrated Newspaper, July 21, 1860, ran a story and illustration of the July 17 eclipse.

(credit: greatamericaneclipse.com)

(Left) Cover of the July 14, 1860, Harper's Weekly showing the path of the 1860 total solar eclipse. (credit: eclipse-

Eclipse of November 30, 1834

Three years later, Charles Bowen imposed the path of the 1834 eclipse over the map he did for the 1831 eclipse. The new path formed an X over the Southeastern United States. The second version of the map appeared in the *American Almanac and Repository of Useful Knowledge for the Year 1834*.

Eclipse of July 18, 1860

The eclipse of 1860 cut across Oregon, Washington, and Canada. It was the first in the 19th century where accurate observations were made and, most importantly, put an end to the mystery of the red flames seen around the darkened moon during totality. The flames were originally thought to be caused by "exhalations" or by volcanoes on the moon. During the 1860 eclipse, these flames or "solar prominences," were proven to have their origin on the sun, where they are the result of the combustion of the hydrogen that surrounds the sun's surface.⁹

Eclipse of August 7, 1869

The eclipse of August 7, 1869, entered North America in Alaska, proceeded through southwest Canada, entered the United States in Montana, swept across the Midwest and exited the U.S. at the North Carolina coast. From *Harper's Weekly* of August 28, 1869:

"To various points along the line of total eclipse scientific parties went to make observations - some sent by the Government, and some by private enterprises. But the principal point to which the attention of these parties was directed was the corona, observed in previous eclipses, and about which there is much curiosity among astronomers."¹⁰

An illustration on the cover of that edition of *Harper's Weekly* shows the Harvard Astronomical Expedition making observations of the eclipse at Shelbyville, Kentucky, as well as illustrations of the different phases of the eclipse as observed by the members of the expedition.

4. Williams, Dr. "Observations on the Great SOLAR ECLIPSE, 16 June, 1806." *The Hampshire Federalist*, July 8, 1806. Reproduced at: www.greatamericaneclipse.com/19th-century (accessed August 15, 2017).

5. Cooper, James Fenimore. "The Eclipse." *Putnam's Monthly Magazine of American Literature, Science and Art*, Vol. 0014, Issue 21 (Sept 1869), 352-359. Available at Cornell University ebooks library: www.ebooks.library.cornell.edu/cgi/t/text/pageviewer-idx?c=putn;cc=putn;rgn=full20text;idno=putn0014-3;didno=putn00143;view=image;seq=360;node=putn0014-3%3A13;page=rootsize=100 (accessed Aug 15, 2017).

6. Kramer, Bill. "Tecumseh and the Eclipse of 1806." www.eclipse-chasers.com/article/history/tse1806.html (accessed Aug. 15, 2017).

7. Bowen, Charles. *The American Almanac and Repository of Useful Knowledge for the Year 1831*. Boston: Gray and Bowen, 1831. www.archive.org/stream/americanalmanacr1831adam/page/n17/mode/2up (accessed Aug. 15, 2017).

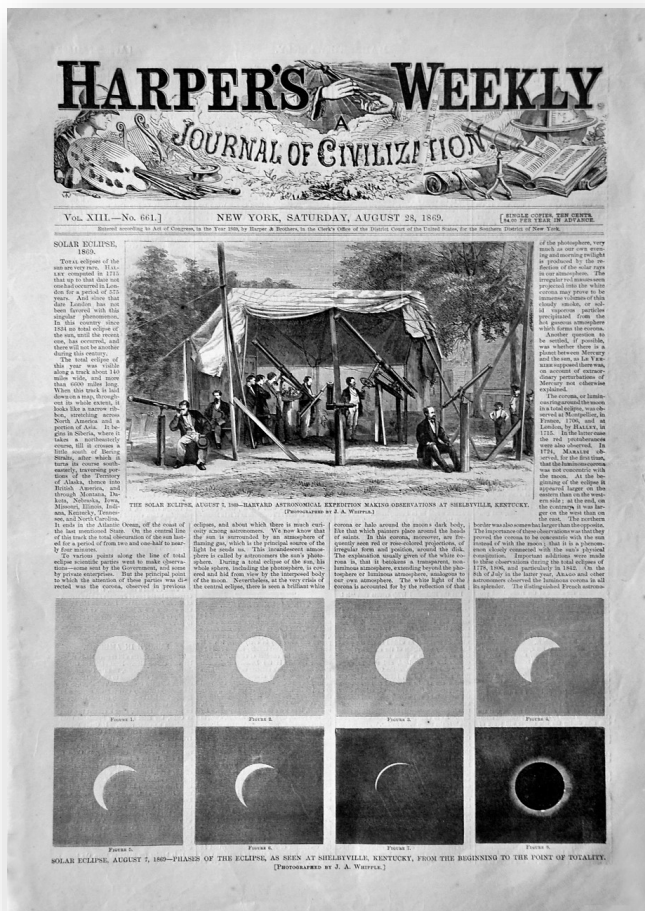
8. Nat Turner's Rebellion, 1831. Africans in America, PBS. www.pbs.org/wgbh/aia/part3/3p1518.html (accessed Aug 15, 2017).

9. Boss, Lewis J. "Eclipse History: Total Eclipses in the United States," *The Old Farmer's Almanac*. www.almanac.com/content/eclipse-history-total-solar-eclipses-united-states (accessed August 22, 2017).

Eclipse of July 29, 1878

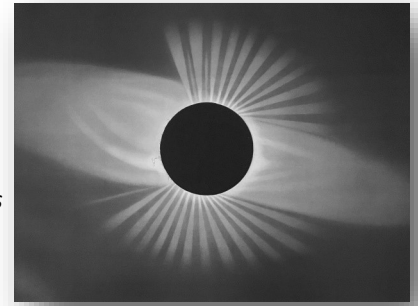
On July 29, 1878, more than 100 astronomers gathered to observe the eclipse along the shadow path from Montana to Texas. From the *Publisher's Weekly* review of David Baron's newly released book, *American Eclipse*:

"...In this era of train robberies and Indian hostilities, scientists grabbed their telescopes and raced to the West. Among the intrepid band of Eclipse chasers were three with much to prove. One sought to find a new planet, and what he perceived in the afternoon twilight would bring him worldwide fame and, ultimately his own demise. Another astronomer—an exceptional woman—fought to demonstrate that science was not anathema to femininity, and her eclipse adventure would open a skeptical public's eyes to what women could do in science. Meanwhile, a young inventor, newly celebrated, hoped to leverage the eclipse to burnish his scientific credentials, and what he learned would illuminate the world."¹¹



1869—Cover of the August 28, 1869, Harper's Weekly. Top illustration is of the Harvard Astronomical Expedition making observations at Shelbyville, Kentucky. Lower photographs are of the phases of the eclipse as seen at Shelbyville, Kentucky. (credit: greatamericaneclipse.com)

1878—An artist's rendering of the 1878 eclipse by Étienne Leopold Trouvelot (1827-1895), an artist and amateur astronomer who produced incredible images of the heavens. (credit: New York Public Library)



The first was American astronomer James Watson who claimed to have seen the much-debated planet Vulcan during the eclipse. Vulcan was said to exist between Mercury and the Sun. It had been predicted by the French astronomer L.J.J. Leverrier in 1859, but had never been seen or scientifically established. Watson's announcement that he had observed the planet caused a half-century's fruitless search by leading astronomers.¹²

The second was astronomer Maria Mitchell who taught at Vassar College in Poughkeepsie, New York. She was the director of the Vassar College Observatory and was the first woman to join the American Academy of Sciences. She took a group of five female students by train to Colorado to observe and report on the 1878 eclipse. This was at a time when women were not accepted members of the scientific community and were not even supposed to travel unescorted. Her expedition represented a great advancement for women in science and in society in general.¹³

The third was Thomas Edison, who the year before had patented the phonograph and was a well-known inventor by 1878. Edison was invited to join an expedition, organized by Professor Henry Draper, to the territory of Wyoming to observe the eclipse.

Edison decided to join the party to test one of his latest inventions, the tasimeter, which measures small changes in temperature. The party arrived by train in Rawlins, Wyoming, on July 18, 1878. The town was already full of scientists, but Edison was able to find a room in the only local hotel.

During the eclipse, Draper was successful in photographing the corona of the sun, but Edison's tasimeter experiment failed because it was too sensitive to record the

10. "Solar Eclipse, 1869." *Harpers Weekly*, August 28, 1869. At www.greatamericaneclipse.com (accessed: September 11, 2017).

11. "A timely tale of science and suspense." *Publisher's Weekly*. www.american-eclipse.com (accessed September 11, 2017).

12. Boss (Accessed September 11, 2017).

13. Reis (accessed September 12, 2017).

14. Roberts, Phil. Edison, the Light Bulb and the Eclipse of 1878. *WyoHistory.org*. www.wyohistory.org/encyclopedia/Edison-light-bulb-and-eclipse-1878 (accessed: September 12, 2017).

large temperature changes associated with the eclipse.

Afterward, Edison traveled to the west coast with Professor George Barker, after which the two returned to Rawlins and spent time hunting and fishing before journeying back east.

There are various accounts that while in Wyoming, Edison was inspired to invent the light bulb. He did this a year after returning home, but none of these accounts have been substantiated.¹⁴

The 19th century was a period of great scientific advancement of our understanding of the cosmos and eclipses played an important role in that. □

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1878—Professor Henry Draper's eclipse party with telescopes in Rawlins, Wyoming, in the summer of 1878. Thomas Edison is second from the right. (Credit: Carbon County [Wyo] museum photo)

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CORN HARVEST

J.C. ALLEN PHOTOS, 1916-1942

ALL photographs are from the J.C. Allen and Son photo collection. Some are courtesy of Todd Price, current owner of most of the collection, and others are from the books *Farming Comes of Age*, *The Remarkable Photographs of J.C. Allen & Son*, Thomas Budd, Executive Editor, Harmony House Publishers, 1995, and *Pictures from the Farm* by John O. Allen & Amy Rost-Holz, Voyageur Press, 2001. The amazing story of J.C. Allen and his photographs is told in the Summer 2017 issue of *Midwest Open Air Museums Magazine*.



Fall Farm Scene, 1916—Inv. #2828. (Courtesy of Todd Price)

*Cutting corn for silage using binder pulled by a Wallace tractor, 1916.
(From: Farming Comes of Age)*



An IHC tractor and Deering corn picker are used by a farmer as his wife drives the mule team and grain wagon, 1917. (From: Farming Comes of Age)



A horse-drawn corn picker handles the harvest, 1917. (From: Farming Comes of Age)



Steam engine powers a corn sheller, 1920. (From: Farming Comes of Age)

A farmer husks corn by hand from shocks in the field, 1922.—

Inv. #10405.

(Courtesy of Todd Price)



Corn Harvest in full swing with Fordson and John Deere picker, 1928. (From: Farming Comes of Age)



The Farmall with mounted corn picker, 1931. (From: Farming Comes of Age)



Hand-husking corn, 1939. (From: Farming Comes of Age)



Cutting corn with a horse-drawn cutter. (From: Pictures From the Farm)



Cutting and shocking corn, 1942. (From: Farming Comes of Age)



Picking Corn with side wagon.—Inv. #34451.
(Courtesy of Todd Price)



Picking Corn.—Inv. #005.. (Courtesy of Todd Price)



A Percheron team hauls ear corn to the crib,
1938. (From: Farming Comes of Age)



Ear corn in a wooden crib, 1937.
(From: Farming Comes of Age)



Cribbing corn with a wagon lift.—
Inv. #006. (Courtesy of Todd Price)



Above - Frances Mitchell, Battleground, Indiana.
—Inv. #34451. (Courtesy of Todd Price)



Right - Autumn in Indiana.—Inv. #1394.
(Courtesy of Todd Price)

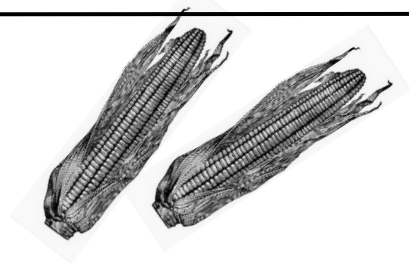


Corn husking bee. (From: Pictures From the Farm)

Indian Corn, part 2

Harvesting & Husking

Compiled and Edited by Tom Vance



William Oliver in Eight Months in Illinois, published in 1843, describes a corn husking in Illinois.

For some time before we arrived, we heard ringing through the woods, the fitful sound of voices, which became more continuous, until we at once emerged from the grove, and arrived at the scene of action, which was situated on the margin of the prairie. It was a scene full of novelty. Groups of wild-looking men, with long hair spread over their shoulders, and clad in homespun coats, and trowsers of Dutch build, were standing about, laughing and talking, whilst all around were seen fancifully caparisoned horses, with long tails and manes, attached by the bridles to the pliant branches of the trees. New comers were pouring in from all quarters, some carrying long rifles on their shoulders, and accoutered in belt and bullet pouch.

In the house was a long table groaning under piles of eatables for those who had come far, or felt inclined to partake of them.

In a short time we proceeded to the corn cribs, one of which had been unroofed, the more readily to receive the husked corn, whilst the walls of that in which the corn was lying, had been almost entirely removed; The roof and logs constituting one end of it, having been taken away, whilst the logs forming the side walls had their disengaged extremities swayed outwards, so that the heap could be surrounded on three sides.

All things being prepared, a noisy consultation was held, when it was resolved and carried that the heap should be divided into two equal parts. On this being done, two men were being pitched upon as captains of the heaps, who having called sides, the battle commenced.

No match at football or shinty was ever engaged in with more uproarious animation. The yells of defiance, mingled with whoops and yells in Indian style, arose in one continued medley, and reverberated far through the woods, whilst an unceasing shower of corn streamed through the air towards the roofless crib, many of the ears flying wide of the mark, and one now and then making a dubiously tangential movement, which brought it into contact with the body of some unlucky wight. Shortly after the commencement, there were some new arrivals, towards

whom the tide of vociferation was directed. "Come along, Andy—go ahead—whoop, here' the major—halloo, major, graze it—well done, Kurnel,—look at him—see how he cuts gravel—whoop, halloo," etc.

As the proprietor of the corn was a temperance man, there was not whisky allowed. On similar occasions, however, where the master of the ceremonies is less strict, there is a plentiful libation of that most execrable of spirits, corn whisky, or of peach brandy. A red ear, which is now and then met with among the white flint corn, is always a signal for a round of the bottle.

After the husking was over, as many of the company as could gain admittance at one time, entered the house to partake of the multitude of viands which covered the table. As this is an occasion on which the *old woman*, as a wife of whatever age, is familiarly termed, makes a display, no trouble is spared, and she, with some of her neighbours, labours for a day or two beforehand with a most praiseworthy and successful zeal, to twist each article in the larder into the most various and recondite shapes possible.

Some travelers very kindly gave us a list of the bills of fare; but I cannot, I am sorry so say, gratify the reader by so doing, nor would he, perhaps, be much the wiser were I to inform him that there were Johnny cake and hoe cake, pone bread and dodger, salt bread and milk bread, pumpkin and other pies, with a number of fantastic freaks in



Looking for a Red Ear. Red ears appear periodically in open-pollinated corn fields. The person finding a red ear got to kiss the person of their choice. (Credit: forgottenstories.net)

pastry, that belong to no kindred or nation; suffice it to say, that among many examples on ingenuity, there was abundance of really good and substantial fare, accompanied by the never-failing coffee. After all had partaken of the good things, and had lounged about the door for some time, to talk over the news of the day, the company dropt away, each taking the route for home.

Sometimes on similar occasions, a number of the ladies of the neighborhood assemble, and the affair finishes off with amusements, and if a fiddler can be procured, with a dance.



Facts for Farmers published in 1867, gives the following information on harvesting corn.

How to Bind Corn Shocks.—Hiram Harris, of Ohio, has made the world a gift of a valuable invention. It is a way easily to bind shocks of cornstalks, which have been cut and set up ready for binding, and which have to be hugged together tight enough to put the band on. This new plan saves that dirty, hard job. Any one can make the implement. It is a wooden spindle, round and smooth, sharp at one end, and long enough to thrust through the loose shock at the point where it is to be bound. On the other end is a crank and turning-pin, like the crank of a grindstone. A few inches from the crank is a cross-piece on the spindle, of a few inches in length, to one end of which a stout cord is attached, long enough to go round the shock and hitch a loop on the other end of the cross-piece. Now, by turning the crank, the cord is drawn tight, compressing the loose stalks as firmly as may be desired, when the band is put on firmly and the crank unwound and applied to another shock. It enables the operator to do double the work, doubly better than he can without it; and as there is not strain upon the band in the attempt to draw it tight, as is usual in trying to compress the shock, there is no breaking of bands in putting them on, and they may be made of stalks, straw, bark, or twine. Any farmer can make one of these little implements, which saves so much labor. Indeed, a smooth young hickory, sharpened at one end, with a crank at the other, will be the best material. The rope

should be small and very strong.

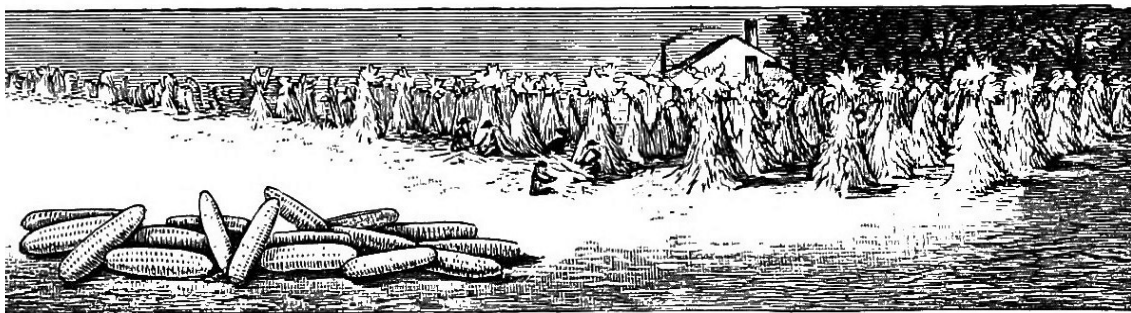
Requisites in Harvesting Corn.—1. Have a good corn-cutter.

2. Lay the corn (2 or 4 hills in a place) so that the tops of the second two rows will lie toward the tops of the first two, the tops of the fourth two toward the tops of the third two, and so on. By throwing the left arm over, never under the stalks, bending them down slightly, one blow of the cutter will generally bring down the whole: and a large field may be leveled at short notice, far quicker than the top stalks can be cut.

3. Make yourself a good corn-horse. Take a small pole, about three inches through at the large end, 10 feet or so in length, light and dry; if a little curving, so much the better. With an inch-and-a-half auger, bore two holes near the large end, so as to insert two legs, standing outward and forward, the curving side of the pole being upward. Next, bore a horizontal hole about 2 feet from the large end, into which a broken rake-handle or smooth stick may be run. Here we have a complete corn-horse all ready for use; the horizontal stick forming with the other four corner, around which we may set up the corn, 16 to 32 hills in a stook. Then tie firmly with wilted suckers or small stalks, or, what is better, rye straw bands, and bend down the tops and tie a small band over them, to shed rain, and then draw out the horizontal stick; take hold of the horse just behind the legs, draw it along a few feet and run the stick in again, ready for another stook.

The husking may be greatly facilitated by first breaking off the ears. This is done by pressing the thumb and fingers firmly against the butt of the ears and bending over with the other hand. One may acquire the habit of breaking them off so that many ears will have few, if any, husks left. The stooks need not be untied. By a little ingenuity at contrivance, one may fix a low bench three feet wide, or so, throw a stook upon it, sit down with feet under the bench, begin at one side to break off, and make clean work as he goes; or he may kneel down to the stooks as they stand, or lie on the floor. If possible, let the corn be fairly glazed before cutting; but if a cold September morning,

which threatens a hard frost at night, finds a field standing unglazed, I should prefer cutting and stoking, with the wilted side inward, to letting the frost take it. In such a case, it will harden off better in the stook than in the field.



A FIELD OF SHOCKED CORN.

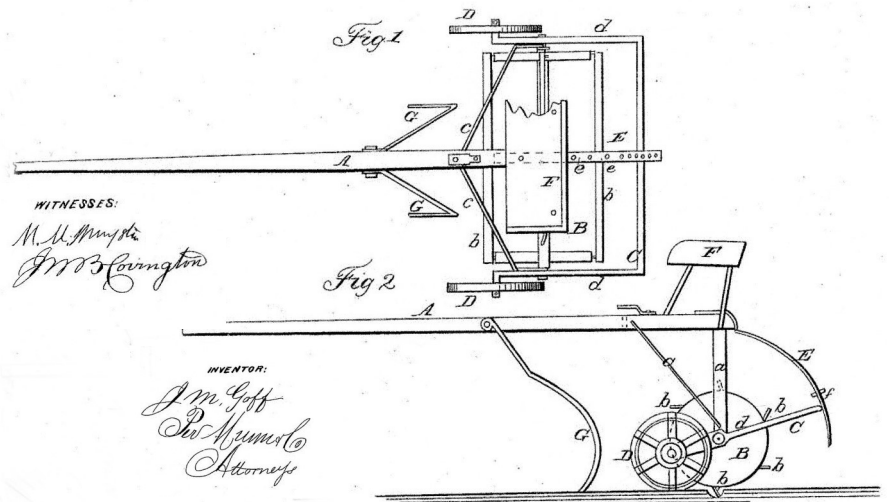
J.M. Goff, of Ionia, Illinois

IMPROVEMENT IN MACHINES FOR CUTTING
STANDING CORN-STALKS

Patent No. 57,893, dated September 11. 1866

Be it known that I, J.M. Goff, of Ionia, in the county of Warren and State of Illinois, have invented a new and Improved Machine for Cutting Standing Corn-Stalks...

This invention relates to a new and improved machine for cutting standing corn-stalks; and it consists in the employment or use of a cylinder of knives connected with a draft-pole and arranged with adjustable wheels, as hereinafter fully shown and described, whereby standing stalks may be cut with the greatest facility and very expeditiously, so as to effect a great saving in time and labor over the manual process for affecting the result. (Credit: U.S. Patent Office, researched by and thanks to Joan Goodbody)



The corn horse described above has been used by many, and declared by all who have used it to really save one third the time usually employed in cutting up and stooking corn...

Corn Harvesting Machines.—The following is the description of a patent corn-cutter:

A driver sits upon a small cart, drawn by one horse walking between two rows of corn planted four feet apart, either in hills or drills. Attached to the forward end of the body are two circular saws, arranged to work just as near the ground as may be desired.

These saws are driven by gearing attached to the cart-wheels, and one is designed to cut a row one side and the other on the other side; the horse walking forward saws off the stalks right and left, and, like all circular saws, the faster they run the easier they will do their work. The stalks as they are cut off are held by an arm so as to fall on a platform upon each side, which tips them off out of the way of the machine...

Hon. Henry L. Ellsworth, when he was growing corn upon a large scale in Illinois, contrived a very cheap corn-cutter. Two pieces of wood, like the sides of a triangular harrow, were hinged at the point, and held apart at the wide end by a piece of hickory, represented by half of a stout hoop. The side pieces were armed with short scythe blades. The frame was supported upon blocks that raised it above the surface, and ran on the ground like sled runners. This frame, drawn by one horse between two rows of corn, had the blades pressed against the stalks by the spring, and cut them off as fast as the horse could walk; men following picked them up rapidly, setting them in shocks...

At the New York State Fair of 1861 we saw a corn-cutting machine that looked as though it would prove effectual. A few stout cutters are fixed upon the bar of a mowing machine, and a box to hold the corn as it falls, until enough accumulates for a bundle, when the driver by a slight movement opens the box and drops the corn. The horses walk by the side of the row to be cut, just as they do by the side of the grass. The additional expense to a mowing machine was stated at twenty-five dollars.

Husking in the Field.—A letter from Tioga County, Pa., recommends pulling down four shocks of corn toward a center, and then throwing the corn to that point from all, thus making one pile instead of four; and also laying the stalks, as the ears are stripped off, in bundles of equal size for binding. In commencing to husk a shock, stand up and drop the first stalks at your feet; then kneel upon them until you get enough to form a seat, when tired of kneeling. This change of position is said to be a great preventive of fatigue. It is recommended to pull down the shocks in the morning, when the dew is on, and bind them at evening, when a little moist. The best time to gather the ears of corn and store them in the crib is when they are hot and dry in the sun. The ears never should be thrown upon wet nor frozen ground, except the weather is cold enough to keep it frozen...

A Pennsylvania farmer, John F. Overshire, of Athens, Bradford County, gives his mode of cutting up and husking corn in the field, which appears to be a very good one. He says: "I cut and set my corn in stooks of thirty five hills to each, set in squares. I do not leave a hill uncut to support the stook, but bind a bundle to set in the center; and I never throw the corn down, but set it up as fast as cut, which takes less time and there is no liability to injury

from rain while lying upon the ground. In husking, never throw the corn on the ground, but in baskets, sorting it at the same time. Empty the baskets into a cart or wagon, and thence to the crib. I place a husking bench between four stooks, and pull them to it, and it saves many hours of back-ache and cramps of limbs. A good husker can put sixty bushels of ears in the wagon in a day. The bench is two by five feet, made of inch boards nailed upon cross-pieces that hold legs put in a two-inch auger hole, so as to stand two feet high. The legs at one end being set back from where the husker stands against the end of the boards, he can crowd his stalks in the pile down between his own and the legs of the bench."



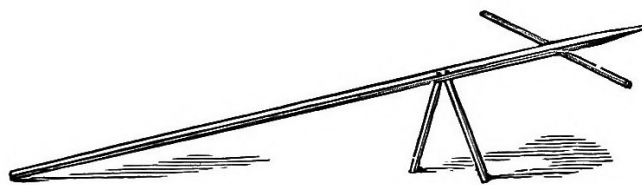
Jonathan Periam in The Home & Farm Manual, published in 1884, gives the following information:

Harvesting the Crop

There are two ways of securing the crop of corn—by husking on the hill, and by cutting and shocking, and husking from the shock. There are only three conditions under which corn should be husked and shocked: 1, when the fodder will pay for the extra cost of cutting and shocking, and the extra cost of husking from the shock; 2, when the corn is to be fed to cattle directly from the shock; 3, when, from danger of early frosts, it becomes necessary to shock the corn to assist it in ripening.

It costs about as much to cut and shock an acre of corn as to husk an acre on the hill, or when the corn stands in the field as it grew. It takes twice as long to husk an acre of corn from the shock, and tie up and re-shock the corn, as it does to husk it standing in the field.

Husking from the Hill.—A team should be allowed to every two men. The wagon should be provided with one wide extra side-board. This is to prevent the corn from flying over when thrown into the wagon. The wagon should always be to the right of the huskers if possible, and two or four rows may be husked at a time. A short board, ten inches wide, should slant into the rear of the wagon, for ease in shoveling out the corn. When the wagon is filled and goes to the crib, the remaining hand husks and throws the corn in piles on the ground, to be picked up on returning. By this means, if the corn is dry, about one acre may be husked a day by each good hand. We have known one man thus to husk seventy-five bushels in a day, and it is said that one hundred bushels have been husked in a day by one man. It is certain that a man will husk an acre of heavy, sound, dry, standing corn, easier than an acre of soft and inferior corn, even when the yield in the first case is double what it is in the latter.

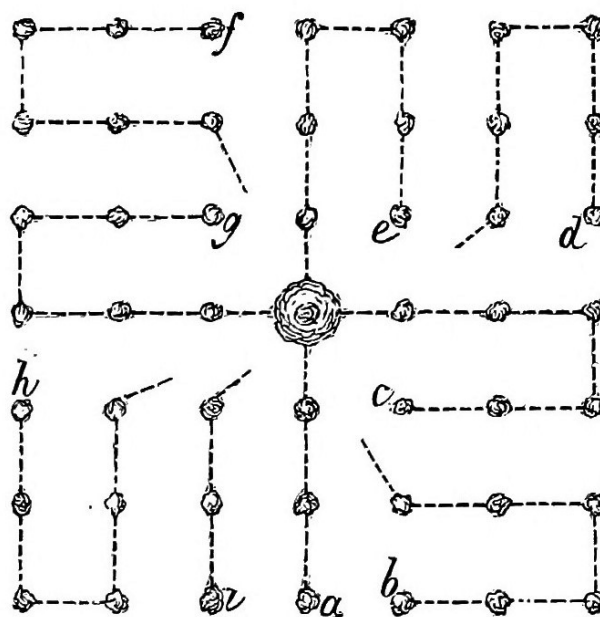


CORN-HORSE FOR SHOCKING.

Cutting and Shocking

Cutting, shocking and tying corn, like any other work on the farm, must be done systematically. The rows of shocks must run continuously through the field, and at regular intervals. If set around a single hill, a corn-horse should be used to support the stalks until ready for binding. This consists of a strong, smooth paling twelve feet long, sharpened at one end, with an inch and a quarter hole two feet from the end, and a pair of feet three feet behind, as shown in the cut. A rod five feet long, sharpened at one end and fitting loosely in the hole, holds the corn until bound, when it is withdrawn and carried to the next shock.

Cutting.—The diagram shows the manner of cutting, when forty-nine hills are placed in a shock, to save travel in carrying the corn. Begin at *a*, and cut three hills as shown on the dotted lines, and carry to the shock. Then walk to *b*, and cut as designated, and so in succession until you get around back, and cut the three hills, beginning at *i*. Then bind firmly with a twisted hay-band.



CUTTING AND SHOCKING CORN.

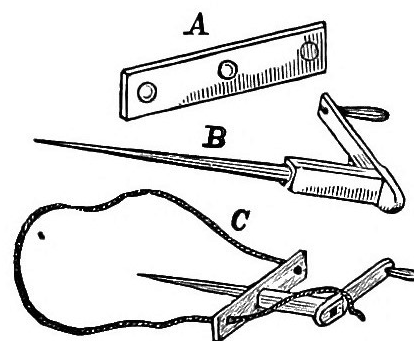
Shocking around Tables.—In the West, where the fields are exposed to the full force of the winds, shocks

are often made sixty-four hills square. By this plan the shocking places may be formed by twisting four hills diagonally together, so that what is known as a table is formed for each shock. Formed in this way, and securely tied, they will stand upright and secure against the strongest winds. One man goes ahead of the cutters, and forms these tables at regular intervals, by twisting two hills diagonally together, and then another two. Afterwards he returns and ties the shocks.

Making the Bands.—Never trust to binding with corn-stalks or other material found in the fields. Get your blacksmith to make you an iron crank with a simple hook at one end. Before the hook is turned, slip a section of a rod suitable for gripping, and properly bored, upon the shank. To twist the bands, throw down a lot of hay upon the barn floor, shaking it up very light, moisten it, catch a little with the hook, and begin walking backward, twisting as you go, while a boy feeds the hay to the hook. When you have gone the whole length of the barn floor, while the boy holds his end securely, slip your end off the hook and roll the whole into a ball, and pass a skewer through the end of the hay rope and ball, first tucking the end under so it will not pull out. Proceed in this way until you have bands enough for your field. You will be surprised to find how many you can make in a day.

A Binder.—One difficulty in binding large shocks of corn is, that one man cannot put the hay-band around the top and draw tight enough. The illustration of implement to draw the tops of the shocks securely for binding, almost explains itself. A is a piece of hardwood inch board, two feet long, or more, and five inches wide, bored with three holes, the two outside ones to receive a ten foot cord, and

the center one to take the shank of the crank, C. The board is laid against the shock, the spindle-shank is thrust through the center hole, one end of the rope is passed through an outside hole and fastened to the crank, as shown at C. The rope is passed around the shock, and the other end fastened to a hook at the hole at the other end of the board. Then the



CORN-SHOCK BINDER.

crank is turned until the whole is drawn together, the hay-band is fastened above, and the crank being let go, the spring of the shock holds all secure. It is, perhaps, unnecessary to say that the balls of band should be dipped in water before carrying to the field. By placing them out of the sun and wind, they will remain moist until used, and one ball may tie three or four shocks, the cut end every time being held by the skewer passing through the ball. □

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[1885.]

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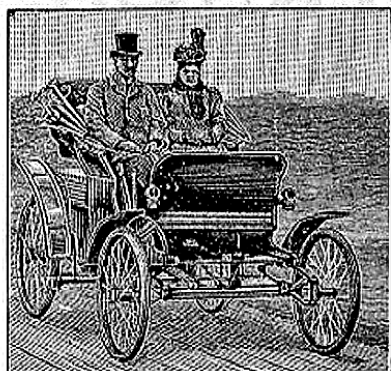
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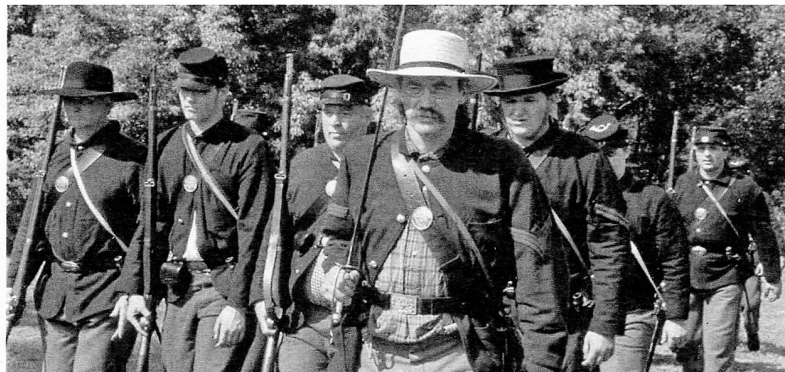
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