

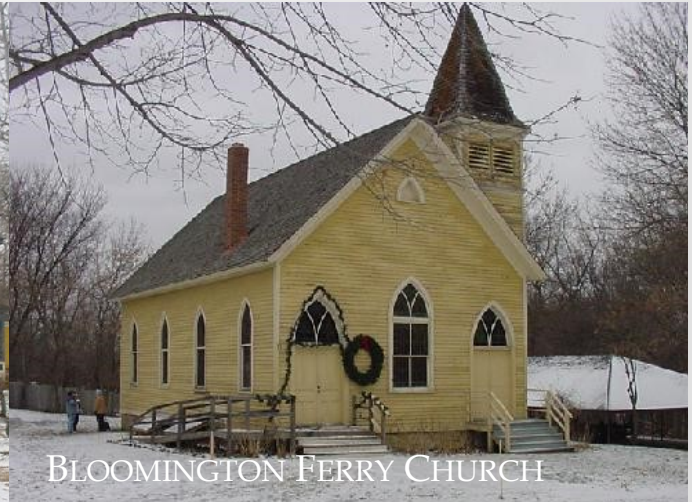
Midwest Open Air Museums Magazine



Vol. XXXVIII, No. 4
Winter, 2017
ISSN 1536-3279



TABAKA HOUSE



BLOOMINGTON FERRY CHURCH



ATWATER HOUSE



RYAN FARM HOUSE

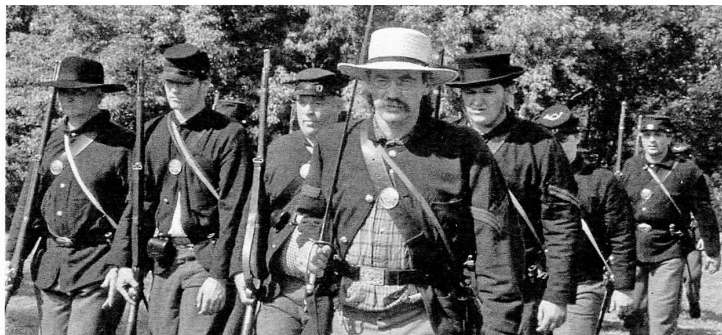
In This Issue: **The Landing - Minnesota River Heritage Park**
Folk Ways of the Holidays at The Landing
Toys & Games - Childhood Popular Culture in the Industrial Era
Dress In a weekend at Conner Prairie
Ice Industry at Cedar Lake, Indiana
Ice Harvesting at Kline Creek Farm

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM

Come Join us in Shakopee Minnesota for the
2018 MOMCC Spring Conference: March 8-10, 2018

Cultures in Conflict

Hosted by the The Landing, Minnesota River Heritage Park
(Formerly Historic Murphy's Landing)



To be held at

AMERICA'S BEST VALUE INN AND SUITES, SHAKOPEE, MINNESOTA

Conference room rate—\$64.00/night; call 952-445-3644 for reservation

Registration before February 17: Member - \$95.00; Non-member - \$115.00

After February 17: Member - \$125.00; Non-member - \$145.00

CONFERENCE PACKETS WILL BE MAILED AFTER THE FIRST OF THE YEAR.

CUSTOM-BUILT WAGONS & STAGECOACHES • WOOD WHEEL REPAIR

- **Quality Craftsmanship**
- **Historic Design**

*Bring History
to Life with
Authentic
Horse-Drawn
Vehicles!*

HANSEN
EST. 1978
**WHEEL & WAGON
SHOP**



***Fifth-Wheel Covered Wagon
built for Wisconsin Historical Society (above)***

***Eastern Concord Stagecoach
built for Sturbridge Village (below)***



hansenwheel.com • 605-996-8754 • 40979 245th Street, Letcher, SD 57359

MOMCC Magazine EDITORIAL STAFF

Editor: Tom Vance
Charleston, Illinois

Lesley Barker
University of Leicester

Melinda Carriker
Des Moines, Iowa

Cheryl Hawker
Charleston, Illinois

Jim Patton
Springfield, Illinois

Debra A. Reid
The Henry Ford

Jenny Sherrill
Conner Prairie Interactive
History Park



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

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

MOMCC Magazine
P.O. Box 114
Charleston, IL 61920
(217) 549-1845
momccmagazine@gmail.com

© 2017, Midwest Open Air Museums Coordinating Council. All rights reserved. Reproduction in whole or in part is prohibited without written permission. The opinions expressed do not necessarily reflect those of the MOMCC Board, Editorial Staff, or membership.

Midwest Open Air Museums Magazine

Vol. XXXVIII, No. 4
Winter, 2017
ISSN 1536-3279

FEATURE ARTICLES

- 10 THE LANDING - MINNESOTA RIVER HERITAGE PARK
And the 2018 MOMCC Spring Conference
By Richard Williams
- 12 FOLKWAYS OF THE HOLIDAYS AT THE LANDING
By Richard Williams
- 14 TOYS & GAMES - CHILDHOOD POPULAR CULTURE
IN THE INDUSTRIAL ERA - By Christian G. Carron
- 20 DRESS IN A WEEKEND - By Jenny Sherrill
- 24 THE ICE INDUSTRY AT CEDAR LAKE, INDIANA
By Ann Zimmerman
- 28 ICE HARVESTING AT KLINE CREEK FARM
By Keith McClow
- 30 PHOTO FEATURE - THE ICE INDUSTRY
- 33 THE FARMER'S TREASURE HOUSE

DEPARTMENTS

- 4 EDITOR'S NOTEBOOK - By Tom Vance
- 4 THE 2017 FALL CONFERENCE AT SAUDER VILLAGE
- 6 PRESIDENT'S PERSPECTIVE - By Mike Follin
- 7 2018 SPRING CONFERENCE FELLOWSHIP APPLICATION
- 8 THE MOMCC BOARD OF DIRECTORS
- 34 ON THE LIGHTER SIDE

Cover Photo - Buildings at The Landing decorated for the holiday event Folkways of the Holidays. (Photos courtesy of The Landing)



MOMCC is the Midwest Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

EDITOR'S NOTEBOOK

By Tom Vance

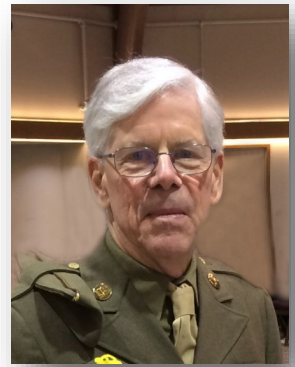
THIS issue will complete my second year as MOMCC magazine editor. It's been a creative outlet for me, I've enjoyed it, and I'm having fun doing it. I particularly enjoy interacting with the authors, advertisers, editors, MOMCC board, and others whom this job brings me into contact with. I have also enjoyed the new knowledge from reading and editing other's articles and researching the articles that I contribute. I hope you, the readers, have found the information presented to be useful and enjoyable.

One of the things I have tried to illustrate through my contributions and the articles I have solicited is the wealth of information that all of us could bring to the readership. I hope that all of you reading this will begin to think about ways that you can share your knowledge and experience with others in the field. MOMCC is all about the exchange of information. Think about that new interpretive program that you researched and implemented, the collection item that you documented, the exhibit that you helped to create, or the personnel issues that you have addressed. Share your wealth of experience and knowledge, your challenges and successes with others by taking the time to put them down in an article for the magazine. Your submission doesn't have to be perfect, there are editors who will do that for you.

Another way that our members share information is through making presentations at MOMCC conferences. The organization holds two conferences a year, one in the spring and one in the fall. The 2017 Fall conference was held at Sauder Village this past November 8-10 and featured a spectacular assortment of pre-conference workshops and conference sessions. The Sauder Heritage Inn provided meeting rooms for many of the sessions and Founder's Hall across the parking lot also provided space for sessions as well as the luncheon, annual meeting, and the evening banquet.

The workshops offered on Thursday included a wide variety of historic crafts and skills made available by Sauder Village's team of historic crafts and trades people. The opening reception on Thursday evening provided an opportunity to see some of the Village's historic building as well as the new museum building exhibits. All day Friday and Saturday morning were filled with an array of excellent sessions.

The noon luncheon on Friday included the annual meeting of the organization and election of new board members which was followed by meetings of the various Resource Groups. The theme of the evening banquet was a celebration of Veteran's Day with members dressing in their best military, veteran, USO, and other related period clothes. A popular impression was Rosie the Riveter. The evening also included a silent auction and trivia contest. It's always good to renew acquaintances with old friends and make new friends as well. On Saturday, we all said our farewells until we meet again at the MOMCC Spring Conference in Shakopee, Minnesota on March 8-10, 2018. □



2017 FALL CONFERENCE



Attendees show off their work in the Beginning Spindle Spinning workshop (left) and the Traditional Rug Hooking 102 workshop (right). (All photos by Tom Vance)



Attendees at the tinsmithing workshop.



Food historian Sandy Oliver from Maine was the keynote speaker after lunch on Friday.



Conference attendees had a chance to tour part of the village and the new exhibits in the museum building on Thursday evening.



Meeting of the Interpretation, Music, Art and Material Culture resource group after lunch.



Andrew Hall of the Ohio History Connection leads one of the many excellent sessions.



Board member Jim Patton (center) along with vendors Fritz Kannik and Michael Collier.



Conference attendees having breakfast under the grand oak tree in the hotel atrium.



This table at the Friday evening banquet wins first place for most photogenic with the biggest smiles.



The theme for the period clothing contest was anything military related in honor of Veteran's Day. Rosie the Riveter was popular.

PRESIDENT'S PERSPECTIVE

By Mike Follin

WHEN asked to serve as a member-at-large on the MOMCC board several years ago, I had no idea that the journey would take so many twists and turns in the years to come. I found a very different board and organization than the one I had left when I served on the board some twenty years ago.

While being inactive in MOMCC for some 20 years, I had been working at my own museum for over thirty years. During those years I realized that the way museums and historic sites did things needed to, and had changed regarding the interpretation of history. Becoming active in the MOMCC again I realized how good and invigorating it was to again partake in those lively discussions of history and perspective, traditional methods, new ideas, new research, and writings. I was delighted that the organization that had been so beneficial in the early years of my career was still vibrant, alive, and able to support the changing times.

Now I find myself, through the graces of my MOMCC peers, as a point person once again. I am grateful for a strong and vibrant board and a membership eager to keep pace with the changing times. To that end over the next two years there are several areas that the board, with help from membership, must focus on. First is organizational purpose and service. In other words, what can we do as an organization to better serve institutions and our membership? Second is membership. What must we do to expand, expedite, and facilitate servicing the members of the organization? Third is fiscal responsibility. What steps must we take to insure the fiscal stability of the organization for the future?

These are issues that the board will be focusing on and looking to the membership for help and advice with. The board is not singular in its management of MOMCC. We serve because you the membership installed us in these positions, and with that comes your faith and trust in us. We in turn look back to you. We work as a team and together we will succeed in all that is set before us as an organization.

Thank you for your faith and support! □



MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

MOMCC Officers and

Board of Directors

Mike Follin, *President*

Jim Slining, *Vice President*

Betsy Urven *Past President*

Dawn Bondhus Mueller, *Secretary*

Debra Reid, *Treasurer*

Board Members At Large

Jim Johnson

Melinda Carriker

Jim Patton

Conference Coordinators

Monique Ingot, Fall

Becky Crabb, Spring

Website, Social Media

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. A 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.

Resource Committees

Interpretation, Music, Art, and Material Culture

Leadership and Supervision

Agriculture, Gardens, and Foodways

MOMCC FELLOWSHIP APPLICATION

MOMCC Spring Conference 2018

CULTURES IN CONFLICT

Shakopee, Minnesota, March 8-10, 2018

Fellowships for MOMCC Regional Conferences cover conference registration in addition to funds for lodging at the conference site. The funding amount for lodging will be determined per conference by the MOMCC board.

Recipients are strongly encouraged to submit an article for consideration in the MOMCC magazine or to submit a session proposal for an upcoming MOMCC conference within six months of receiving the fellowship. Articles could include an account of their conference experience, a research paper, or a synopsis of a session that the fellow has presented at an MOMCC conference.

Eligible candidates must meet ALL of the following qualifications:

- ◆ You or your institution are a member of MOMCC.
- ◆ You have not received a fellowship to a MOMCC conference in the last two years.
- ◆ A cover letter stating: (limit of two pages)
 1. Your name and site affiliation;
 2. Your membership status (individual or institutional);
 3. Why you wish to attend the conference;
 4. An explanation of your financial need;
 5. How you intend to contribute to MOMCC;
 6. Past contributions to MOMCC, if applicable;
 7. If you are a first-time conference attendee (please specify).
 8. Attach a résumé with two (2) references (limit of two pages). Be sure to list any volunteer or recreational experience you have that relates to fields/activities served by MOMCC.

Failure to include any of the above information will disqualify an applicant.

Applications will be rated based on the following criteria:

1. Potential for future contribution to MOMCC;
2. Participation in living history, museum, or other work relating to MOMCC's mission;
3. Rationale for attending the conference and participating in MOMCC;
4. Financial need;
5. Presentation of application;

All applications must be received by February 15, 2018

APPLICATIONS RECEIVED AFTER THIS DATE WILL NOT BE CONSIDERED.

Send Application to: MOMCC FELLOWSHIP COMMITTEE

c/o Mike Follin mfollin@ohiohistory.org or mail to:

Mike Follin, The Ohio History Connection, 800 East 17th Avenue, Columbus, Ohio 43211

Please copy this form and provide all information via email/electronically, if possible. Regular mailed applications will be accepted also; please allow time for delivery and circulation among committee members.

MOMCC Board of Directors

PRESIDENT



Mike Follin Mike received his undergraduate degree in Cultural Anthropology and Communication from Capital University and his graduate work at the Ohio State University in the field of Research and Performance of American History and Folklore. He currently serves as Coordinator of Interpretive Services and works in Public Programs at the Ohio History Connection where he has been for 34 years.

VICE PRESIDENT

Jim Slining has been involved in historic trades and agriculture most of his adult life. New to MOMCC's Board, he is currently on staff at Tillers International in Scotts, Michigan.



TREASURER

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*, published by AASLH.



SECRETARY

Dawn Bondhus Mueller worked in a variety of professional capacities at Living History Farms in Urbandale, Iowa for 15 years. She is now the Executive Director at the Wisconsin Automotive Museum located in Hartford, Wisconsin.



PAST PRESIDENT

Betsy Urven worked for 10 years as lead interpreter and program assistant at Wade House State Historic Site in Greenbush, Wisconsin. She has also produced period clothing for a number of historic sites and has been involved with MOMCC since 2002.



MEMBER-AT-LARGE

Melinda Carriker worked at Living History Farms in a variety of interpretive roles for almost 21 years, and volunteered there for almost the same length of time. She has enjoyed many years of involvement in MOMCC, where she has made life-long friends.





MEMBER-AT-LARGE

Jim Patton worked at lead interpreter and resident blacksmith at Lincoln's New Salem State Historic Site near Springfield, Illinois for 21 years. He is a long-time member of MOMCC.

MEMBER-AT-LARGE

Jim Johnson is Curator of Historic Structures and Landscapes and General Manager of Special Events at the Henry Ford in Dearborn, Michigan. Jim holds undergraduate degrees in history and historic preservation from Eastern Michigan University, and a Master's in American History from Wayne State University.

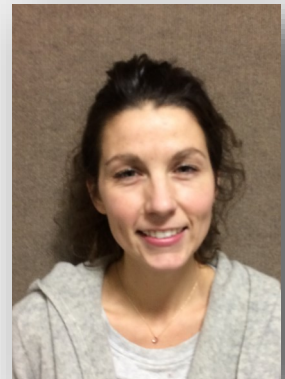


SPRING CONFERENCE COORDINATOR

Becky Crabb has been Park Manager at Lake County Parks Buckley Homestead since 1980. She is past president of MOMCC. After being raised on an Indiana farm, Becky earned a degree in Wildlife Biology from Ball State University.

FALL CONFERENCE COORDINATOR

Monique Inglot works as the Assistant Program Coordinator for Volkering Heritage Farm in Schaumburg, Illinois. She has served as MOMCC Fall Conference Coordinator since 2014.

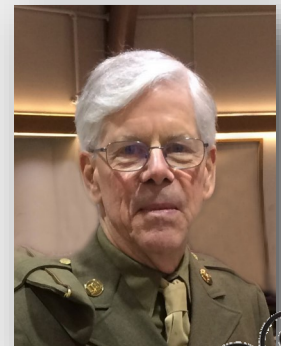


CONFERENCE REGISTRAR

Ed Crabb has an Associates degree in Web and Graphic Design. He has been a Historic Volunteer for over 30 years at Buckley Homestead County Park in Lake County Indiana, and is starting on his third year as the Conference Registrar.

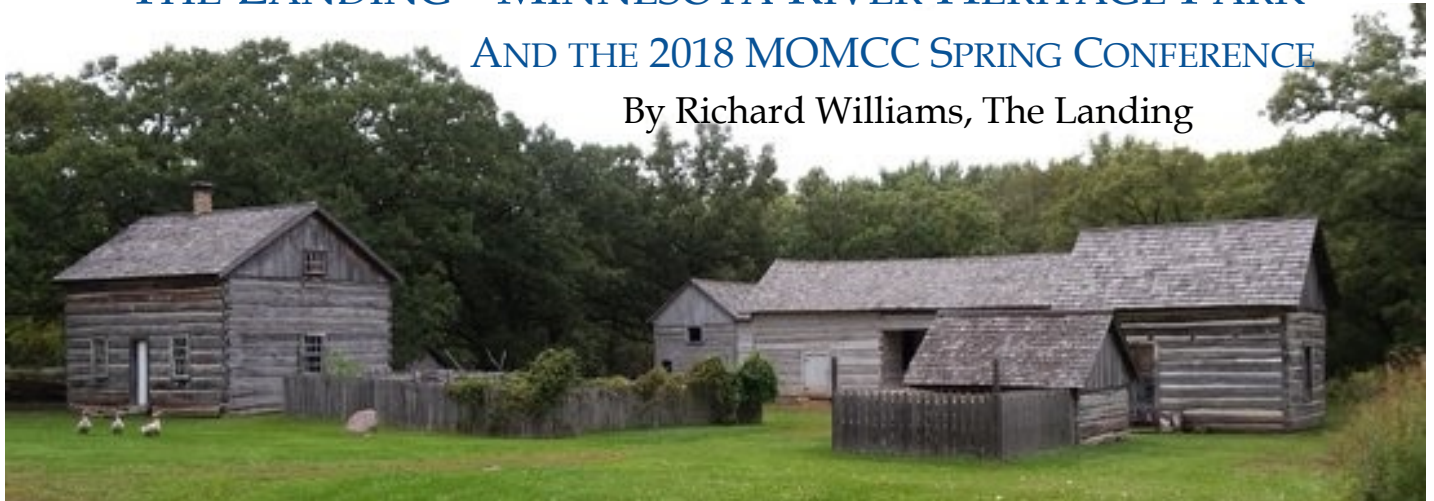
MAGAZINE EDITOR

Tom Vance served as site manager at Lincoln Log Cabin State Historic Site south of Charleston, Illinois for 28 years before retiring and becoming a historic consultant. He is past president of MOMCC and was editor of the magazine from 1986 through 1992. He holds an M.A. in Historical Administration from Eastern Illinois University.



THE LANDING - MINNESOTA RIVER HERITAGE PARK AND THE 2018 MOMCC SPRING CONFERENCE

By Richard Williams, The Landing



I would like to take this opportunity to invite all of you to sunny, southern Minnesota on March 8–10, 2018 for the Spring 2018 MOMCC Conference. The theme for this year's conference is "Cultures and Conflicts." We are going to focus on historical culture and conflicts and how they affected both Minnesota and the Midwest. The pre-conference workshops include tours of US-Dakota War sites, historic and modern breweries in the Minnesota River Valley, Gale Woods Farm, and the new facilities at the Oliver Kelley Farm. We'll also have a costuming workshop at The Landing. Conference sessions will explore how diversity shaped our communities in the past and continues to drive our communities today. Other talks will explore the subjects of the US-Dakota War of 1862 – one of the bloodiest conflicts of American frontier history – with perspectives from descendants of the Dakota and the settlers. We'll also have sessions on German-Americans in World War I, and Somali, Hmong, and African-American culture in Minnesota. We'll delve into ecological conflicts with a talk on

invasive species. We'll discuss the Raid on Northfield, the last skirmish of the Civil War; museum disaster planning; and nineteenth century women's occupations gleaned from the US Census. A sub-theme of the conference focuses on the centennial of America's entrance into World War I. This will be recognized by specific talks and the Friday night banquet. The evening's entertainment will feature World War I music and dancing. Wear your best World War I uniforms and poshest civvies and learn how to dance the two-step and foxtrot with the music of the Selby Avenue Syncopaters.

The Landing is located along the Minnesota River just east of Shakopee, Minnesota. It is a historic site unto itself, but it is also a recreated nineteenth-century village. On the site, there is evidence of human occupation that goes back at least 8,000 years. This evidence includes projectile points, ceramics, and what is left of the largest American Indian burial mound group in present-day Minnesota. There are also a partially restored 1870s limestone gristmill, the ruins of an 1850s hotel, and a residence and retaining wall built by the NYA (National Youth Administration) in the 1930s. There are archaeological remnants of the NYA quarrying site and untested early-to mid-nineteenth century building structures all along the river.

My personal history with the site began in 1971. As I drove to and from college in Mankato every couple of weeks, I couldn't help but notice that there were old log cabins popping up along the north side of the highway. As a history major, I was mystified and enthralled at the source of these log cabins. In 1972, the local newspaper advertised a request from a group named the Minnesota Valley Restoration Project (MVRP) seeking volunteers to put on a costume and talk to the public about the buildings. I attended the orientation and learned how a group of local businessmen had put together the project to restore the gristmill and bring in a log farm to raise the crops for the mill. After the



Above - Interpreter Kris Heinen demonstrates wood stove cooking for a group of visitors in the Kahl House. **Top** - The Berger Farm was originally the home of German immigrants.

first few buildings were moved onto the site, word of the project spread, and other buildings were donated and sold to MVRP. Their interpretive plan expanded to include a Dakota Indian village, an 1840s fur trading post, farms from the 1850s and 1880s, and an 1890 village. Most of the buildings were moved to the site during the 1970s Bicentennial Fever. By 1975, the group realized they needed to have a paid staff and that the name Minnesota Valley Restoration Project was too long. Utilizing a new government program, they hired program educators, interpreters, and a small maintenance staff. Then they chose the name Murphy's Landing, which represented the old steamboat landing and ferry crossing historically located at that bend in the river.

Throughout the 1980s and 90s, numerous changes in interpretation, management, and the number of staff and volunteers occurred. A solid financial base was never firmly established, and Murphy's Landing was slowly strangled by financial debt and changes in visitation patterns. In 2002, MVRP negotiated a friendly buy-out by Three Rivers Park District. Three Rivers Park District originated in 1957 as a tax-supported regional park system in Hennepin County. The park system grew steadily and eventually managed parks in several surrounding counties, which made it a perfect organization to lead Murphy's Landing into the future. Over the past 15 years, Three Rivers has provided the site with a solid financial platform to maintain the grounds and buildings as well as establish a growing staff of full-time, part-time, and seasonal employees. Although the site no longer relies as heavily on volunteers, there is still a small but dedicated group of gardeners, greeters, interpreters, and craftspeople. Three Rivers Park District also made the decision to alter the name of Murphy's Landing to The Landing – Minnesota River Heritage Park to reflect a broader theme of interpretation.

Throughout the years, The Landing has initiated hundreds of special events and activities. Currently the special events include the Valentines' Day Family Fun Day, Victorian Valentine Dinner, maple sugaring, Victorian Easter Egg Roll, Civil War Weekend, Decoration Day with the Grand Army of the Republic, Wild West Weekend and Chuckwag-



Interpreter Larry Macht tells visitors about the 1880s bank. (All photos courtesy of The Landing)

on Dinner, Down on the Farm, Independence Day 1889, Bees & Honey, Harvest Festival and Trades Weekend, German *Apfelfest* and *Gemutlichekeit* Dinner, Old-Fashioned Trick or Treat, World War I Weekend, and our longest-running and most popular event, Folkways of the Holidays.

On behalf of The Landing and Three Rivers Park District, we want to invite you to attend the 2018 MOMCC Spring Conference. □



Left - The Wild West weekend is held in June and features a Wild West Show.



Weddings are held almost weekly at The Landing. A favorite spot, shown above, is overlooking the Minnesota River.

Right - The Sugar Shack is the setting for a maple sugaring day with a school group.



Richard Williams has volunteered or worked at The Landing for 46 years. During that time, he also worked at Fort Snelling for 25 years. Richard holds degrees in History, Anthropology, and Education.

FOLKWAYS OF THE HOLIDAYS

AT THE LANDING - MINNESOTA RIVER HERITAGE PARK

By Richard Williams, The Landing



FOLKWAYS of the Holidays began in the early 1970s. It was originally established to tell the story of immigrant holiday customs in the Minnesota River Valley. Each building was assigned an ethnic identity, and research focused on how that particular ethnic group celebrated the holidays. The interpretation originally matched the ethnic story to the family that built the home. Over the years, however, the program has expanded to include a number of other immigrant groups and traditions in the Valley. These include French-Canadian, German, Finnish, Czech-Slovak, Norwegian, Swedish, Moravian, Jewish, Irish, and Danish. Their traditions are told through the decorations, foods, music, and

stories these people brought with them from their homeland as well as the American customs they incorporated into their celebrations. Ethnic dance and choir groups from the area share their talents, and our nineteenth-century Santa Claus visits regularly throughout the holiday season. Also included are Civil War, American one-room school, and Victorian traditions. Santa's reindeer make a special visit and the townspeople perform a holiday pageant. A special treat for visitors are the horse-drawn trollies decked out with jingle bells and wreaths. Currently, the Folkways of the Holidays program runs each weekend of December for the general public and on weekdays for school tours. □



Above - A nineteenth century Santa periodically visits the village during Folkways of the Holidays, passing out treats and listening to Christmas requests. **Top** - Carolers entertain with period Christmas carols and songs.



Interpreter Shannon Slatton welcomes visitors to a Victorian Christmas at the Tabaka House.



Volunteer interpreters at the General Store. Two horse-drawn trolleys transport visitors the mile length of the village.



A Czech and Slovak dance group from St. Paul Minnesota perform cultural dances during the event.



The Berger Farm, the home of German immigrants, celebrates German Christmas customs during the event.



Swedish Christmas customs are interpreted in the Harms House. An interpreter is shown here demonstrating working with wool. (All photos are courtesy of The Landing)

TOYS AND GAMES

CHILDHOOD POPULAR CULTURE IN THE INDUSTRIAL ERA

By Christian G. Carron, The Children's Museum of Indianapolis

ANTIQUE toys and games make quaint props in historic homes and cabins. Museum staff sometimes casually place them on a floor rug or bed to remind us that this domestic setting once bustled with noise and activity of families with children. But when understood and used correctly, they can carry a lot more interpretive weight than that. Toys and games produced and used during the period of American industrialization offer opportunities for discussion of the dramatic changes taking place in society, the methods of manufacture and distribution of consumer goods, the popular culture storylines and messages of the day, and the children who cherished and played with them.

Children in the Industrial Era

What did children's popular culture of the Industrial Era look like, and what can we learn from it? Perhaps first and foremost, we should recognize that it was during this period that the unique nature of children and childhood was first acknowledged. Before industrialization, children were seen as "little adults" – they were expected to behave in adult situations, and even do hard labor on the farm to help support the family. To be sure, during the Industrial Era lots of children held jobs and worked in factories too, and the progressivist child labor laws that came at the end of the era restricted the ages and hours of child labor. But children of merchants and the rising middle class went to school and experienced something nearly unheard-of in the past – free time for recreation. Homes were constructed with special nursery rooms just for children to play and grow. Magazine illustrations and greeting cards depicted children as precious individuals with rosy cheeks and cherubic faces. Entrepreneurial manufacturers saw children as an emerging market for their products, and identified toys and games as a promising class of goods to be made and distributed to consumers.

Popular Culture

We often think of popular culture as an invention of our own era, or at least of the latter half of the 20th century. The vinyl Barbie dolls and metal Scooby Doo lunchboxes, the Easy-Bake ovens and Hot Wheels cars of our own childhoods say a lot about the eras when we grew up and influenced the adults that many of us have become.

But the reality is that popular culture has been around for a long time. The ancient Greeks all knew the stories of Homer's *Illiad* and *Odyssey*, which influenced everything from theater to the decoration of pots. In medieval Europe, Old Testament stories from the Bible and stories of saints from the Catholic canon provided commonly shared tales of heroes and villains that were depicted in books, games,

puppet shows, and miniature crèche scenes. The industrialization of Europe and North America accelerated the speed and volume with which popular culture ideas, and the products based on them, were spread. And, like the toys and games of our day, the popular culture of the industrial era both influenced and defined the children who encountered it.

Several historical themes run as threads through many of the popular toys and games of the Industrial Era. They include:

The Adult World. Playthings were rarely patterned after the everyday activities of children – they mostly introduced youngsters to the tools, experiences, lives, and even anxieties of their parents' worlds.

Progress. The popular culture of the industrial age was dominated by concepts of scientific and material progress. Notions of ani-

mal and human evolution in Charles Darwin's *The Origin of Species* made progress seem to be an inevitable natural phenomenon. Social reformers like Karl Marx applied this idea to politics and economics. Toys, as reflections of the



Children in the Industrial era enjoyed leisure play time for the first time. From Thomas Nast's "Christmas, 1863," that appeared in Harper's Weekly, December 26, 1863. (Credit: civilwarprofiles.com)

adult world, projected the idea that as time moved forever forward, technology and circumstances of the human condition would always improve and become more advanced.

Technology: Technology was the tool of progress. The Industrial Revolution brought change to every aspect of society, fueled by advances in technology. The obsession with newer, bigger, and more powerful machines fueled an excitement for innovation. Toys that moved and whirled and spun seemed like new and miraculous inventions.

Personality: Successful toy manufacturers quickly learned to give their toys personalities. Children were then more apt to form emotional ties to them, making them more popular with consumers. These personalities were often drawn from popular culture—from songs, poetry, famous political figures, stereotypes, or history. Toys that lacked personality, particularly factual educational toys, were thought to be less interesting and therefore less desirable to period consumers just as they are today to contemporary collectors.

Identity: The stronger the personality of a toy, the more effective it was for a child in the formation of his or her identity. Even though millions of children could now play with essentially the same toy, children also had access to more options. When they chose a favorite doll, baseball bat, or board game as their companion or obsession, it became a symbol for who the child was and wished to be.

Instruments of Social Obligation: Ownership of a popular toy joined children together. It also separated them from children who did not, or could not own it. Common knowledge of the rules of play for a popular game created a bond among children who shared a mutual interest.

The Spread of Popular Culture

Today popular culture ideas and images spread quickly through a variety of media including movies and television programs, 24/7 news programs, and social media. During the Industrial Era, innovations in media and travel also caused the spread of popular stories, ideas, and images across the country that were quickly adapted to toys by enterprising designers. These included:

Photography: Beginning in the 1840s, photographers captured scenes of historical events like the California Gold Rush or battles of the Civil War. These images could be replicated or reprinted as lithographs, allowing large numbers of people to see sometimes sobering images of events that shaped their lives.

Newspapers: Throughout the industrial era, nearly every town had its own newspaper. The establishment of the Associated Press in the 1840s allowed for stories to rapidly travel “by wire,” or telegraph, across the country, and readers could know what happened anywhere in the country within 24 hours.



Horse Pull Toy, 1860s (TCMI 68.1.100, all collection photos courtesy of The Children's Museum of Indianapolis).

Women's magazines: The first American periodicals were published in the 1840s, but were so expensive only the wealthy could afford them. But the spread of postal service across the country promoted the purchase of magazines through subscriptions, increasing distribution and lowering costs. Magazines like *Godey's*, started in the 1830s, focused on sentimental literature for women. Others like *Ladies Home Journal*, begun in the 1880s, focused on fashion or advice for managing and creating things in the home. Before the turn of the century, its readership topped a million subscribers.

Mail-Order Catalogs: Though mail-order catalogs existed in some fashion throughout the 19th century, the completion of a rail system that joined most parts of the country in the 1860s prepared the way for the explosion of mail order business by companies like Montgomery Ward in the 1870s and Sears & Roebuck in the 1880s. Regional preferences gave way to national uniformity in consumer goods, as everyone received and read the same catalog of options and could own the same goods ranging from shoes to entire houses.

Increased travel: The ever-enlarging rail system made cross-country travel easier and quicker. Travelers visiting major cities could shop for the latest fashions and see the newest consumer goods.

Itinerant peddlers, vaudeville, circuses, and fairs: As roads improved, businesses also brought the world to your town. Regular or annual stops by traveling salesmen or performers brought news, fashions, exotic sights, and consumer goods to your doorstep.

Manufactured Consumer Goods

Before the Industrial Revolution, most toys for children were simple affairs, hand-fashioned by a parent from available materials on the farm. The development of factories that produced toys brought changes to the ways they were produced and distributed. Factories could make large quantities at a low cost, and mass production brought a standardization of forms that made toys cheap and uniform.

Large-scale manufacturing favored the most popular designs over customization, hastening the spread of popular culture across the country. Mechanical production favored those materials that could be most efficiently worked with heavy machinery and required a minimum of hand-finishing.

Many of the most popular toy forms from the industrial era resulted from changes in production methods:

Marbles: Once hand-rolled by potters from their leftover clay, clay marbles went into mass production in Akron, Ohio, in 1884. In 1915, an Akron manufacturer perfected the mass production of glass marbles.

Cast-iron banks: Thrift was institutionalized as a national policy with the establishment of the first savings bank in 1819. “Still banks” – toy banks without moving parts, and “mechanical banks” – toy banks with moving parts, were cast in a huge variety of detailed and colorful forms during their heyday between the 1870s and 1930s.

Tin Toys: Tin toys were technically made from sheets of steel plated with tin. Originating in Germany in the 1850s, tin toys were first painted and assembled by hand. By the 1880s they were lithographed with intricate designs. American production of tin toys did not begin on a large scale until anti-German sentiment during WWI enabled the success of the Marx Brothers Co. in 1919.

Bisque and Porcelain Dolls: Wood was the predominant material for most dolls until the first half of the 19th century, when German and French manufacturers began to mold heads and arms out of porcelain and bisque. These forms peaked in popularity in the last years of the century, and were replaced in the 20th century by early plastics, waxes, and synthetics. Most dolls represented adults until the 1850s, and by the end of the century there were many forms of child-like and baby dolls.



Tin Toy Circular Sander (TCMI 78.62.5)

Dollhouses: Dollhouses were originally miniatures of actual residences made for very wealthy adults. By the mid-19th century, German manufacturers began producing both houses and furnishings; American companies followed by the end of the century. Production by multiple companies

required the standardization of scale, so that pieces by different makers could be combined.

Board Games: Many board games were developed to improve children’s literacy skills or to teach moral character. Some of the earliest were Bible-based. The use of lithography beginning in the 1880s made them colorful works of art.

Construction Toys: The first commercial building set was produced in Brooklyn in 1820, and included colorful embossed blocks. Friedrich Froebel, German inventor of the concept of kindergarten, also invented a set of play materials in 1840 that included colorful wooden building blocks. John Lloyd Wright, son of architect Frank Lloyd Wright, is credited with inventing Lincoln Logs in 1916.



Clay Marbles (TCMI 56.15)

Societal Changes

There is much to be learned from toys and games about the dramatic societal changes brought by the industrial revolution. In 1790, 95% of the United States’ population was still rural. By 1870, the rural percentage had fallen to 75%, and by 1915, the majority of Americans lived in urban areas. Those who continued to farm moved from subsistence to specialized or single-crop farming integrally tied to a national market economy. Their work became more mechanized, and the wilderness quickly gave way to neat little grids of forty-acre farms. During this period, the number of farms increased rapidly too, due to population growth, but overall, fewer families with children had any connection to farms and rural life.

This created a great sense of loss in the American psyche. Many Americans reacted, as reflected in many toys and



Log Cabin Playhouse by French & Wheat, ca. 1870 (TCMI 47.348.107)

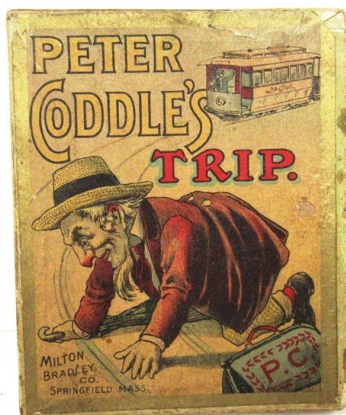
games, with romanticism and nostalgia for rural life. Toy barns and farm animal sets, miniature horse-drawn plows and harvesters, and games like Fishing Pond taught urban children about tasks and places distant from their daily lives. Other toys showed the new and exciting specialized technology and vehicles they experienced in their urban neighborhoods, like cast

-iron and tin fire trucks, milk trucks, mail trucks, and ice trucks.

The large vehicles of the adult world were magical to children of the industrial era just as the sports cars, airplanes, and rockets of our own time are to children today.

No vehicles were more important to the industrial era than trains. Trains brought factory-made toys to a nationwide consumer base. Between 1826, when the first railroads began to operate in the United States, and 1890, more than 130,000 miles of railroad track was laid across the country. The earliest toy trains were push-toys cast in lead. Model trains became commercially successful when German doll house manufacturer Marklin decided to add a new toy line for boys in the 1870s. Their sets included train cars, tracks, and buildings. The first electric train sets were sold in 1897 by the American firm Carlisle & Finch.

Other toys reflected the clash between country folks and urban life. As industrial jobs attracted more people to move off the farm and into the city, building block sets for skyscrapers were created that showed the built environment as a sign of progress. But other toys reveal the fears of societal decay and stresses of “the big city.” The game *Peter Coddle’s Trip*, developed by New York board game manufacturer McGloughlin Brothers in the late 1880s, follows a narrative about a small-town man and his misadventures while visiting New York. The game made fun of the naivety of people from the country, as well as the confusion and dangers of the city.



Peter Cottle's Trip Game
(TCMI 85.1.22052)

the self-made man, and taught boys that they could achieve “rags to riches” success with hard work, honesty, and determination.

Changes in theories and systems for education during the industrial era also affected the design and use of toys and games. Two competing schools of thought emerged among social scientists in Germany and Austria in the 19th century about which kind of play was best for the development of children, “Pretend Play” or “Serious Play.” Those who subscribed to the idea of Serious Play produced a large number of “educational games” in the 1890s that promoted the memorization of facts and empirical principles. They believed that play was a resolute endeavor that was best used for the accumulation of knowledge. Proponents of Pretend Play felt that imaginative activities were almost magical sources of invention and innovation. They believed that play should be an unstructured exploration of the world which would yield new revelations and solutions to open-ended questions.

Some educational toys were designed to instill values and teach religious beliefs. Some of the first printed board games were used for Biblical memorization. Toys like Noah’s ark sets were made for children to use as Sunday-only parlor toys, to the exclusion of any non-religious toys. Other toys and games taught values that were more secular in nature. The Civil War in the U.S. and the rise of nationalism in Europe popularized toys for boys about borders and war. German manufacturers began production of tin soldiers (known as flats) in the 1730s. These were revolutionized by English toymaker William Britain in 1893 when he created a means of hollow casting three-dimensional soldiers out of lead. These were more realistic and quickly replaced flats. Britain’s series “Regiments of all the Nations” depicted armies and navies from around the world and quickly became popular collectibles.



Toy Singer Sewing Machine
(TCMI 85.1.22314)

Many other social trends and changes can also be seen in the toys and games of the industrial era. Most toys not only reflected the adult world, but were gender-training tools intended to guide girls to become proper ladies and mothers and boys to become men. Dolls and doll carriages taught girls to

care for babies. Parlor games and tea sets taught girls to interact socially and to entertain. Toy carpet sweepers and miniature sewing machines taught girls to sew, cook, and maintain a home. Toys and games for boys taught them that their place was outside of the home. Building blocks and model engines taught boys to work at a job and use technology, to work with tools and fix things, and to invent solutions to problems. Games taught boys to be bankers and businessmen; to take risks and earn money. Books like the Horatio Alger young adult novels created the archetype of



Noah's Ark (TCMI 71.275.1)

Value toys for girls taught about the cost of vanity. Among the most popular of these were small white porcelain and bisque dolls known as “Frozen Charlottes.” Manufactured in Germany but based on the 1843 American poem *A Corpse at the Ball*, most sold for a penny and were attainable for all but the poorest of families. The story of Frozen Charlotte is a cautionary tale of a girl who refused to cover her dress with a blanket on the way to a winter party and froze to death as a result!

Toys and games reflect the best, and worst, of the times when they were used. The sweeping economic changes and movements of people also brought ugly attitudes of racism and xenophobia into the playthings of children. Exaggerated dolls and figurines communicated stereotypes and perpetuated class divisions. Racist caricatures of mammies, sambos, coons, Uncle Toms, Jezebels, and Pickaninnies dehumanized African Americans and codified specific characters so that they were recognizable to all children. Similar derogatory characters and images represented many marginalized groups of immigrants and people of color, including Irish, Native American, Mexican, German, Chinese, and others.

Manufactured toys of the industrial era even played a role in the creation of a new American identity. Mechanical banks depicted George Washington and Abraham Lincoln, Uncle Sam, Columbia, and the Stars and Stripes – popular symbols of America as an emerging global superpower. Others were less obvi-



Black Sambo Bank
(TCMI 63.12.77)



Uncle Sam Bank
(TCMI 85.1.20867)

ous, but still created a popular culture that united and identified Americans as a unique society. Toys and games of the industrial era have unique stories to tell about the children who played with them, the social context of their surroundings and place in society, the economic and technological changes in production and design of factory-made consumer goods, and the popular culture narratives of the day. □

Selected Bibliography

Caillois, Roger. *Man, Play and Games*. Champaign: University of Illinois Press, 2001.

Cross, Gary. *Kids' Stuff: Toys and the Changing World of American Childhood*. Cambridge, Massachusetts: Harvard University Press, 1999.

Degler, Carl N. *The Age of Economic Revolution: 1876-1900*. Glenview, Illinois: Scott Foresman and Company, 1977.

Heininger, Mary Lynn Stevens, et. al. *A Century of Childhood: 1820-1920*. Rochester, New York: The Margaret Woodbury Strong Museum, 1984.

Pilgrim, David. *Understanding Jim Crow: Using Racist Memorabilia to Teach Tolerance and Social Justice*. Oakland, California: PM Press, 2015.

Sutton-Smith, Brian. *Toys as Culture*. Kidron, Ohio: Gardner Press, 1986.

Chris Carron is Director of Collections for The Children's Museum of Indianapolis. Before moving to Indiana in 2012, he was Director of Collections and Education for the Grand Rapids Public Museum where he worked for 24 years. Chris holds a B.A. in History, Art, and Museum Studies from Luther College in Iowa, and an M.A. in Historical Administration from Eastern Illinois University. In 2010, he received AAM's Brooking Prize for Creativity in Museums for his development of a corporate training adventure called "The Grand Race."



In the mail order business for 38 years. Complete catalog on website.

Past Patterns

Historical Clothing Patterns

PO Box 60299, Dayton, OH 45406, Phone 937-223-3722
merchant@pastpatterns.com—<http://www.pastpatterns.com>

RIVER JUNCTION TRADE CO.

WE MANUFACTURE HERE IN THE USA

CUSTOM SHERIFF BADGES ESMERALDA CO. ARIZ.

HAND STYLED HATS

45 YEARS SERVING THE LIVING HISTORY COMMUNITY

VICTORIAN JEWELRY

312 Main St., McGregor, IA 52157 ~ Ring: 866-259-9172
folks@riverjunction.com

www.RiverJunction.com

DRESS IN A WEEKEND:

DRAWING GUESTS INTO HISTORICAL CLOTHING

By Jenny Sherrill, Conner Prairie

EVENT: Dress in a Weekend

DATE: Mothers' Day weekend

VENUE: Conner Prairie Interactive History Park

LOCATION: 1836 Prairietown, Dr. Campbell's home

HISTORICAL clothing is one of my passions, and over my past 15+ years at Conner Prairie, I've learned a lot about building good clothing from the inside out. As an interpreter in 1836 Prairietown (and previously in 1886 Liberty Corner), I love the opportunity to talk about underpinnings, fashion, clothing construction, my preferred fabrics, and, of course, the foundation of all pieces, the corsets or stays. I learned to sew historical clothing under Ericka Mason Osen in one of her now legendary evening sewing circles and began to stretch my needles when she gave my name to another museum needing an amazing piece.

But the passion for clothing – and even the ability to sew appropriate period garments for yourself and co-workers – took on a whole new angle when Michelle Evans dared me to try a Dress in a Weekend. She had seen Colonial Williamsburg's Dress in a Day and thought it would be fun to try, if not in a day, then perhaps two. So our first Dress in a Weekend was Mothers' Day, 2016 – and I applied several lessons learned then when we did it again in 2017. Not only would we sew something, we'd sew it while guests watched – every single stitch. There might be lifetime 4-H members and wedding planners who have professional bridal seamstresses at their beck and call, and there might even be ladies like my grandmother, who would find subtle ways to look at the underside of the project to make sure it was tidy. But beyond that, we'd have a seven-hour museum workday, guests to engage, a person to dress, and somehow, I'd need to organize people to help. It also occurred to me that while a regular work dress might take 12 hours, I usually sew all the major seams on a sewing machine with an ironing board right there and the iron plugged in and ready. Then there's that crazy method for taking a small square and making a mess of piping out of it with one long cut, and none of that is going to work at Dr. Campbell's house in 1836 Prairietown.

Staffing

Recruiting for Dress in a Weekend called for a few major considerations in seeking a dress recipient and seamstresses. Because the dress was going to be fitted to a per-

son who is also working, we needed to recruit someone who would be willing to spend most of her day with her underpinnings visible. She would have a house wrapper to wear over her smallclothes, but she needed to not be terribly body-conscious because, well, she'd be showing. The current trend toward tattoos complicates matters, because we needed our model have no visible ink (even

when in a state of undress). Finally, we needed someone for whom making this dress wouldn't be wasteful – someone who would reasonably be expected to portray a character whose fashionable dress might warrant a seamstress. Creating a storyline that would bring multiple seamstresses to Prairietown was another hurdle. This dress would be part of someone's costuming inventory, so it would be foolish to make it for someone who generally portrays a character of a lower class.

With a dress recipient secured, it was then necessary to recruit seamstresses – people confident in their sewing abilities (but not overly so) and who would follow directions willingly, work together on a project, and talk and sew at the same time. Employees who normally work in Prairietown were generally preferred, but a fine turn of events presented us the mother of one of our managers, an experienced re-enactor whose sewing skills (already suspected to be exceptional) were proven when she sewed an 1836 dress entirely by hand from Past Patterns #017 just to earn our approval. It worked.



Elaine McCreery tries on the pleated bodice front and sleeves as Mrs. Campbell in 2016's Dress in a Weekend. The embellishments on the dress took so long that the dress was not finished by the end of the weekend, and changes were made for the next year's program. (Photo by Tim Sherrill)

With staffing determined and the roles scheduled, we had our dress recipient and another seasoned interpreter in the house. They would be working on “leisure” sewing while the “hired” seamstresses were sewing for work. This gave us the chance to present two sides of the same coin – sewing for pleasure as opposed to sewing for purpose.

Supplies, Patterns, and Preparation

Preparation for the project required the requisition of supplies: fabric – both fashion and muslin for fittings and lining – and sewing notions including thread, cording for piping, and hooks (and eyes, if you don’t choose to use thread eyes). Sewing tools would include needles, pins, sewing wax, thimbles, and period appropriate scissors. A pair of good-quality metal-handled dressmaker’s shears is worth having tucked away for cutting out large pattern pieces, even if it’s not exactly period-appropriate. Good reproduction fabrics are always exciting. For our first Dress in a Weekend, we were able to purchase a very lovely fabric at a local quilt shop. They gave us a discount for buying the entire bolt, bringing our price below what we’d have paid online, even before shipping. (Shopping local is always great, if it’s possible.) Pay attention that the fabric will flatter the wearer, as well as accurately represent the time period.

Good reproduction fabrics can be found in many places, but Reproduction Fabrics (www.reproductionfabrics.com) is a website from which I have received assistance and very good customer service. Your local quilt shop might carry some of the fabrics this website has. This gives you the chance to see the fabrics in person, which is a huge bonus, and you will save the shipping costs. (Sadly, the local shop from which we bought our 2016 fabric has since closed.) It goes without saying to be familiar with the fabrics of your time period – some of these sources have a LOT of Civil War and later fabrics, so know the difference and know what you’re after.

It’s important to have some extra lining fabric. I cut out the basic bodice pattern ahead of time, but in our first year, we needed to recut the pattern based on our model’s shape, and there was an urgent scramble to get a little extra muslin (fortunately there was some available). In our second year of the event, we made sure we had extra, only to find the pattern pieces perfectly fit our model without alteration.



Volunteer Mary Van Zanten reads Jane Austen while interpreters Christine Kincaid, Jenny Sherrill, and Libby Stetzel work to finish the “Dress in a Weekend in 2017.” (Photo by Laura Carter)

After fitting the bodice lining, trimming the sleeve openings to properly fit the arms, and marking the darts, it was time to cut out the pattern. We had a variety of sleeves from which to choose – with sleeve patterns cut from brown paper for a period look. I had also made some “sample” sleeves from scrap fabrics. The guests could try on a couple of work sleeve styles, or a large dress sleeve (the sleeve of choice for this garment) to see how they would fit. For some guests, it was an opportunity to do a little dressing up, and for others, it was a chance to talk about the “why” of 1836’s giant sleeves.

There was a side conversation here with a high school freshman and his parents that included my caring advice to not be “taken in” by the illusion created by good fashion, but to be aware of how fashion is meant to fool the eye. I confided in him that a lady who needs fashion to bolster her appearance can be quite an expense going forward. His mother is still laughing at this advice. It’s important to remember that a discussion of fashion within first-person interpretation can interest lots of guests, not just the ladies! _

A large table is quite helpful for cutting the pattern pieces. Fortunately, we had taken over the dining room and had the entire dining table on which to spread the fabric, but care had to be taken for the table surface as well.

Division of Labor

The first day is easier for a group-sewing event – there’s bias to be cut and piping to be sewn; the skirt is assembled and gauged or gathered at the waist. The gathered skirt can then actually be pinned to the model’s stays and the hem can be marked, so even the hem may be sewn in before the skirt is attached to the bodice. Someone can be sewing

sleeves, and another person can be sewing the bodice pieces together. Busy with these tasks, we filled the day, and there was a pile of completed (or nearly completed) items on the table at closing time.

A note here with regards to the ability to talk and sew at the same time: for some of our interpreters, sewing was the main task, and this sewing was done to perfection. Without this attention, finishing the project would be questionable at best. As a born talker, however, I found that talking too much sometimes led to the unfortunate – catching the lining up in a seam, or accidentally sewing both back pieces to one back-side piece (and it was a beautiful curved seam, until I went looking for that other back piece), or, in a particularly notable event, sewing my finger into the seam and having to decide whether to sacrifice stitching or epidermis. All these disasters were mine alone, mind you. Everyone else seemed fine.

On our second day, working together became more complicated as we began assembling all the separate items into one garment. Stitching sleeves into the sleeve opening while someone else sews down the piping at the neck is only complicated when someone else is sewing the skirt to the bottom of the bodice! At one point, three of us were gathered close, knees together, stitching as fast as we could so we could finish by the end of the day.

Finishing the Project

In our first year (2016), my dress design included a lovely section of pleats across the bodice. Sadly, these lovely pleats took so long to sew that we didn't finish the dress that weekend – and I vowed to tone down my ambition and let the fabric speak for itself so we might finish the dress in our second attempt.

It occurred to me as we neared closing time the second day of that first attempt that if I were to just take this skirt-and-waistband home and run it and the bodice through the sewing machine, I'd have this dress done. This, however, was met with horror by at least one of my teammates. The idea of letting a machine touch this heretofore entirely hand-stitched garment was more than she could bear, and in deference and affection for her, I resisted the urge, finishing the garment by hand on another work day. She did, after all, sew her dress entirely by hand just for us.

In our second attempt (2017), we stitched madly as the hands of the clock moved closer to closing time at the Prairie. We made the collective decision to put on hold the final fasteners and dress Mrs. Campbell in her otherwise finished gown, and with great fanfare, settled the gown over her head, pulling full-size sleeves and down sleeve puffs up



The seamstresses help Rachel Poe, portraying Mrs. Campbell, into her new dress. The lady receiving the sewn garment had to be willing to be seen in her historical undergarments, and needed to be free of visible tattoos. (Photo by Laura Carter)

over her arms, and pinning the bodice snugly at the back. A silk bonnet topped the ensemble with a flash of fashionable brilliance, and she was off to “visit” around town and show off the finished dress.

Meanwhile, back in the dining room, we scrambled to sort out the items that needed to be returned to our Historic Clothing department from the personal items we'd each brought, folding fabric scraps and reclaiming thread winders and needles, and putting all those pins back into the plastic box that was buried in my basket. “Is this yours?” and “Whose snips are these?” and “I know that third hand is Trudy's,” directed everything to its proper place while Mrs. Campbell flitted about town, showing off.

Staff, youth volunteers and their parents, and guests were excited to see the finished dress, and none of them needed to know that I sat in the locker room in my own underpinnings to sew in the last three hooks and eyes after they all went home.

We'll surely do this event again – it gives the guests a unique look at costuming the museum, and, frankly, dresses someone in a short amount of time (relatively speaking – two days is pretty fast turnaround on a new dress, even if it does work out to more than 50 hours). It enables people to think about the complication of sewing their own clothing – every piece of it – and the difference between sewing for

pleasure and sewing for necessity. A staff of four seamstresses on the first day is ideal, unless extra embellishments are desired – but I encourage using a brilliant fabric and leaving the pleats and ruffles for later. On the second day, the fourth seamstress was not always utilized, but that did allow one person at a time to trade off (sewing fatigue is real!).

Why not a Dress in a Day?

Colonial Williamsburg has for several years done “A Dress in a Day,” which is where the idea for this event was born. But in considering the timeline for this project, I chose to stretch it over two days for a couple of reasons. First, I had no confidence in finishing even in the weekend. When we did not finish the first time, I realized how disappointed the guests (and employees) were to not be able to see a completed gown at the end of the weekend. We, too were disappointed. Second, this was an interpretive event. The purpose was not only to clothe an interpreter, but also to *interpret* the process. My understanding of other projects that finish in a day is that the workers begin before guests arrive, and that there is another interpreter there to talk to guests and “narrate” the process while the sewing is happening furiously. That’s certainly a way to do it, but it doesn’t fit my interpretive style (see above, under “sewing my finger into the seam”). Finally, I wanted this project to be an opportunity to learn and do, but I didn’t want to burn out or exhaust anyone in the process. I want those seamstresses to come back next year and sew with me again.

A Few Final Words

A Dress in a Weekend is a bit staff-intensive (read: you have to pay extra people that day), but having one of the members of our sewing team as a volunteer helped. Each of the seamstresses has sewn extensively, and they have almost all sewn with me, which helped as we were dividing tasks. Mary’s gauging is even and careful (and fast); Sheila has sewn Prairietown dresses for years and knows how they go together. Christine has particular spatial awareness and can make things work, and Libby and I have sewn together many times and she knows when to tell me to breathe. Ra-

chel, as Mrs. Campbell, was well-prepared to flit about in happy anticipation for her new dress, and Trudy, her husband’s Aunt Elizabeth, was cautiously approving. Cory and Maggie, the youth volunteers assigned to the house on Sun-

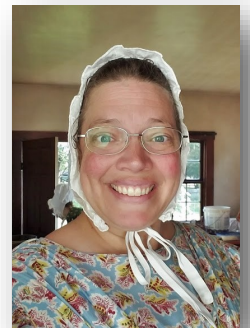
day, were conspicuously absent, busy with other chores and visiting and cleaning (out of sight) as eight interpreters in one house was far more than enough, but they were excited to periodically stop in and see how things were going. Even Rob – the absent Dr. Campbell – was in town but stayed out of the way of all the femininity until the dress was completed, but then making the perfect fuss over his wife and her lovely new fashion.

Our second Dress in a Weekend (what’s this “weekend” you speak of? an 1836 resident might ask) was a success, both for us as a team and for our guests, who gained new insights into clothing, fashion, and domestic chores. What’s next? We’ll be talking this winter about which lady about town might need something new in the spring. I’ll be keeping an eye out at the local quilt shops as well as online and trying to soften my ideas to the fact that what Mrs. Campbell *really* needs is a nice silk dress. And in the meantime, I’ll be sewing here at home all the while. □



Rachel Poe, wearing the finished dress, takes a turn around Prairietown to show off her new fashion. At the store, she met up with Dr. Campbell, portrayed by Rob Lawson; Mr. Whittaker (Mike Schoening); and Jamie Whittaker (Kyle Richard). (Photo by Laura Carter)

Jenny Sherrill began at Conner Prairie in 1986 and has been there long enough to become her own character’s mother. She was a youth volunteer and young employee from 1986-1992, then took time off to finish college, work as a newspaper reporter, and run a preschool, before returning to Conner Prairie in 2001. She specializes in 1830s fashion, hygiene, and religion, and can be found a few days a month on the streets of Prairietown, or at home sewing historical clothing, quilts, and Little Angel Gowns. Her sons Mark (13) and Adam (11) appeared on the Prairie as toddlers, and Adam now works as a youth volunteer.



THE ICE INDUSTRY AT CEDAR LAKE, INDIANA

By Ann Zimmerman, Buckley Homestead

***Editor's Note** - The first part of this article is taken primarily from the 1880 Census Report on the Ice Industry in the United States by Henry A. Hall as cited by Gavin Weightman in The Frozen Water Trade. Much of the information on the history of the ice industry at Cedar Lake is based on the author's conversations with those who worked in the ice industry there, most of whom have now passed on.*

BEFORE there were coolers, before there were *ice cube trays*, before there were refrigerators, there were *Ice Boxes*. An Ice Box is defined as a cabinet with ice in it for keeping food and other items cold.

The people of tropical countries were the first to make use of ice to promote personal comfort. Ice was, however, beyond the reach of most of the people. Ice for many centuries was the luxury of the rich.

We can go back all the way to the Romans. Snow was collected in the mountains and rammed into cone-shaped vessels or into pits. The pit was lined and covered over with straw and prunings from trees to preserve and store the ice as long as possible for the summer season. A thatched roof was placed over the pit and the doorway covered with straw when not being used. In summer, the solidified snow was cut out with axes and picks and sent down to Rome for use.

In India and China, ice was made by artificial means. Water was boiled to get rid of the air. It was put in porous earthen vessels and wrapped in wet cloths. The evaporation of the moisture on the outside of the vessels produced intense cold within and the water froze solid during the night.

In France toward the end of the 16th century, during the reign of Henry IV, snow came into use for cooling liquors



*Workers with horses and ice plow on Cedar lake in 1905.
(Credit: Cedar Lake Historical Association)*

at the tables of the rich.

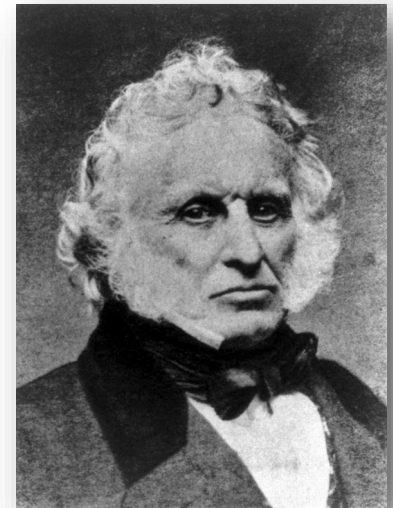
In the late 1700s and early 1800s a small amount of ice was shipped from northern countries in Europe to the southern areas. George Washington at Mt. Vernon and Thomas Jefferson at Monticello harvested and stored ice. They both enjoyed ice cream. The ice industry was not commercially developed, however, until the 19th century. The demand for cooling drinks and frozen creams became a powerful stimulus to the ice industry.

Ice revolutionized the transportation of meats, fish, fruits, vegetables, and milk, and the manufacture and storage of beer, ale, wine, and butter. This led to a large demand for and consumption of ice.

The ice trade in North America was created by Frederic Tudor of Boston in 1805. Tudor lived a privileged life, and his family cut ice from a pond on their property, saved it in an ice house, and used it to make iced drinks and ice cream. He got the idea of sending a boat load of ice to the West Indies to quell an outbreak of yellow fever that was raging there. Ice was cut from his father's pond, sent down to Charlestown, and loaded aboard a ship built for that purpose. The first cargo amounted to 130 tons and arrived in Martinique in 1805. The cargo was heartily welcomed, but Tudor lost \$4500 on this venture. He sent further ice shipments, but the early shipments lost 50 percent of the cargo before it could be delivered to consumers.

When the war of 1812 was over, the British gave Tudor a monopoly of the trade. He established regular ice-houses for the storage of his cargo in Kingston, Jamaica. This gave him a solid footing in the ice business. In 1825, the Spanish government gave him certain privileges and a monopoly of the Havana trade. The ice industry then became prosperous and profitable.

In 1833, Tudor experimented, sending 200 tons of ice to Calcutta, India. Half the cargo was lost during the 180-day voyage. Even though money was lost in this venture, it was found that ice could be delivered at one-half the cost of that made by natives. The ice trade was estab-



Frederic Tudor of Boston, Massachusetts was called the "Ice King of the World." (Credit: Wikipedia)

lished. The entire business of shipping ice by sea to distant ports was carried on exclusively by Frederic Tudor, and his success earned him the title “Ice King of the World.” His success attracted others and the port of Boston continued to be a base of ice shipping operations for more than 50 years. Many large fortunes were made by the early adventurers in the ice trade. In 1806, Tudor shipped 130 tons of ice in one cargo and lost \$4500 (\$821,000 today). In 1856 he shipped 146,000 tons of ice in 363 cargoes and made \$1,000,000 (\$24,750,000 today).

A report to the Boston Board of Trade in 1857 by Mr. Tudor and Timothy T. Sawyer stated:

“This trade, founded on an article of no value, produces now a gross sale, at home and abroad, approaching \$1,000,000 and calls into use other articles before worthless. For shavings, sawdust and rice chaff, probably \$25,000 are annually expended by the several companies now engaged in shipping ice.”¹

Planing mills and saw mills, which previously had a waste product that was expensive to get rid of, now had competitors willing to pay for those products..

The nuisance of livestock at sea could be discontinued on steamers and passenger ships because ice could preserve fresh provisions. Many trades benefited from the use of ice, including the eastern fishing industry. Expanding railroads carried ice to milder climates and returned with fresh food preserved on ice.

To preserve an ice crop for summer use, ice houses were built. The ice was at first stored in subterranean vaults or cellars similar to the early Romans. Most of the modern improvements in ice houses were due to the inventive genius of Nathaniel Wyeth and John Barker, both Tudor’s em-



The Cedar Lake Handle Factory (ca. 1870) supplied sawdust and shavings to the ice industry. (Cedar Lake Historical Assoc.)

ployees. The new ice houses were built above ground with double walls filled with sawdust.

Original ice tools were axes, long cross-cut saws with one handle removed, and ice hooks.

In the late 1800s to the early 1900s, the industrial revolution promoted industry in the Midwest. Meat packing in Chicago was a very large business. Breweries, hotels, saloons, and grocery stores all needed large quantities of ice – a large brewery alone used up 40,000 tons of ice in one year.

1. Hall, Henry A. 1880 *United States Census Report on the Ice Industry of the United States*, Dept. of the Interior. Washington: US Government Printing Office, 1881. p. 2.



The Knickerbocker Ice Barns on the south shoreline of Cedar Lake between the years 1910 and 1935. (Credit: Cedar Lake Historical Association)



*Workers with a horse and ice plow on Cedar Lake in 1905.
(Credit: Cedar Lake Historical Association)*

Harvesting ice was like harvesting any farm crop, and some of the same farm terminology was used. There were an ice season and ice hands or workers, and very specialized tools. Ice was stored in barns and ice delivery was by train, boat, and truck, which brought the ice right up to your doorstep.

The heyday of the ice era in Cedar Lake was from the 1880s to the early 1900s. Some ice harvesting continued until after WWII due to the shortage of refrigeration units, as the manufacture of consumer goods was put on hold due to the war effort.

Cedar Lake was home to over a dozen harvesting companies. They ranged from very small for local hotels to large corporations like Armour and Consumer Ice, a nationally known company, owned and operated by John Shedd of the Shedd Aquarium fame in Chicago. (Mr. Shedd donated three million dollars to the aquarium.)

Millions of tons of ice were cut, stored, and shipped from the shore of Cedar Lake. Ice workers traveled from Chicago by train and housed in ice company-owned boarding houses. Local farmers also hired on in the slower winter season to make more income for the family.

Ice froze to about six inches in the latitude for Ohio and 30 to 40 inches in the latitude of Lake Superior. Two inch-

es of ice could hold a man, four inches a horse, and five inches a horse and equipment. With a pair of ice creepers strapped to his boots, a man turned an auger to bore a hole and test the ice thickness with a measuring rod. Typically, six inches was the minimum and 22 inches the maximum.

An ice or snow plane was used to remove layers of snow and early ice to get to the "good" ice. A team of men wearing ice cleats then used horses wearing ice shoes to pull the plows that cut grooves into the ice to form the width and length of the individual ice blocks. This resulted in a checkerboard pattern. A typical block was 22 inches by 32 inches and six to 12 inches thick. A block 22 x 32 x 12 weighed 100 pounds.

After the horse-drawn ice plow cut the grooves for the final block size, workers used hand plows and ice saws to cut a group of blocks away from the ice fields into ice rafts. They floated the rafts toward the ice barns, guiding them with ice hooks. Men using splitting bars (chisels) then split them into individual blocks, and workers used float hooks and ice poles to guide the blocks to the elevator, to what we would call a conveyor.

The elevator at the Armour ice barn was coal-fired and steam-powered. The ramps, with chain driven elevators, extended into ice channels from the barns. Consumer and Armour ice companies cooperated so the barns and equipment were used to the advantage of both companies.

The conveyor elevated and transported the ice blocks to the various levels inside the barn. The elevator could raise about 175 tons of 12-inch blocks in an hour, which was about as fast as one man could feed them from the channel and 20 men stow them away in the barn. Once the blocks got inside, another group of men placed the ice into rows and columns for long term storage. For every man working outside on the ice field, there were up to five men inside the barn moving, packing, and storing the ice. Inside tools were much like outside tools but smaller. Ice tongs, picks, axes, and shorter ice hooks made the job easier.

To keep the blocks from freezing together, marsh grass, cat tails, and sawdust from the local lumber mill were used between the layers of ice. Cedar Lake has a 460-acre



Ice Barns at Armour Town on the northwest shore of Cedar Lake in 1905. The Armour Barns are on the left, and the John Shedd Consumers Center, engine rooms, and conveyors are on the right. Right photo shows a closer look at the ice conveyors that fed the two barns. (Credit: Cedar Lake Historical Association)

swamp full of grasses and cat tails just south of the lake. These natural supplies were readily available for the ice industry. Good quality ice in a well-built ice house could be kept two to three years.

The ice barns were built with gabled roofs that were filled with straw. Ice barns were of varying sizes depending in the scale of the enterprise. Armour built eight-room barns, and Consumer built 12-room barns. On the side of the barn near the water, there was a doorway to each room which extended from the eaves to the foundation.. As the barn was filled, this doorway was closed. The walls of the barn were filled with dry sawdust, charcoal, shavings, or any other clean refuse that was easily obtainable. The Cedar Lake Handle Factory supplied the sawdust and shavings to the ice operations. Drains in the floor carried off the drip from the stored ice.

The iceman delivered the final product, a block of ice, to your doorstep. He sometimes placed the ice in your ice box in the kitchen. Ice cards, showing the amount of ice wanted, were put in the window.

While the ice in the top of the ice box cooled the food below, the ice pick was always handy to chip off ice slivers to cool your lemonade or iced tea. □

SELECTED RESOURCES

Adsitt, Alvaro. A Day on An Ice-Field. *Demorest's Family Magazine*, Vol. XXX, No. 9, July 1894. NY: Demorest Publishing Co. 1894. vtext.valdosta.edu/xmlui/bitstream/handle/.../demorest_189407_a.pdf? (Accessed November 26, 2017).

Bowen, John T. *Harvesting and Storing Ice on the Farm*. Farmer's Bulletin 1078, USDA. Washington: U.S. Government Printing Office, 1922. <https://archive.org/>

stream/CAT10306018/farmbull1078rev1933#_page/n1/mode/2up (Accessed November 21, 2017).

Forbes, F.H. Ice. *Scribner's Monthly*, Vol. 10, No. 9. NY: Scribner and Co. Publishers, August 1884. Ice Harvesting USA: <http://www.iceharvestingusa.com/demorest/scribners1.html> (Accessed Nov. 20, 2017).

Hall, Henry A. *1880 Census Report on the Ice Industry of the United States*. Dept. of the Interior Census Office. Washington: U.S. Government Printing Office, Oct. 1881. <https://books.google.com/> (Accessed November 21, 2017).

Hiles, Theron L. *The Ice Crop: How to Harvest, Store, Ship and Use Ice*. NY: Orange Judd Company, 1893. <https://archive.org/details/icecrophowtohar00hilegoog>. (Accessed November 20, 2017)

Massachusetts Historical Society. Fredrick Tudor, Ice King. *Proceedings of the Massachusetts Historical Society*, Vol. 65. November 1933. <http://www.iceharvestingusa.com/Frederic%20Tudor%20Ice%20King.html> (Accessed November 20, 2017).

Round, Steve, *Ice Harvesting U.S.A.* <http://www.iceharvestingusa.com/> (Accessed Nov. 20, 2017).

Scientific American. Ice - Its collection, Storage, and Distribution. *Scientific American*, Vol. 18, No. 22, May 30, 1868. NY: Scientific American Inc. 1868. p. 338-339. <https://archive.org/stream/scientific-american-1868-05-30/scientific-american-v18-n22-1868-05-30#page/n0/mode/2up>. (Accessed November 20, 2017).

Siegel, Bob, Jr. "Ice: From Nature to Consumer—Tools and Methods." *The Gristmill*, June 1992.

Weightman, Gavin. *The Frozen Water Trade: How Ice from New England Lakes Kept the World Cool*. NY: Hachette Books, 2004; 2nd Edition, NY Harper Collins, 2010.



Ice Delivery Worker with Model T Ford truck at Cedar Lake. (Credit: Cedar Lake Historical Association)

Ann Zimmerman served as a volunteer, tour guide, and then director for 30 years at the Lake of the Red Cedars Museum in Cedar Lake, Indiana, before retiring in 2015. She also worked at Buckley Homestead from the 1990s to the present, although she only does special programs now. Most of the information she has gleaned on the 1900s-1940s came from people who lived and worked in that era, including many who worked in the ice industry.



ICE HARVESTING AT KLINE CREEK FARM

By Keith McClow, Kline Creek Farm

THE Ice Harvest is one of the oldest events at Kline Creek Farm. The research was formally put on paper in 1987 but the staff and volunteers started cutting ice in 1985 as a way to build interest and bring attention to the developing farm site. We have scheduled ice cutting every year since, but weather determines if we can hold the event.

Kline Creek Farm is a living history farm depicting Northern Illinois farm life in the 1890s. Kline Creek Farm is fortunate to have the 199.8 acres the Kline Family owned in the 1890s and to be surrounded by another 1,000 acres of forest preserve. The Forest Preserve District of DuPage County preserved the farm so residents of this highly populated area would have the chance to see what life was like when farms were prevalent across the county. Today we continue that mission, giving visitors a chance to experience history and see where their food comes from.

The first few years of ice cutting at Kline Creek Farm, involved marking a field, cutting the blocks, dragging them to shore and lifting them into a wagon or sled. As interest and attendance grew, we started planning out the ice field so we could cut over multiple days without getting too close to the area that was cut the day before. We also added ramps and pulleys so no one has to lift the heavy blocks of ice. Ramps may be more than a farmer would have, but in the 1890s there was a commercial icehouse just a mile from where we cut ice.

We start the process with the ice marker marking the channel from the ramp perpendicular to shore. The channel



Using the marking plow to mark the channel. (All photos courtesy of Kline Creek Farm).

is two blocks wide and stretches well into the lake. We then mark the field. Once we have a portion marked, we start the plow following the marker to deepen the cuts. The marker and plow work at the same time to prepare the field. Our field is small so we push the marker and plow by hand. Using the horses takes longer as you spend most of your time turning around.

The field is laid out so each day we cut closer to shore. We do not want visitors to be walking around the thin ice or open water from the previous days cutting. Using the field this way takes planning and discipline. Each day we cut a field five blocks wide. This gives us about 100 blocks



The channel is cut so we can harvest the cleaner ice further from shore.



Visitors waiting their turn to try the tools.

to work with each day. If we have a lot of visitors we have to ration cutting so we do not run out of blocks. We rope or mark off the areas where visitors can not go and limit groups to about five people on the ice field.

Just when we start opening up the channel, visitors start arriving. We have an interpreter on shore to talk about ice harvesting and to organize the groups. Once on the ice, visitors get a chance to see the marked field, use the ice saws, break off a block and use the pikes to push a block up the channel. On shore they can pull the rope that moves the blocks up the ramp and onto the wagon.

We use our two hay racks to move the ice to the ice house. We will drop the empty rack at the lake and pick up the full rack to take to the ice house. Driving the racks is the coldest job. On the lake you can stay warm by working, but standing on the wagon all day is cold work.

Once at the icehouse we position a ramp and slide the ice in. Five loads in an afternoon is a good day for us. The ice is stored in the ice house until summer when we bring it out to make ice cream. The day would not be complete without some warm food and drink in the farmhouse after the work is done.

The process can be seen in a YouTube video by searching “Cutting Ice at Kline Creek Farm” or at the following link https://www.youtube.com/watch?v=c1zcRe_ilp8. □



Keith R. McClow is the Heritage Education Manager for the Forest Preserve District of DuPage County. Keith loves using history to give visitors a perspective on their lives in hopes that they will make informed decisions about the future.



Staff and volunteers ready for a day of ice cutting.



Interpreting Ice Cutting as people wait to go on the ice.



Ice blocks packed in the ice house.



A volunteer helping a young participant with the ice saw.



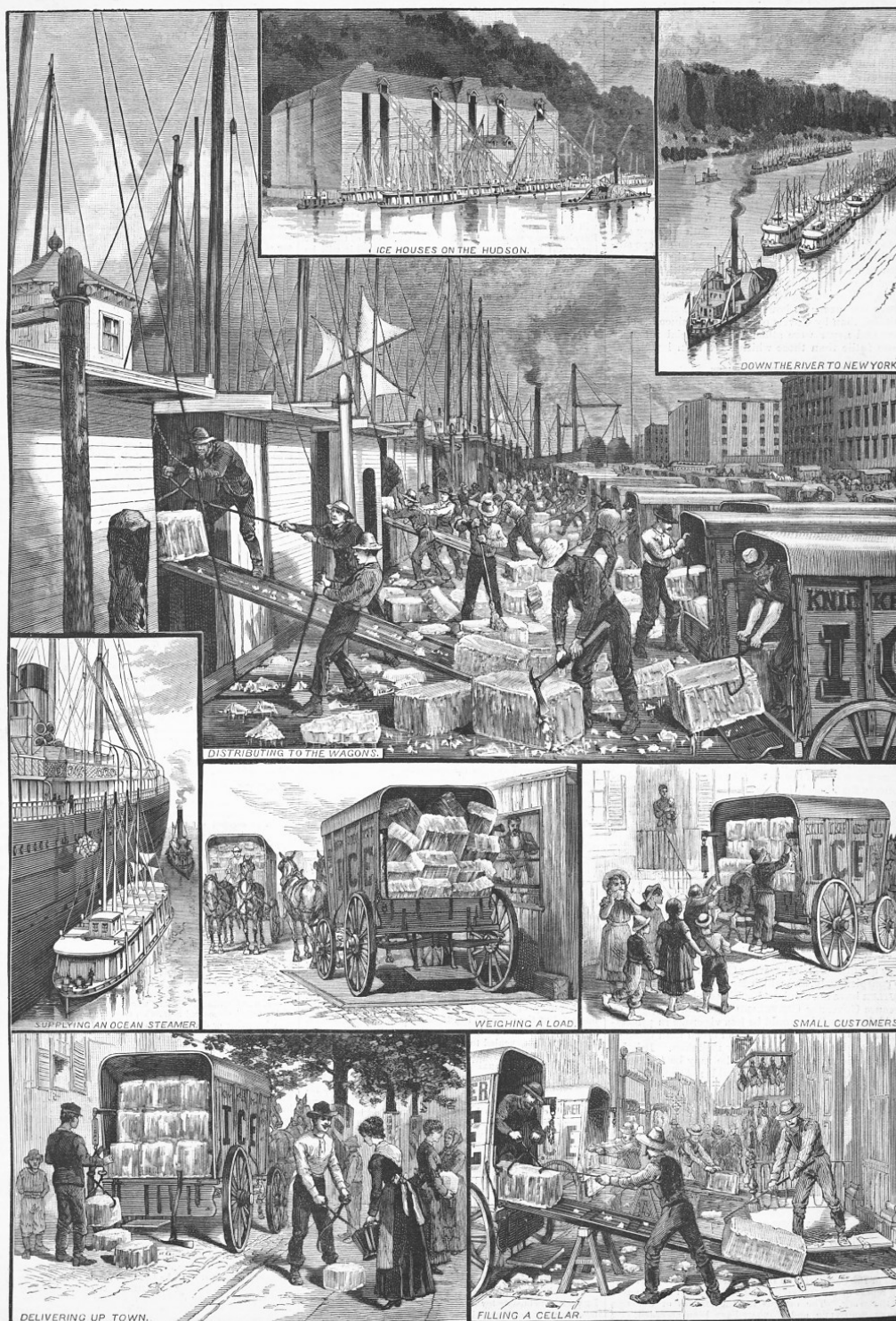
Ice moving up the ramp to the wagon.

The Ice Industry

562

HARPER'S WEEKLY.

VOLUME XXVIII, NO. 1445.



Digitized by THE ICE INDUSTRY OF NEW YORK.—DRAWN BY F. RAY.—[SEE ORIGINAL FROM

The ice trade around New York City; from top: ice houses on the Hudson River; towing ice barges to New York; unloading barges; supplying an ocean steamer; weighing ice; selling ice to small customers; the "uptown trade" to wealthier customers; filling an ice cellar; drawn by F. Ray, Harper's Weekly, August 30, 1884. (Digitized by and courtesy of University of Michigan)



Ice harvesting at Spy Pond, Arlington, Massachusetts, in 1852, showing the railroad line in the background used to transport the ice. Anonymous; from Gleason's Drawing Room Companion, 1852, p.37. (Internet Archive)



SCRAPING



PLANING AND RIBBING

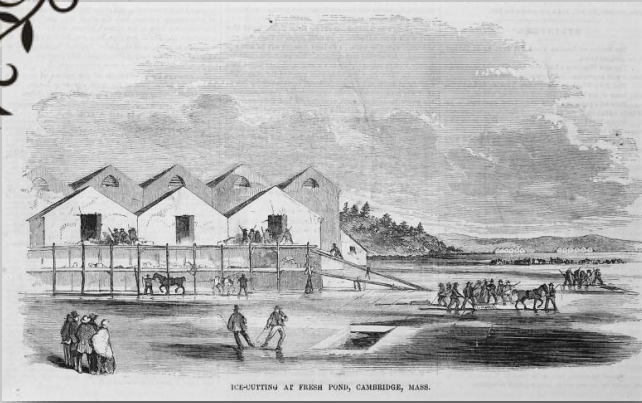


GROOVING



SAWING, CALKING AND BREAKING

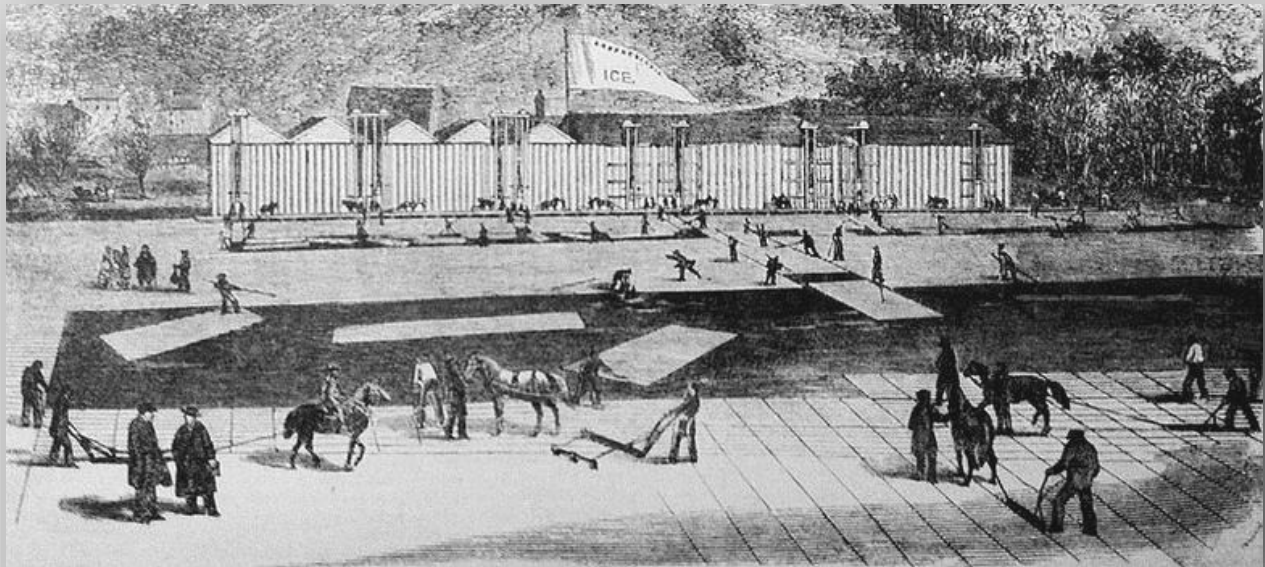
Illustrations of the steps involved in harvesting ice that accompanied the article "Ice" by F.H Forbes that appeared in Scriber's Monthly Magazine, Vol 10, No. 4, August 30, 1875. (Internet Archive)



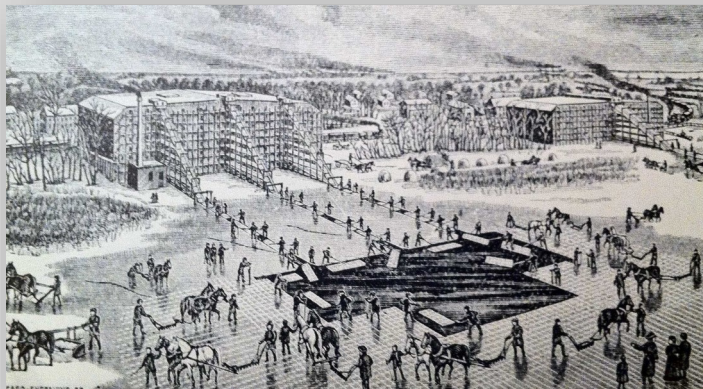
Ice cutting at Fresh Pond, Cambridge, Massachusetts, published in Ballou's Pictorial Drawing-Room Companion, Vol. VIII, No. 11, March 17, 1855, page 172.



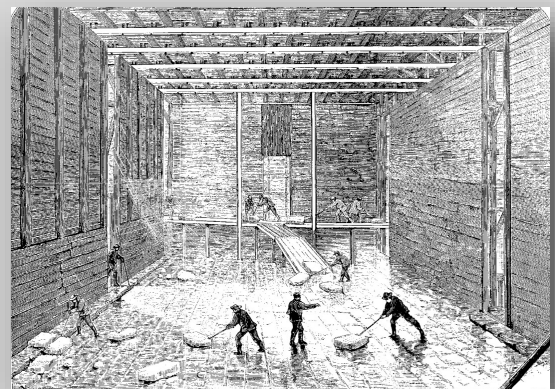
Sawing and ploughing the ice on the St. Lawrence, 1859, by James Duncan (1806-1881), published in The Illustrated London News on April 16, 1859.



Harvesting ice near New York City in 1852 showing the vertical lifts used to fill the ice house. Anonymous, originally published in Gleason's Drawing Room Companion, 1852.



Harvesting ice at Wolf Lake, Indiana, in 1889, showing the conveyor belts used to lift the product into the ice houses. Chicago Engraving - originally published in the Lakeside Directory, US, 1889.



Stacking ice inside a warehouse at Barrytown, N.Y., on the Hudson River in 1871. Anonymous - Frank Leslie's Illustrated Newspaper, February 4, 1871.



THE FARMER'S TREASURE HOUSE.

WE again devote a limited space to the important subject indicated in the above cut; viz: the "FARMER'S TREASURE HOUSE." In looking over the vast improvements made in the last few years, we cannot but feel gratified at the striking evidence that they have not left the unpretending, but invaluable profession of the Husbandman behind. Every year chronicles new proof that our young American farmers are not disposed to adopt the methods so long pursued by their good old father, without an examination, and an endeavor to keep pace with all the improvements of the age.

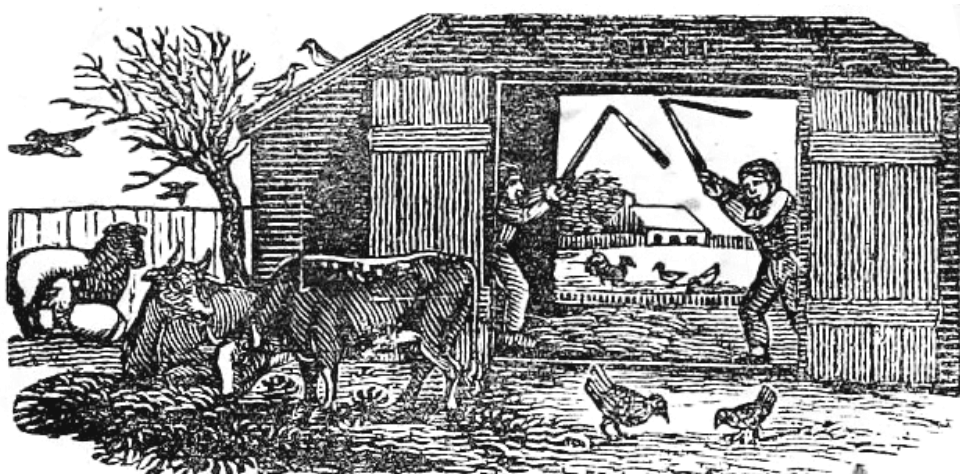
Our feeble attempts to call the attention of farmers to the many unnoticed, and unappropriated resources that surround them, have not been altogether in vain. A few days' travel over our always renowned Pennsylvania farms, and a single glance at our celebrated Pennsylvania barns and barn-yards, prove clearly that the farmer of to-day is not the farmer of years gone by. But we have not room to extend the subject, and will therefore confine our

remarks, as heretofore, to what we have always considered the most important resource of the farmer. We refer to his stock.

Show us a farmer with little and poor stock: poor horses; poor cows; poor sheep, hogs, &c., and what is left to stamp him a prosperous farmer? These are the certain characteristics in which his whole farm arrangements, and the essential sources of his prosperity, or his destruction, are exhibited. It is therefore of the most vital importance to every farmer to have, in the first place, none but good breeds of stock, and in the second, to have them in the best possible condition. Good stock not only yields a much larger amount of product, than a poorer quality, but requires only the same amount of labor and expense in maintaining it. Nor should the farmer forget that all the care and attention in the treatment of his cattle, such as cleanliness, comfortable stabling in the winter season, &c., will be ten-fold repaid by the amount and quality of the product they will yield. □

The United States Farmer's Almanac, 1857

The Twelfth Month, or DECEMBER—1857 Has 31 Days



The United States Farmer's Almanac, 1857

THE WABASH & ERIE CANAL welcomes you to experience history!



*Kids love our hands-on
Interpretive Center!
Playground and trails
open dawn to dusk.
Open year around.*

**Tour the Canal aboard a
replica 19th century boat!**

*Weekends, Memorial Day—Labor Day
Weekday charters also available.
Call 765.564.2870 or visit our
website for schedule and fare info.*

- Interpretive Center
Daily 1-4pm, Saturdays 10am-4pm
- Pioneer Village - free
- Miles of trails - free
- Event/conference space
- Canal Boat operates Weekends,
Memorial Day to Labor Day
- Camping/RV hookups

www.wabashanderiecanal.org

1030 N. Washington St. – Delphi, IN
12 blocks north of the Courthouse downtown



ON THE LIGHTER SIDE

Oh look! It's father dressed as Santa!



Large collection of wood-working antique hand tools for sale.

Planes, draw knives, hammers, saws, clamps,
coopering tools, and many other specialty
tools. Nearly all are in ready to use condition
and can be purchased as a lot or individually.

For information, pictures and pricing,

Contact Vernon at: vdepauw@hotmail.com

NKU NORTHERN
KENTUCKY
UNIVERSITY

HIGHLAND HEIGHTS • KY

Master of Arts in Public History



Our program is a 36 credit hour program designed for those who love history and want to practice the profession outside the classroom.

Our graduates work closely with local museums, living history sites, archives, historic sites and more.

Our faculty are extremely talented and recruited from individuals working in the public history field.

Admission Requirements:

- Online Application
- Bachelor's Degree in Humanities
- GPA 3.0 or greater
- Official Transcripts
- Letter of Intent
- 2 Letters of Recommendation

Application Deadlines:

- Fall Semester - August 1st
- Spring Semester - December 1st
- Summer Semester - May 1st

We are:

- Educators • Curators • Exhibit Specialists • Administrators
- Interpreters • Preservationists • Archivists & more!

Learn more from NKU faculty and staff
at 859-572-6072 or hackettb1@nku.edu

DISCOVER MORE AT: MAPH.NKU.EDU

Advertise in MOMCC Magazine in 2018

**THE SOURCE FOR
19th CENTURY LIVING HISTORY**

JAMES COUNTRY MERCANTILE

✱111 N. Main, Liberty, MO 64068✱
816-781-9473 FAX 816-781-1470
jamescntry@aol.com www.jamescountry.com
ILLUSTRATED CATALOG FOR \$7.00

Everything Needed By The Living Historian!
☞ *Ladies, Gentlemen, Civilian, Military* ☞
YOUR PATRONAGE IS APPRECIATED!

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

Advertise in all 4 issues

For the price of two

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

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

MOMCC Magazine

c/o Tom Vance
Five Mile House
P.O. Box 114
Charleston, IL 61920



Presorted
Standard
US Postage Paid
Charleston, IL 61920
Permit No. 1001

RETURN SERVICE REQUESTED

MOMCC SPRING CONFERENCE

March 8-10 , 2018

The Landing, Shakopee, Minnesota



Volunteers converse in front of the general store in an earlier photo from Folkways of the Holidays at The Landing. The town hall can be seen in the background. (Photo courtesy of The Landing)