

Midwest Open Air Museums Magazine



Vol. XXXIX, No. 2
Summer, 2018
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STEAM THRESHING IN ILLINOIS AMISH COUNTRY



In This Issue: The 2018 ALHFAM Conference In Tahlequah, Oklahoma
 A Storybook Revival
 Deaccessioning Collections
 Developing Agriculture Programs for Urban Audiences
 The Illinois Amish Heritage Project
 The Keck-Gonnerman Company

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM



MOMCC 2018 Fall Conference Call for Sessions & Workshops

The Henry Ford, Dearborn, Michigan
November 8-10, 2018



TRIED AND TRUE REVIEWING ~~ REFINING ~~ IMPROVING

Join us at MOMCC's 40th anniversary conference at The Henry Ford (THF). MOMCC began in the afterglow of the Bicentennial and grew during the culture wars. Does MOMCC remain an organization relevant to its constituents? Help us set the course for the next decade. Workshop & selected sessions already proposed follow. After the Thursday workshops, attendees will gather for an evening in Eagle Tavern at Greenfield Village. Founding mothers and fathers will share their rationale for creating MOMCC, and newcomers will counter with what they can do for MOMCC. The more the merrier at this exploration of open air museums in the 21st century.

- Practical hints and how-tos of draft horse management & harness care in public venues
- Pick your cooking workshop: hearths, woodstoves, coal stoves
- Build-your-own workshop with THF collections in the Benson Ford Research Center
- Tour of Detroit churches and stained glass with relatives of architects and designers
- Tour Ford's River Rouge plant; see a new industrial environment
- Saying what you mean in 60 words and 400 characters: Amazing Archives
- Public engagement with American textiles in the Midwest with THF's Jeanine Head Miller
- Finding those nuggets to create vignettes with THF curator & events guru Jim Johnson
- Hints about going local with your own Innovation Nation shared by THF's Saige Jedelee
- Giving up the Helm: Multi-Generational Leadership with MI preservationist Mallory Bower
- George W. Carver in Iowa - New ways to teach Carver; Nature Studies & Museum Ed
- Visitor Studies – how to ask pertinent questions and what to do with your findings
- Creating meaningful programs around historic crops, foodways, crafts, and historical techniques?
Share your story with MOMCC friends.

Session proposals should be submitted not later than August 1, 2018

Submit to Debra A. Reid, Curator, The Henry Ford, 20900 Oakwood Blvd, Dearborn, MI 48124
debrar@thehenryford.org Phone (313) 982-6118

CALL FOR PROPOSALS FORM CAN BE FOUND ON THE MOMCC WEBSITE AT WWW.MOMCC.ORG.

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Cover Photos—Wheat harvest and steam threshing at the Illinois Amish Heritage Center near Arthur, Illinois. The harvest was done with an International grain binder. The threshing was done with a 1924 Keck-Gonnerman steam tractor and separator. This was the first event for the new open air museum and it drew a crowd of over 1,000 in spite of 90+ degree heat. (Front & back cover photos by Tom Vance)

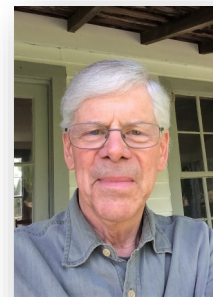


MOMCC is the Midwest Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

EDITOR'S NOTEBOOK

By Tom Vance



THE Spring Conference in Shakopee, Minnesota was a particularly good conference and well worth the extra driving time to get there. I went on the driving tour of the Dakota War historic sites, which I found very interesting. Many of the sessions presented local history topics that were very interesting and very well presented. The brass band at the Friday night dance played WWI era music, and the dance facilitator had many of the conference participants up dancing the foxtrot and other era dances.

I was also very impressed with The Landing. I arrived early enough on Thursday evening to get photos of most of the historic buildings just as the sunset provided perfect lighting. Several buildings were open for visitation; then everyone converged on the town hall for the reception and live auction. It was a delightful evening. Richard Williams and his staff deserve a big thank you for a great effort and a great conference.

The 2018 Fall Conference will be held at The Henry Ford. The first two spring conferences, billed as "Interpreters' Seminars," were like-wise held at what was then called The Henry Ford Museum and Greenfield Village. The first Interpreters' Seminar was held on Friday-Sunday, March 25-27, 1983. The second was held Friday-Sunday, April 13-15, 1984. The cost was \$35.00 and that included registration, accommodations for Friday and Saturday nights in the dormitory facilities at Greenfield Village, meals in the cafeteria, dinner and contra dance at the Eagle Tavern, and use of the site's Olympic-size swimming pool.

Sessions for interpreters included interpretive techniques, working with different kinds of audiences, interpretation of process demonstrations, and workshops on communication skills, costuming, and care of artifacts. For interpretive supervisors, round-table discussions were held on translating research into interpretive material, training interpreters, and evaluation procedures. Also included was fieldwork in Greenfield Village on Saturday afternoon.

This year, we will celebrate MOMCC's 40th year back at The Henry Ford. A special evening at the Eagle Tavern will allow us an opportunity to reminisce about the past as well as looking at MOMCC's present and future. □

MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

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Betsy Urven, *Past President*

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Ed Crabb

Magazine Editor

Tom Vance

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

Membership

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

Our Purpose

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

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

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

Resource Committees

Interpretation, Music, Art, and Material Culture

Leadership and Supervision

Agriculture, Gardens, and Foodways

THE 2018 SPRING CONFERENCE

March 8-10, Shakopee, Minnesota



The Dakota War historic sites tour was led by Steve Osman.



Five buildings at The Landing were open for tours on Thursday evening.



The reception and annual MOMCC auction were held at the Town Hall.



The Friday luncheon was held in the upstairs room at the hotel's Muddy Cow restaurant.



Luncheon keynote speaker was Kelly Wolf.



The Interpretation, music, art, and material culture interest committee meeting on Friday.



Earl Weinmann gave an entertaining presentation on the James Gang in Minnesota.



There was a tie for the most photogenic table at the Friday evening banquet.



The Selby Avenue Syncopaters played WWI era music for the Friday evening dance.



MOMCC President Mike Follin dances with Julia Holliday.



Renae Williams, taught participants the foxtrot and other WWI era dances.

PRESIDENT'S PERSPECTIVE

By Mike Follin



THANKS, and congratulations to all who made the Spring Conference, hosted by The Landing, Minnesota River Heritage Park, Three Rivers Park District, an enjoyable and educational time. Those in attendance, although the weather was a bit chilly, basked in the warm hospitality of the site and fed on some great food and enjoyed some wonderful sessions. The board took the opportunity to meet in one long session following the closing rather than break it up over the course of the conference. It was a productive and thought-provoking meeting. Here is a glimpse of what the board is currently working on.

This coming fall, MOMCC is celebrating its 40th anniversary. We will have an anniversary celebration at the fall conference, which is being hosted by The Henry Ford/Greenfield Village museum. We are working on collecting memorabilia, contacting past members, and assembling bits of the organization's past. We will reach out to the membership for any who might have something to contribute in any of these categories. A team consisting of Jan Kehr, Jon Kuester, and Elmer Schultz will help to assemble any memorabilia that you might want to share. We do caution that if you are bringing a 3D artifact, please be aware you need to also take it back with you.

As we mentioned at the conference, we have started the \$40 for 40 Club. A member or site can donate \$40 to underwrite and offset the costs of the 40th anniversary celebrations. There is a short article below on this, so please take time to read it and send your donation to Deb Reid at the address listed below.

Another area of focus for the board concerns reaching out to the membership. We would like to reach out and involve as many members as we can in the promotion and functioning of the organization. In the past 40 years, MOMCC has become, and still is, a vital resource to museums and historic sites, especially in the Midwest. To keep current with technological advances, news, trends, and all things MOMCC, it takes more than just the meetings of the board and conferences to keep the organization connected and moving forward. We will be reaching out over the next few months to the membership asking for your help and support in various areas. The board only facilitates the workings of the organization. It's the membership that makes it happen.

A strategic plan came out of the winter board retreat, and the board is currently reviewing and working on it. Numerous conclusions and goals were developed within the plan, which looks at MOMCC as an organization, as it was in the past, currently is, and where we hope to be in the future. Likewise, the goals set forth in the plan look to our present state and where we would like to be five years from now. We as a board are reading through the plan, reviewing the goals, and selecting them for both short and long-term accomplishment.

By taking these steps, small as they are to start, we will be making progress toward the greater goals as outlined in the plan for the organization. The short-term goals are ones we feel we can manage at the moment. We welcome Andi Erbskorn, who has been working with the board to revitalize our website. We hope to be utilizing our website a great deal in reaching out to and securing the participation of membership. So, keep your eyes open and your fingers on your keyboard as we work together to launch MOMCC into the next 40 years as a continuing great organization and resource for museums, historic sites, and institutions. □

MOMCC'S 40TH ANNIVERSARY

"\$40 FOR 40" CAMPAIGN

THE Fall 2018 conference marks the 40th anniversary of the Midwest Open Air Museums Coordinating Council. Conference hosts are planning a retrospective plus rousing conversation about future directions at a special Thursday evening banquet at The Henry Ford's Eagle Tavern. Come join us for this once-in-a-lifetime event, and help celebrate what we've done and contemplate what we need to do to keep open air museums in the Midwest vibrant places of learning.

MOMCC has launched a \$40 for 40 fundraising campaign. All proceeds go to support promotions of MOMCC that emphasize the regional organization's unique assets and services to members. This includes special promotions for the 40th anniversary conference, support of extraordinary offerings during that conference, and a lasting legacy. All funds beyond those needed to support special 40th anniversary events will become part of the restricted endowment fund which supports services to members, including invited speakers for fall and spring conferences.

To support the cause, send your check (payable to MOMCC) to Debra A. Reid, MOMCC Treasurer, 22705 Nona St., Dearborn, MI 48124. Note \$40 for 40 in the memo line. Feeling generous? You can double or quadruple your donation. It all goes to a good cause!

SPRING CONFERENCE, PEORIA, MARCH 2020 – RIDE THE MOMCC RIVER BOAT



Would you be interested in MOMCC holding the Spring 2020 Conference on a Riverboat? MOMCC needs your feedback!

We have a rare opportunity to hold the conference and ride the Illinois River on a Riverboat, departing Peoria Thursday morning, March 12, 2020, spending Thursday night at the Starved Rock State Park Inn interacting with Mark Twain, and traveling on Friday, March 13, back to Peoria, Illinois.

During Thursday and Friday (on the river boat), participants will learn from four sets of MOMCC sessions and resource group meetings as well special programs featuring river lore, river pilot life, and visits to the wheelhouse. You can wear your period clothing for the entire tour.

Costs vary depending on occupancy:

\$390/person for single; \$340/person for double, \$310/person for triple, and \$280/person for quad.

This cost includes paddle wheeler transportation, meals on the paddle wheeler (Thurs. breakfast, lunch, snack, and dinner and Fri. snack, lunch, and snack; Fri. breakfast at Starved Rock Inn); and lodging at Starved Rock State Park Inn.

This scheduling differs from normal with check-in on Thursday morning, 8:30-9:00 am at the landing in Peoria, Illinois, and immediate departure promptly at 9:00 am. Costs include a shuttle that transports all luggage to Starved Rock Inn. The paddle wheeler arrives at Starved Rock at approximately 5:45 pm on Thursday, and shuttles will take you to and from Starved Rock State Park, leaving Starved Rock for the paddleboat on Friday morning at 8:00 and 9:00 am. The paddleboat returns to Peoria on Friday at approximately 5:15 pm.

Estimated Total Conference Costs (per person; excluding travel costs to and from Peoria).

<u>Basic Costs:</u>	<u>Single</u>	<u>Double</u>	<u>Triple</u>	<u>Quad</u>
-2 Days on Riverboat overnight occupancy Thursday	\$390	\$340	\$310	\$280
- Conference Registration	15	15	15	15
TOTALS	\$405	\$355	\$325	\$295

NOTE: Conference Registration covers printing and postage of the conference registration packet, and the hospitality suite.

Attendees wishing to spend the night before or after the two-day river trip can secure lodging and meals on their own Wednesday and Friday nights at a Peoria hotel (NOTE: The Four Points by Sheraton room rate is \$100.00 with 20% group discount and will shuttle guests to the Riverboat allowing cars to remain parked at that hotel.).

Attendees staying in Peoria on Friday night can take one of Peoria Historical Society's tours on Saturday morning for \$15. Other area attractions include the Riverfront Museum and a Glass Company with a contemporary art studio and glass-blowing workshops.

Extra Costs:

Lodging in Peoria on Wednesday and Friday evening and associated meals are not included. Saturday workshop/tour fees would also incur an additional expense.

COMPARE PRICES

MOMCC Conference Costs based on the Sauder Village conference & lodging costs (Fall 2017):

Conference Registration, lodging and meals not included in conference typically ran about **\$ 360.00**

* workshop fees and associated lodging and meal expenses perhaps an additional **\$ 215.00**

TOTAL \$ 575.00

Please help us in our planning by taking this short survey monkey survey:

<https://www.surveymonkey.com/r/Y6PJNRT>

This will help us decide if this option is viable for us in 2020!

Thank you!

**Please
Take This
Brief Survey**

THE 2018 ALHFAM CONFERENCE IN TAHLEQUAH, OKLAHOMA

By Kathy Dickson, Oklahoma Historical Society

THE 2018 conference and annual meeting will mark two firsts for the Association for Living History, Farm and Agricultural Museums, and it will be the first time the conference will be held in Oklahoma. It will also be the first time it will be hosted by an American Indian Nation. The Cherokee Nation and the Oklahoma Historical Society are co-hosts of this year's conference.



1845 Hunter's Home - is owned and operated by the Oklahoma Historical Society and will host the opening reception on Friday evening of the conference. (Credit: Oklahoma Historical Society)

Tahlequah, the host city, is the capital of the Cherokee Nation. Conference lodging and sessions will take place on the campus of Northeastern State University, an institution that began in 1846 as the Cherokee National Female Seminary. The nearby Hunter's Home will be the site of this year's farmer's boot camp and will also be the site of the opening reception. Built in 1845, Hunter's Home is the only plantation-style antebellum home remaining in Oklahoma. George Murrell and his wife Minerva Ross built the home after the Cherokees were forced to leave their homes during the Trail of Tears in 1838-1839. Minerva's father, Lewis, was National Treasurer of the Cherokee Nation; her uncle, John Ross, was Principal Chief from 1828 until his death in 1866.

Cultural preservation has long been central to the mission and values of the Cherokee Nation. This extends from their language preservation programs to the acquisition, restoration, and promotion of historically significant properties within the Cherokee Nation. In recognition of their work, the Cherokee Nation received the National Trust's 2017 Trustees Emeritus Award for Historic Site Stewardship. Saturday night will offer conference attendees the opportunity to explore some of these rich cultural resources in downtown Tahlequah. Dinner will be served under the newly constructed Cherokee Nation pavilion as the attendees explore the 1844 Cherokee National Supreme Court building, the 1875 Cherokee National Prison, the 1869 Cherokee National Capitol, and nearby art galleries. It will be a great evening to explore and enjoy food and drink and entertainment!

Sunday morning the conference moves to the Cherokee Heritage Center, a facility that pioneered living history in Oklahoma. Beginning in the 1960s, the village offered living history programming with interpreters speaking in the Cherokee language as groups were led through the village. The morning will be busy with tours of the reconstructed village *Diligwa* and the opportunity to play marbles, shoot a blowgun, and play a game of stick ball. Since it is Sunday morning there will be a short 1860s-style sermon and hymn singing—in Cherokee of course. After a lunch of Indian tacos along with a traditional hog fry and grape dumplings, it is back to the university for more sessions.

Ranching will be the focus of the final day. The first stop will be Will Rogers Birthplace Ranch in Oologah. Cowboy humorist and movie star Will Rogers named it the Dog Iron Ranch. ALHFAMers can try their hand at roping, make friends with a Longhorn, and just maybe meet Will Rogers himself. Enjoy buffalo burgers and **PIE** before loading back on the bus and heading for the Pawnee Bill Ranch. The route will go through the beautiful Osage Hills.

Gordon W. Lillie, known around the world as "Pawnee Bill," truly exemplified the Wild West. He produced one of the world's three largest Wild West Shows. His wife, May, was a performer in her own right, demonstrating excellent equestrian and marksmanship skills. The Lillies built a Tudor-style Arts and Crafts home in 1910 in Pawnee, Oklahoma. The afternoon will include tours of their mansion, complete with the original furnishings and finishes; tours of the museum and barn with an original barn-side Wild West Show poster; and the buffalo pasture.



The Pawnee Bill Ranch house - was built in 1910 by Gordon W. "Pawnee Bill" Lillie and his wife May. (Credit: Oklahoma Historical Society)

No ALHFAM conference would be complete without the annual game of town ball and the always popular plowing contest. We are not too sure about a plowing contest on a ranch—you know, cowboys and farmers and all that. And that's not all! ALHFAMers will be treated to Ameri-

can Indian dancing and a cowboy poet and balladeer. After a dinner of Cowboy Nachos, a treat of delicious smoked BBQ brisket with fresh pico de gallo, beans, and Monterey Jack cheese over tortilla chips, a very special treat is in store for ALHFAMers.

Each year during the first weekend in June, which just happens to be the weekend following ALHFAM, the Oklahoma Historical Society and the Pawnee Bill Ranch Association produce a Wild West Show. Some members of this year's show will be on hand in the arena to demonstrate a few of their acts for ALHFAM. No doubt it will be "surpassing in truthfulness," just like the original.

Then, sadly, it is back on the bus and farewell until next year in Ontario, Canada. Be sure to get your passport in order. □

Kathy Dickson is the Director of Museums and Historic Sites for the Oklahoma Historical Society and is co-chair of the 2018 ALHFAM Conference.



2018 ALHFAM CONFERENCE

**INTERPRETING
OUR MULTICULTURAL PAST**

June 1-5, 2018
Tahlequah, Oklahoma

For more information, visit
alhfam.org/2018-Annual-Conference

Hunter's Home
19479 E. Murrell Home Rd., Park Hill, OK 74451
murrellhome@okhistory.org

ALHFAM
The Association for Living History, Farm and Agricultural Museums

THE CHEROKEE HERITAGE CENTER



The Cherokee Heritage Center is operated by the Cherokee Historical Society. It includes outdoor museums and indoor exhibit galleries. Some of CHC's main attractions include the Diligwa Living History Village and Outdoor Museum, featuring authentic reproductions of traditional homes from the 1700s with villagers demonstrating traditional Cherokee crafts. The Adams Corner Rural Village recreates an 1890s setting to illustrate Cherokee society in Indian Territory. The Cherokee Heritage Center also offers world-class educational exhibits, such as the acclaimed Trail of Tears Exhibit, and nationally-recognized Cherokee art shows. (Photo credit: Cherokee Heritage Center)

1845 HUNTER'S HOME

Hunter's Home was built by George M. Murrell, a wealthy white planter and merchant, in 1845. George was married to Minerva Ross, niece of Cherokee leader John Ross. The Murrells came to Oklahoma about the time of the Trail of Tears in 1839. The house became a social center for the elite among the Cherokee. The house was one of few to survive in Cherokee lands from the antebellum period. It was acquired by the State of Oklahoma in 1948 and was listed on the National Register in 1974. (Photo credit: Oklahoma Historical Society)



WILL ROGERS BIRTHPLACE RANCH



The Dog Iron Ranch is the historic ranch and birthplace of humorist Will Rogers. Located two miles east of Oologah, it currently includes 400 of the original 60,000 acres. The house was built as a dog-trot, log house in 1875 by Clem Rogers, a local political activist. A second story and siding were soon added and the dog-trot was enclosed as a foyer which resulted in a Greek Revival style house typical of those found throughout the South. Will Rogers was born here in 1879 and when Clem's wife Mary died in 1890, he moved to Claremore. A timber frame barn that includes a classroom area was constructed on the ranch in 1993 by an Amish work crew. The ranch originally had about 10,000 head of longhorn cattle, and currently has about 50 head along with other livestock. The home and ranch were given to the State of Oklahoma by the Rogers family. (Photo credit: Oklahoma Historical Soc.)

THE PAWNEE BILL RANCH & WILD WEST SHOW

The Pawnee Bill Ranch was once the showplace of the world-renowned Wild West Show entertainer Gordon W. "Pawnee Bill" Lillie and his wife May. The ranch includes their fourteen-room mansion, completed in 1910, and fully furnished with their original belongings. The ranch property also houses a museum with exhibits related to Pawnee Bill, Wild West Shows, and the Pawnee tribe. The 500-acre grounds include the original ranch blacksmith shop, a 1903 log cabin, a large barn built in 1926, and herds of bison, longhorn cattle, and draft horses. The Pawnee Bill Ranch and the Oklahoma Historical Society also recreate Pawnee Bill's Original Wild West Show in June every year complete with reenactments of acts from the original Pawnee Bill's Wild West Show and this year, attractions to commemorate the 30th anniversary of the show. (Photo credit: Oklahoma Historical Society)



DEVELOPING AGRICULTURAL PROGRAMS FOR URBAN AUDIENCES

By Ryan King, Sauder Village

A recent online survey performed by the Innovation Center of U.S. Dairy found that a surprising number of adults still believe chocolate milk comes from brown cows – seven percent to be exact. This may not seem to be a large number at first glance, but when accounting for the population of the U.S., this works out to be about 16.4 million people – more than the entire population of Ohio. While this survey may not be the most reliable, misinformed people such as this are encountered frequently at our museums.

Beginning in the mid-1800s when populations started to shift from rural to urban areas, the number of people involved in food production or processing began to decrease. This gap between ‘rural’ and ‘urban’ is a problem that we need to address as we spend time designing agricultural programs. As tourist destinations, our living history, agricultural, and farm museums have the opportunity to serve as the middle-man between agriculture and the public. We can begin to bridge this gap in our educational programs, but there are many considerations to keep in mind when interacting with guests.

Back to the Basics

Most, if not all, urban guests do not have the same base knowledge of agriculture as someone who lives on or near a farm. Because of this, it is easy to overload visitors with information. Not every activity on the farm needs to be in depth, so start with the basics. On any given afternoon, I may take one of our Percheron geldings out to allow guests to have an up close and personal experience while I talk to them about the horse. Even though Percherons have a rich history of adapting to the demands of culture, not everyone is interested in that information. However, if I start with the name of the horse and his job on the farm, it often leads to a deeper discussion of the history of draft power and its necessity throughout history.

By engaging people with details with which they can

relate, we can direct conversations in a more meaningful direction. When searching for similar ideas to build programs around, do not overlook chores on the farm that seem menial to the farmhands that do them on a day-to-day basis. One of the most popular programs we have is built around slopping the hogs. An activity as simple as this has allowed us to open dialogue about pig behavior, breed history, and management practices, and has even enabled us to pair it with a reading program.

Historical Accuracy

As members of living history, farm, and agricultural museums, it can be assumed that historical accuracy in programming is important to us all. Giving guests, especially our urban guests, accurate information about our history plays an essential role in bringing the public back into familiarity with agricultural matters. Nevertheless, there are areas where historical accuracy does not facilitate meaningful interaction with guests. Much of the historical machinery on the farm is often weathered, rusted, and beat-up, making it hard to use, which is not ideal when



Percherons - Our livestock residents can serve as animal ambassadors to educate the public about agriculture. (All photos courtesy of Sauder Village)

designing hands-on programs.

The DeLaval cream separator that sits in our springhouse is a beautiful piece of machinery, but has been tweaked, adjusted, and finagled so many times that it leaks at any speed and does not separate the cream from the whey. When trying to show guests the difference in the components of the milk, this does not accomplish the job. Even if the machine worked, the heavy cast iron parts are difficult for guests to operate, making this a difficult hands-on activity. When this is the case, it is helpful to look for alternatives that still look and function the part, but are easier and more reliable than artifacts. In the case of our cream separator, we found a smaller version of the same mechanism found in the DeLaval separator that is much easier to use for guests and still gets the job of separating done so that guests can see the difference in the milk components.



Pig Slop - Visitors enjoy watching the pigs as they root through the slop to find their favorite snacks.

Public Health

All livestock species have the potential to carry zoonotic diseases, or those which can be transmitted to humans. Being exposed to these "bugs" gradually causes the immune system to create antibodies, causing those who work around animals often to have excellent protection from these diseases. Guests from urban areas do not have this same exposure, and are therefore more susceptible to the "common" diseases on the farm. Because of this, it is important to have a plan in place to minimize the risk of disease transmission when visitors encounter livestock. A solid, comprehensive vaccination protocol is the first line of defense for both the health of the animals and the health of the guests, so a veterinarian should be contacted when compiling a vaccination protocol. If disease is suspected in a herd, the affected animals should be quarantined away from the public and their housing sanitized. In addition, guests should always be encouraged to wash their hands after coming into contact with animals.

Public Safety

All guests, but especially those coming from urban areas, generally do not have the same "farm

common sense" expected of those working on farms and often do not pay attention to their surroundings, which can put them in harm's way. The responsibility to keep people safe, then, falls on the shoulders of farmhands and farm managers. One area to be particularly vigilant in is machinery. Much of the machinery used on farms historically did not have the safety features required in today's world. Because of this, it is very hard to have guests interact with artifacts while they are working. In order to get guests up close and personal with farm machinery, creativity is essential. One piece of machinery in our collection is a transplanter, which on its own is not a very exciting artifact. However, I was able to have guests step into the shoes of the farmer by sitting in the seats where the planter would have sat. This allowed them to see how close they are to the moving parts and how little space they had to operate in. Simple interactions such as this can give deeper insight to the difficulty, historically, of producing the foods that nowadays can be picked up in the grocery store with no effort to the consumer.

Generating Interest

Even the best programs with amazing educational opportunities are ineffective if no one attends. Agriculture is an unfamiliar topic to many and does not always receive positive attention from the media, causing many people to be uninterested. If we are to make an impact on the public as educators, we must overcome this lack of interest. One of the easiest ways to do this is to provide hands-on learning opportunities. If guests can immerse themselves in an activity, the interaction becomes more meaningful; furthermore, this engages multiple learning styles. By using verbal, visual, and kinesthetic learning styles at the same time,



Udder to Butter - The process of taking milk all the way from udder to butter is played out as guests are able to help churn cream in a Dazey butter churn.



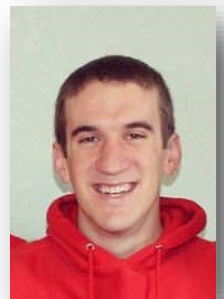
Goat Milking - Goats are a smaller, safer milking option than our cows typically are, which allows guests to get a hands-on milking experience.

the whole brain is active and more information is retained. When constructing exhibits, I try to include at least one interactive object. This has been as simple as hanging trivia flaps or as interesting as including an artifact like a corn sheller or potato grater that can be used by guests. Creativity, once again, is very important when finding ways to allow visitors to interact with agriculture.

Defining the Win

When designing programs, coming up with a measure of success is difficult and often seems like hitting a moving target. When interacting with the public, success can take many forms. For a milking program, a win one day is hav-

Ryan King, who recently graduated from the University of Findlay with a B.S. in Animal Science, has been the Agricultural Education Coordinator at Sauder Village since May of 2017. He combines his passions for animal care and education by developing educational programming throughout the site's two farms. The material in this article was presented at the MOMCC Regional Conference in the fall of 2017 in Archbold, Ohio.



ing a large group of people engaged in the process while on another day a win is having just one family, but being able to have a personal conversation where more information can be shared. At the end of the day, it comes down to one question – how was I able to impact guests today? □

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A STORYBOOK REVIVAL

RESTORING INTEREST THROUGH UNIQUE PROGRAMS

By Andrew Hall, Ohio History Connection

This article is adapted from a session presented at the 2017 Fall Conference.

LIVING history museums, like most cultural institutions, are wonderful resources for both their local community as well as visitors from abroad. There is, however, one major issue that sites like these face in today's world: people are not visiting. For a host of reasons, visitation seems to be in decline at living history museums around the country, forcing those of us who work in these institutions to rethink the ways in which we approach programming in order to bring old visitors back and attract new audiences. How do we turn this trend and display the relevance of living history?

Approaching programming from a new and unique angle is one answer to this ongoing dilemma. Unique and unorthodox programming brings with it the possibility of restored interest, both through visitation as well as increased visibility in the public eye. The Ohio History Connection tried many ideas with a pilot program called Storybook Village. Storybook Village helped in our effort to revive our tired site by introducing Ohio Village to a new group of potential visitors and through strengthening existing relationships with local partners and cultural institutions.

Before jumping into what Storybook Village is and what makes it so unique, it is important to understand some of the history behind Ohio Village and why it needed assistance. Ohio Village, located in Columbus, Ohio, opened its doors to the public in 1974 as a fabricated town showcasing Ohio's history from 1800-1860. The site was open five days a week, year 'round, with craftspeople throughout the village for visitors to learn from. Each craftsperson was an artisan in their chosen craft and actually ran functioning shops, selling their goods to visitors while interpreting their given time period. The Village enjoyed a great deal of visitation for about seven years, but was forced to reduce to seasonal hours due to declining visitation and budget cuts in 1981. Over the next 20 years, interest in Ohio Village declined, culminating in sweeping layoffs in 2000 and closing the site to normal visitation in 2003.

For the next several years, Ohio Village only opened for special events and programs, but did not have adequate staff or resources to open for regular operations. When the Village did finally reopen for seasonal visitation in 2010, it struggled with recognition. Despite being well-known across the area, most people remained unaware that it had reopened. Due to this lack of knowledge, the Village did not start its second life with great force and needed some creative support if it was going to be sustainable again. Staff developed a number of new programs to this effect,



Daniel Tiger greets a visitor.

(All photos courtesy of the Ohio History Connection)

with the most popular being Storybook Village.

Storybook Village is a one-day festival in Ohio Village that promotes early childhood literacy and school readiness by transforming our historic town into a fairy tale village. Children meet popular storybook characters throughout Ohio Village while engaging with the basics of reading. While comprising many moving parts, the key aspects of Storybook are its mascots, first person characters, and storytimes.

Storybook Village strives to find ways to get kids interested in reading, including introducing them to their favorite literary characters through the medium of mascots. Mascots allow us to bring characters like Curious George or Cat in the Hat to life in a unique way. Many libraries have the capacity to reserve literary costumes for free, while others, such as PBS properties, need to be rented. While not entirely necessary, we hire outside talent to take on the job of donning the hot and heavy suits for the benefit of our visitors. Seeing a child's eyes light up upon seeing a character that they had only read about in books is truly magical. This same principle works for popular kids' cartoons, as PBS characters are some of the most popular we've had. Characters like Daniel Tiger (of Mr. Rogers' fame) incentivize families to give our event a try. Many people come for the mascots but stay for the fantastic educational experiences we provide.

Mascots may be the reason that many families come to the event, but our rotating repertoire of first-person characters is why they often stay for the entire day. Carefully crafted and passionately played, these characters bring his-

torical myths, legends, and stories to life in a unique way with painstaking detail. Whether it is a well-known fairy tale like Cinderella or Rapunzel or something a bit more obscure like Ireland's Finn MacCool (yes, he is as cool as his name suggests), families have a chance to experience stories through interaction and conversation.

Rounding out the literary experience, we also have storytimes occurring at all times of the day. This gives families a chance to stop for a bit and hear both familiar stories like Dr. Seuss tales, as well as older stories that are closer to the cultural roots of our first-person characters. Storytimes give families a chance to take a break and relax from the busy event around them while proving to be a focused educational opportunity. Local librarians, college education students, and volunteers all have an opportunity to tell tales and inspire children. These storytimes, along with our other experiences, evolved over time as we continued to learn about how the event could best serve our visitors.

In its first two years, Storybook Village proved to be successful in accomplishing our short-term goals. The event gave us an opportunity to engage with underserved audiences from the neighborhoods of Weinland Park and Linden, our immediate neighbors, while also bringing in new families from around the city that would not typically visit our site. Serving close to 800 visitors in its first year and 1,300 in its second, Storybook demonstrated a desire for interaction on the behalf of area families. As an organization we also had a great opportunity to strengthen ties with a number of community organizations and cultural institutions, specifically the Columbus Metropolitan Library and WOSU Public Media. Storybook's initial run seemed to show that it was both a helpful community resource and a relaxing family festival. However, following years would tweak that perspective.

In 2015, staff prepared for Storybook Village in much the same way that they had over the previous two years. Planning for a small uptick in attendance, they were caught completely off-guard when more than 4,500 people showed up to the event that morning. From the beginning, this massive crowd foretold trouble. Staff only planned for a single-entry point for the site, which was far too narrow and small to accommodate such a large number of visitors. The admission line alone stretched out our doors and across our parking lot, extending as far as the service road to enter our facility. With volunteers, staff, and supplies for only around 1,500 people planned, the day did not go nearly as well as it could have. Long lines for characters stretched throughout the village, creating grumpy children and even grumpier parents. The few available staffers did their best to pacify angry patrons, but little could be done to ease the stress. While it was great for us to have so many visitors through our doors, the experience cultivated in previous years was lost, forcing us to ask ourselves at the end of the day, "was it all worthwhile?"

In the end the answer to that question was a resounding "yes." Treating that year as part of our learning curve, 2016's event prepped for up to 6,000 people under the expectation of continually growing attendance. This meant finding extra people to organize admission, developing more activities, and hiring more outside help for entertainment. To fulfill the first of these goals we pulled for full institutional support. This involved bringing in more than 75 staff from other departments within the Ohio History Connection to work shifts during the event. These extra people made our front-line experience much smoother, as there were different groups assigned to take care of members, general public, and those who bought their tickets in advance. Having additional help also allowed us to open multiple entry points for the event, meaning visitors could find their way in through both our main museum complex as well as directly through Ohio Village. That solved the first major issue.



The Mad Hatter having tea.

To ease the line issue within the village, we hired extra talent and recruited additional volunteers. These folks spent the day talking to visitors in line, making sure they knew what they were in line for and how long they could expect to wait, as well as inform them about other potential activities available at that time. This helped tremendously with the mascots, who make specific scheduled appearances for short periods at a time. Because of how hot their costumes are, the people wearing them can only remain outside for about 30 minutes at a time to avoid overheating. Having additional line managers for them allowed the mascots to stay on schedule and, in some cases, appear more frequently than planned.

Beyond managing the lines, we also added more storytimes and activities to properly address the expected numbers. To appropriately staff the storytimes, we reached out to local colleges, who happily provided early childhood education majors in search of real-world experience. Similarly, we asked many of our community partners, such as staff volunteering from the Columbus Museum of Art, to

help by hosting activities for our visitors. This effort allowed us to place activities in more places than before with the intent of creating buffers between characters. Our hope overall was to create an experience where a family could at any time find something with which they could quickly engage.

With all of this extra preparation in place, we prepared to welcome a flood of people into Ohio Village. When the day arrived and visitors came and went, we realized that even though it seemed quite busy, our attendance sat at around 3,300 – a far cry from the tumultuous crowd of the previous year or our own expectations. 2017 saw a similar dip, with only around 2,900 visitors making the rounds through the fairy tale town. Data and candid conversation helped us figure out, at least in part, why this occurred.



The Shazzbots, a kids' rock group and local favorite, plays educational music that encourages a love of reading.

2015 hit Storybook Village's reputation harder than we originally thought. While to us it seemed merely a bump in the road for program development, visitors viewed the chaos of the day as proof that the Ohio History Connection could not handle large events. A surprisingly high number of families commented that they had a poor experience during Storybook when they came in 2015. Some continue to tell us that the day was so traumatizing, between the heat, long lines, and other upset families, that they are unwilling to give the event another try. This feeling of discontent, along with other summer festivals popping up in the area, help explain why we saw declining attendance levels. That said, we resolved that the drop in attendance, while unfortunate, could play in our favor.

Attendance numbers are often seen as the most important metric by which to judge success, but experience needs to be taken into account in equal measure. It looked good on paper to have 4500 people at our event in 2015, but the poor experiences prohibited many guests both from enjoying the great programming we developed and engaging in the numerous educational opportunities available – the main point of the event. 2016 and 2017's lower attend-

ance certainly brought in less revenue and brand recognition, but it allowed us to foster a more inviting and productive educational experience.

Our understanding of these trends came with visitor surveys. Exit surveys over the three years allowed us to concretely understand the distinction between 2015 and the following events. During 2016 and 2017, we asked visitors to comment on their experience; if they'd attended in previous years, we wanted to know how they felt recent changes worked. Our increased efforts to improve the event showed through these visitor comments, with many specific callouts to the additional activities and the smoother entry experience. Many who came to Storybook Village in 2016 and 2017 identified themselves as supporters of our organization. These people tend to be some of our greatest advocates as long as we continue to put their experience and education first and foremost.

None of our visitors' adventures could happen without the extensive support we receive each year from the many partners who help make Storybook Village possible. The event itself came to fruition as a fledgling partnership between us, the Columbus library system, and the local PBS station. From its humble origins the event grew every year, adding more local organizations to our roster of helpful folks. Many of our story time readers, craft organizers, and musical entertainers come from Columbus-area groups that want to serve our visitors and attract their interest.

Groups like Columbus State Community College, The Columbus Museum of Art, and OSU's Speech Language Hearing Center all provide educational resources, through volunteers, activities, or both, that enhance the experiences that we develop. We often offer reciprocal programming to organizations that help us out as an added benefit. Providing assistance at other events around the city allows us to help those who support us and advocate for our event and organization. In every way, these partnerships are benefi-



Three volunteer friends pose together. From the left: Paul Bunyan, Elephant, and the Troll Under the Bridge.

cial to the development of our organization and Storybook itself. As Storybook Village's reputation in the community grows, so too does our ability to attract more partnerships. Bringing these partners on helps spread the workload on our staff, allowing us to focus more on the characters and stories themselves, which is truly the core of the program.

With all this said, our most important resource, as it is with many living history institutions, is the volunteer corps that makes the event possible. These volunteers, the ones who come back time and time again, are what make Storybook Village so special for our visitors. Many found the concept of the program intriguing from its inception, mainly because it differed so greatly from the other events we'd run to that point. The opportunity for many of them, especially those who specialize in first person interpretation, to explore a new character within the realm of myth and legend was enticing. They bring to life characters from many backgrounds, ranging from the familiar, like Mother Goose, to the more obscure, like the Russian witch Baba Yaga, and they do it with unparalleled passion.

Beyond finding our event interesting, volunteers are drawn to take on the role of fairy tale characters by the depth of research we encourage. As we focus on historical representations of various fairy-tale characters, we work with volunteers to ensure that our depictions are as accurate as possible to a chosen time period. This means crafting appropriate and culturally sensitive garb along with choosing the right interpretation of a story. This often requires reading dozens of variations on the same fairy tale and choosing the right one for the program, a job that our volunteers are only too happy to take on. Every attention to detail, every chosen line of the story, is an attempt to build an unforgettable experience for our visitors.

As our target demographic is families, and in particular the youngest members of those families, we do what we can to balance our desire to produce an immersive experience with our own ability to do so. We decorate the various buildings of Ohio Village as much as possible depending on where our characters are located. Given that we transform the entire town for one day, this needs to be tempered to an extent. In order to create Baba Yaga's hut, which in folklore is a house that stands atop a massive pair of chicken legs, we constructed a facsimile of those legs on the sides of a building. Though not perfect, just the vague appearance of the legs along with Baba Yaga's insistence that they are out there is enough to transport most children into the heart of her tale. We even have some visitors walk out of the house and claim it smells like chickens in there. That is not a detail we added, but it is one that they create for themselves. In this way, simplistic physical design can match with carefully developed and portrayed characters to create an amazing and unforgettable experience.

Creating these remarkable experiences for our visitors is why we made Storybook. Our main goal was to bring in

new visitors and convince them that the Ohio History Connection, and Ohio Village by extension, is a great place to bring a family for a fun day out; for the most part, we've succeeded. As was evident by our blunder in 2015, the event is far from perfect and is bound to run into more unforeseen problems moving forward. However, our response to the problems of that year and the subsequent reaction of our visitors is what matters in the end. Those families who continue to come to Storybook and enjoy themselves come back again and again. Storybook Village allows us to bring in folks who wouldn't normally know us and introduce them to the quality programming we provide, both at the event itself and in our other works.

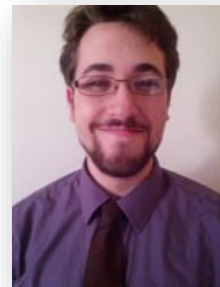
Storybook Village needed a great deal of promotion



The legs of Baba Yaga's house.

when it first started to find its legs. Convincing people that we were indeed open *and* that we were hosting a literacy event took some effort. Now that people know of us, even in spite of the bad reputation from one year's event, the event can mostly stand on its own. It has gained buy-in from our neighboring communities as well as from important regional partners, who help advocate for the ever-developing program. Carefully crafted characters, popular mascots, and a strong volunteer corps all help Storybook to stand out from other programs and provide something truly unique. ▣

Andrew Hall - is Program Coordinator in the Visitor Experience Department at the Ohio History Connection. He joined the Visitor Experience team in 2015 and works to develop educational public programs for both the Ohio History Center and Ohio Village. He received his Bachelor of Arts in History from Bowling Green State University in 2013 and his Master of Arts in Early American History from Miami University in 2015. Along with bringing history to life through special events, Andrew served as Project Lead for the History Center's WWI Centennial Display and is currently assisting as an Interpretive Specialist on a Historic Site Reinterpretation Team.



WHEN IT COMES TO OUR COLLECTION, THE 'D' WORD IS SOMETHING WE EMBRACE

By Andrew Kercher, Dearborn Historical Museum

deaccession: *to sell or otherwise dispose of [an item in a collection]* -merrium-webster.com

A rusty, rotting ice-cream maker and a broken children's rocking chair. A figurine set of Snow White and the, um, *Six Dwarfs*. A couple of dozen not-that-different manual typewriters. And a poster of Richard Nixon, semi-nude, trying to look like actor Burt Reynolds.

Do you ever have trouble letting go? If you had amassed just such an accumulation of those kinds of eclectic collectables, people might wonder if you were heading to the junkyard or returning from a less-than-successful day of dumpster diving. But for a museum, a collection that includes stuff like that – actual items that until recently belonged to the Dearborn Historical Museum and examples of a problem that is far more common than you might think – raises some real issues.

In the museum world, there is an entire process devoted to managing the collection, and sometimes, as much as it may seem troubling to people at first mention, it involves removing items from the collection. This process is called deaccessioning. Deaccessioning is the opposite of accessioning, the process of officially taking items into a collec-

tion. “Why are there so many processes? That sounds like a lot of paper work! It seems inefficient,” I hear you cry. But there are perfectly good answers to these concerns.

One of the biggest things that makes a museum different from your attic or storage unit, besides the fact that people might want to visit a museum, concerns the ownership of an item. When a person gets an item, say a set of dishes from a garage sale or a new ironing board, most people do not keep careful records of this, but a museum will. A museum is forced to keep careful records for a couple of reasons.

First, the museum is a public trust. Our items do not belong to the Museum, a curator or a collection manager; they technically belong to the City of Dearborn. Every good curator knows that you cannot really own history, as it will continue on well after you have departed this mortal coil, so one has to be a good steward, maintaining and preserving items so that future generations may learn from them, just as we have. Keeping good records on items – where they come from and what significance they might hold – is a large part of that stewardship.

Perhaps a more obvious reason to keep such good records is a more practical one. Good records simply make the quantities of items that might be in a museum collection more manageable. Even the Dearborn Historical Museum has hundreds of thousands of items. This is way too many items for any single person to remember what they all are, let alone where they are, where they came from, and how they can help tell Dearborn's story.

Our mission is to preserve, present, and promote Dearborn history; all the items in our collection should further that mission in some way. This is why one of the hardest jobs of a curator is



Grumpy was reunited with Snow White and the other dwarfs for deaccessioning.



Our 2017 August Garage Sale where many deaccessioned and never accessioned items were sold to the general public raised thousands of dollars for both the Museum and Museum Guild of Dearborn. (all photos courtesy of the Dearborn Historical Museum)



Severely damaged items like the umbrella or insect-ridden doll were not worth keeping or selling so were thrown out.

to tell people interested in donating something that the museum doesn't really want it. Many items are just not suited to a museum's collection and would not conform to a typical collection policy that lays out what items will help the museum achieve its mission. A visitor might have the coolest artifact from Frankenmuth, Anchorage, or medieval Budapest, and while that artifact may belong in a museum, it just would not belong in ours. A responsible curator would have to tell such a potential donor, with hardened heart, that there is no room in our collection for those items, nice as they may be. But there are times when items slip through the cracks. What happens when you have an object accessioned into your collection that does not further your mission?

This is where the deaccessioning process comes into play. There are many good reasons to deaccession an item, and any healthy museum, from the Smithsonian down to the Dearborn Historical Museum, will occasionally deaccession items. Perhaps the easiest deaccessioning decision to make involves items that clearly do not fit the museum's mission. If someone on the staff at the Dearborn Historical Museum were to discover that a suit of armor worn by William the Conqueror had been accessioned into the collection, it would undoubtedly be deemed an excellent candidate for deaccessioning. This is not because the item is not of historical value, as it most certainly is, but because it does not have much to do with protecting and presenting

the history of Dearborn, Michigan. A piece like that would be much more at home in a national museum of world history, perhaps in Europe. How it would get there is part of the disposal process,

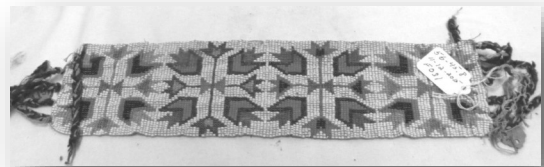


Dozens of typewriters that have no connection to Dearborn are candidates for deaccessioning.

a distinct but closely related process we will deal with in just a bit.

Another reason a small museum might want to deaccession an ancient suit of armor is the proper stewardship of the item. Since a museum is a public trust, there is a certain responsibility to actually be able to properly take care of any item in its collection. With an item of such significance, it would be irresponsible of a museum to keep it without being able to take proper care of it. It is more responsible for a museum to realize its own limitations – for example, if it does not have proper storage or a trained conservator – than to keep something for the sake of keeping something.

As unfortunate as it may sound, sometimes items in the museum's care are damaged. If any item is virtually destroyed, there really is no reason to keep it. Our collections manager, Matt Graff, recounts a recent deaccessioning of a wooden bucket that turned out to be "some rust and rotted wood that once was a Triple Motion White Mountain Freezer ice-cream maker. Not only did it not have a documented Dearborn connection, but it was well beyond the point of repair."



A native American beaded garter belt and baskets were items returned to the Logan Museum at Beloit College as they had no connection to Dearborn and would have been expensive to properly conserve.



Even when an item does fit your mission perfectly, it may be time to deaccession; if that old Mayor Hubbard chair is little more than a pile of splinters, it is not something you would put on display anyway. Some items can even present a health hazard, especially if they were stored in damp conditions. Mildew-covered books and moldy textiles probably should not be kept unless the museum can justify spending thousands to preserve them. If your museum has a Gutenberg Bible or Betsy Ross' Old Glory, that's another story.

Duplicate items also can be deaccessioned, especially if they are identical and there is nothing to be gained from having several in a row or sequential serial numbers, etc. Items that are very similar can also fall into that category.



The Richard Gardner House was deaccessioned from The Henry Ford in 1996 and relocated at the Dearborn Historical Museum.

Take the Dearborn Historical Museum's collection of typewriters, for example. How many typewriters does it take to tell the story of Dearborn? In many ways, a museum exists to tell a story; the artifacts are the props that highlight that story and help it come to life. At a certain point, having dozens of variations of typewriters, if they do not have a Dearborn connection (like being owned by a famous Dearborn resident or invented here), then they do not advance the mission of the museum and are candidates for deaccessioning. Obviously, this rule would vary from museum to museum as they all have different needs and different missions. A museum dedicated to typewriters would obviously have dozens and dozens of very similar variety, because to them, the tiny details illustrate part of their story.

There are times when items legally must be disposed of, and obviously, before disposal an item must be properly deaccessioned. Keep in mind that while the first thing that comes to mind when one hears "disposal" is simply throwing something away, there are actually many different types of disposal available to a museum. Repatriation is the disposal method most often mandated when an accessioned object falls under certain legal categories, especially the Native American Graves Protection and Repatriation Act, or NAGPRA.

This landmark museum law mandates that institutions receiving federal funding in any form must return Native American cultural items to lineal descendants and/or culturally affiliated Indian tribes or nations. These cultural items include human remains, funerary objects, sacred objects, and objects of cultural patrimony. Even though this law was passed in 1990, museums of all sizes are still working to follow the rules set out to return these culturally important items. Our Museum recently worked with local

repatriation officers from the Little Traverse Bay Band of Odawa and the Zibiwing Center of Anishnabe Culture and Lifeways of the Saginaw Chippewa Indian Tribe to return a number of items that had been part of the Museum's collection, including remains. Not only was this ethically the best practice, but was required by similar Michigan state laws if the Museum were to seek any state funding or grants.

Dr. Karen Krepps, a member of the Dearborn Historical Commission and director of the Museum's archives, was closely involved in the process to repatriate the remains. As she explained it, "We worked closely with the repatriations officers from a couple of local tribes in Michigan to help determine origin and the best destination. We worked quickly and in the most respectful way possible, as it was the right thing to do, regardless of any laws put in place. While it was a challenge, and can be for anyone, it was important to do right."

Other items are repatriated to more appropriate locations not out of a legal obligation, but because the items can better serve other cultural institutions. Some recent examples returned by our Museum to other museums include a photo of the 1902 Wayne football team, to the Wayne Historical Museum; the Rapid City Pump Company wall calendar that went back to Iowa; and some photo negatives of New York Central stations in Indiana, to the New York Central Railroad Museum in Indiana. The Dearborn Historical Museum is occasionally sent items from Dearborn's past from other institutions. Just in the last couple of months, an archive in Lake Fenton sent our archive a calendar that included names of Dearborn soldiers who served in World War I.



Desk used by Cyrus Howard, postmaster of Dearbornville in the 19th century. This desk was given to the Henry Ford Museum in 1934 by Keith Howard, a descendant of Cyrus Howard. It was put on loan to the Dearborn Historical Museum in 1994 and was deaccessioned and transferred to DHM in 1996.

One of the largest items ever added to the Museum collection was a result of a deaccession from another institution. The Richard Gardner house that now sits behind the McFadden-Ross House was located at Greenfield Village from 1929 to 1996. When it no longer fit the needs and institutional goals of The Henry Ford, a letter-writing campaign convinced officials to give the two-room house to the City of Dearborn for use at the Museum. Also from The Henry Ford is an artifact located upstairs in the Commandant's Quarters, prominently displayed in the officer's bedroom: the personal desk of Cyrus Howard, brother of Joshua Howard, first commandant of the Detroit Arsenal at Dearbornville. This important piece of local history was much more at home in the local history museum than at the Henry Ford, another example of good deaccession policy in action.

Most disposals would actually be called sales except for the museum context. Matt Graff is usually involved in the sales, along with the City Purchasing department. As he recalled, "In early 2015, museum staff stumbled upon a box filled with collectible figurines of Snow White and six of the seven dwarfs. Several months later, a separate box with the final dwarf – Grumpy – was unearthed underneath a desk in the volunteer office. Bearing no direct connection to Dearborn or Dearborn residents, the figurines were eventually sold as a lot on eBay for \$500." He continued, "Listing deaccessioned and non-accessioned items on eBay has been a steady source of revenue for the Museum. Although most items sell for less than \$20, some pieces of political memorabilia have been the subject of bidding wars on eBay. Several satirical political posters recently sold for a combined total of over \$900, with a poster of a partially nude Richard Nixon doing his best impersonation of Burt Reynolds generating the most interest."

Dr. Krepps recalled another recent instance when deaccessioning helped to bring the Museum some serious capital. "One of the volunteers in the archives, Karen Wisniewski, was going through boxes one day and found a box of daguerreotypes. They are a mid-19th-century type of photography. There were several of people, and a particularly rare photo of a nun in her habit." Since the value of these old photographs was not immediately apparent, experts were called in. "Mr. Dave Tinder, a frequent researcher who happened to collect similar types of antique photos, was amazed as soon as he saw them. He had a friend who was in a society dedicated to daguerreotypes specifically, who knew instantly that these were no run-of-the-mill archive

find. None of the photos had ever been accessioned, and the few that were did not fit our collections policy, making them ripe for deaccessioning. They were auctioned off at a national auction, with the nun going for over \$10,000 by herself!"



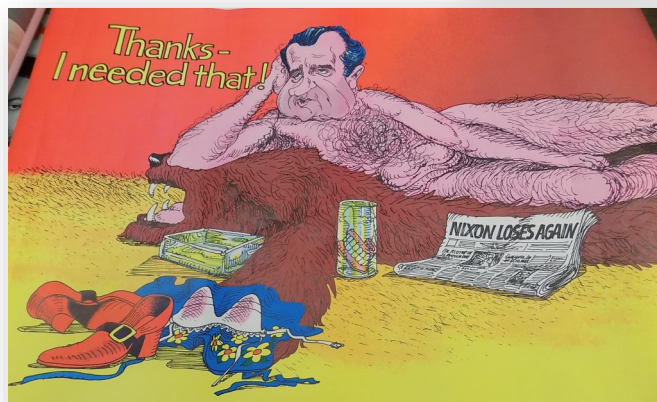
A daguerreotype of a nun sold for \$10,000 along with other daguerreotypes at a national auction.

When a museum generates revenue through the sale of a deaccessioned item, however that sale is done, there are certain ethical best practices that the museum should follow. Any money gained from the sale of collections should be kept in a separate fund solely dedicated to either the purchase of new collections or the care of current remaining collections. While it may be tempting to sell the most valuable museum artifacts just to keep the lights on or pay for additional staff, both plans would fall outside of best practices and should be avoided.

Perhaps the best rule for a museum to follow about deaccessioning is simply transparency. The process should have a written procedure, one that is followed consistently.

Any time a museum considers any action with its collection, since that collection is really just held in trust for the general public, the process should be conducted openly and described with good records so that future generations can be sure of what happened. Much as an occasional forest fire is part of a healthy ecosystem, deaccessioning is as important to a healthy museum as collecting and exhibiting. □

Andrew Kercher is assistant chief curator of the Dearborn Historical Museum. He worked for Mackinac State Historic Parks for seven years prior to coming to Dearborn. A summer job as an interpreter at Colonial Michilimackinac got him hooked on museums for life.



Several satirical political posters sold on eBay for over \$900 with a poster of a partially nude Richard Nixon drawing the most interest.

THE ILLINOIS AMISH HERITAGE PROJECT

CREATING AN OPEN AIR MUSEUM FROM THE GROUND UP

By Tom Vance

THE Amish came to east-central Illinois in 1865 and settled near the town of Arthur. Moses Yoder, Daniel Miller, and Daniel Otto first made the journey from Somerset county, Pennsylvania, to Illinois by train in 1864 to find suitable land and returned the following year with their families. The Amish tradition of dividing land among subsequent generations meant that new sources of land must eventually be found. Illinois offered abundant land and a fresh start for these Amish families and those who followed them.

Moses Yoder purchased land just southeast of Arthur and built a timber frame house shortly after his arrival. He also purchased additional plots of land to sell to other Amish families as they arrived.

Daniel Schrock arrived in Arthur with his family in 1880 and bought land a couple of miles east of Moses Yoder. His two-story house was balloon frame. It had brick nogging in the walls of the first story and a two-story porch like those found in homes in Somerset County.

The Illinois Amish community flourished. Two church districts soon became four and then eight and more. Today, the Arthur Amish community numbers about 6,000 and the Moses Yoder and Daniel Schrock houses are helping to tell



Death of Anneken Heyndricks. The early Anabaptists faced persecution and execution for their beliefs in rebaptism or adult baptism. These stories are told in *The Martyr's Mirror*, a book commonly found in Amish homes today. (From *The Martyr's Mirror*, p. 539)



Amish Museum Exhibit - The Amish in the 19th century exhibit include two early Amish quilts and the suit of clothing that Daniel Schrock was wearing when he died in 1892. (All photos by the author)

the story of the early Amish in Illinois.

The Amish are descendent from the Anabaptists who were born out of the Protestant Reformation in the early 16th century. Located primarily along the Rhine River in Switzerland, western Germany, and eastern France, they were severely prosecuted for their belief in rebaptism or adult baptism. Initially called Mennonites, the Amish split off from the Mennonites in the 1690s to follow a stricter code of living.

The Amish immigrated to North America in two waves. The first was in the 18th century and the second was in the 19th century. No Amish remain in Europe today. Early Amish settlements in America were located in the southeastern Pennsylvania counties of Chester, Lancaster, Berks, and Lebanon, followed by Somerset and Mifflin counties farther west and north in the state. The Yoder, Miller, and Otto families came to Illinois from Somerset County.

My first involvement with the project was in 2007 when I helped a theme park called Rockome Gardens formulate a strategic plan. Rockome Gardens was located between Arthur and nearby Arcola, Illinois. Two historic Amish houses had been given to Rockome; the plan we formulated called for two living history farms to be developed around the houses.

In 2010, the ownership of Rockome changed, and a local museum called the Illinois Amish Interpretive Center was moved from Arcola to Rockome. I was hired as a museum consultant to design the new Amish Museum there. Exhibit



Amish Museum Exhibit - A late 19th century Amish buggy. The top was added in the early 20th century after Amish buggies were allowed to have tops.

areas in the museum included Amish history including a 1585 Bible, a recreated Amish home, a suit of clothes worn by Daniel Schrock when he died in 1892, and Amish agriculture, including a scale model of an Amish farm.

Moving the two historic Amish houses to the site was still part of the plan, but there was no funding to do so. In 2013, representatives from Rockome Gardens and the towns of Arthur and Arcola began meeting monthly to talk about ways to promote Rockome and tourism in the area. The historic houses became a focus of that effort. There was an urgency because the houses had been sitting in storage for 15 years behind a restaurant on the east side of Arthur and were rapidly deteriorating.

In 2014, we wrote up moving and restoration specifications and began getting estimates from local contractors. Having established about \$230,000 as the amount we needed, we began fund raising with a goal of \$100,000 plus a \$30,000 in-kind value of the land. We then wrote a \$130,000 matching grant proposal to the Illinois Tourism Attraction Program.

By the end of 2015, we had raised \$102,000 and had the grant application ready to submit. Then two things happened that changed everything. First the State of Illinois's budget was experiencing serious deficits and all grant funding was frozen. Second, Rockome Gardens was also experiencing serious deficits and the park closed and was put up for sale.

Over the next few months, we talked to a long list of possible investors about buying Rockome, but the site's previous three years' financials were not good, and no one was willing to make the investment. Then, in September, a local family purchased the site for the purpose of converting

it to a wildlife park. The Amish Museum was given to the end of the year to move out. The museum exhibits were dismantled and everything was put in storage. The building that housed the museum was then demolished.

As 2016 dawned, we were back to ground zero, searching for a home for the museum and the two historic houses. A number of sites were considered but deemed unsuitable or too expensive. Then an Amish land owner three miles east of Arthur offered 2.5 acres of frontage land on Illinois Route 133, the main route from I-57 and Arcola to Arthur. The location was front and center for high visibility and offered the opportunity to build an open-air museum from the ground up. It soon became obvious, however, that 2.5 acres was not enough, so we returned to the land owner and negotiated the purchase of an additional 2.5 acres.

Using the \$102,000 that we had already raised, we hired a house mover and contractor to begin the process of preparing the two historic houses for the move to the new site. The years in storage had resulted in considerable deterioration. The Yoder House had blown off its piers in a wind storm and the sills and floor joists were rotted and had to be replaced. To do this, the house mover inserted steel beams through the windows and lifted the house off the ground so new sills and floor joists could be installed.

September 20, 2016, was moving day. State and local permits were secured, the electric company was notified, and a State Police escort was lined up. Fortunately, the trip was only three miles down the highway and only two minor electric lines had to be lowered.

In the meantime, one of the board members had seen a press release of a historic school house in Vermont that was moved using teams of oxen. The resulting publicity went



Moving Day - The Daniel Schrock house arriving at the new museum site. The Moses Yoder house can be seen in the background. A nearby Amish school let out and came to see the houses arrive.



The 1882 Daniel Schrock House - The porches will have decorative posts and railing when restoration is complete this summer. The Schrock house will be used as an education and conference center, and for special exhibits and activities.

viral. So, we lined up an eight-horse hitch of Amish horses to pull the Yoder house a short distance before it got out on the highway (see back cover). The Associated Press picked up the story; it ran nationwide. In addition, the State Police shot video of the horses pulling the house and put it on their Facebook page. That also went viral, with over 6.5 million views to date.

Moving the houses was a turning point in local opinion about the project. Before the move, the predominate opinion about the houses was that they should be burned to eliminate a dangerous eyesore. After the move, local opinion made a complete reversal, and the project now enjoys a high level of local support. The board of directors jumped from about five members to over ten. Many of the Amish have also shown support and an Amish advisory board has been formed.

The name of the new site is the *Illinois Amish Heritage Center*. The mission is "To enhance the preservation, understanding, and appreciation of all aspects of the culture and heritage of the Amish people in Illinois from 1865 to the present."

The vision and plan for the new site call for the Moses Yoder house to form the basis of a living historical Amish farm from the late 19th - to early 20th - century. The original 1860s Yoder workshop has been moved to the site, and two historic Amish barns have been given to the project. The earliest, the Miller barn, dates to the 1870s.

The other barn is on the original Yoder farm site, but dates to 1936. It was built

after the original Moses Yoder barn burned. The Miller barn will probably be used on the historic farm and the Yoder barn for some other adaptive purpose, but plans are not final.

Additional outbuildings will be added as they become available. Plans call for a garden, orchard, fencing, crops, and livestock. Interpreters will perform daily tasks and activities common to a farm of the period as they interpret historic Amish farm life to visitors.

The Daniel Schrock house will be restored to its historic appearance but will be used as an education and conference facility. It will also be used for period Amish dinners and possibly overnight experiences. It has been located just inside the site entrance, and its grand two-story porch will welcome visitors as they arrive.

A third historic house, built probably before the Amish arrived but later used by the Amish, has also been given to the site. This may be used as a grandfather house on the Yoder farm. The other building that has been given to the site is the ca. 1900 Miller Amish German School. Amish children only attend school through the eighth grade. Their "higher" education then consists of attending German school to better learn the German language that is used in their church services.

The focal point of the project, however, will be a 14,000 square-foot museum center that will house an expanded and upgraded version of the exhibits from the Amish Museum. The building will include restrooms, gift shop, offices, theatre, and work areas.

The estimated cost of the initial site development is about 2.6 million dollars. A professional fund raiser was hired in the fall of 2017 and had already secured donations and pledges of almost one million dollars.



The ca. 1865 Moses Yoder house and workshop - The Moses Yoder house is the oldest Amish house in Illinois. The workshop also dates from the 1860s. The house will have a full length one story front porch and will form the nucleus for a late 19th -, early 20th - century Amish living history farm.

In July 2017, the site held a steam threshing event to raise awareness in the local community. The landowner who sold us the ground planted the surrounding acreage in wheat. Two weeks before the event, part of the wheat was cut and tied into sheaths by a horse-drawn binder. Surrounding Amish families turned out to stack the wheat bundles into shocks. During the event, the shocks were loaded onto a horse-drawn wagon for transport to the threshing machine (see photos on the front cover). The wheat was threshed by a steam tractor and threshing machine, both originally made by the Keck-Gonnerman company of Mount Vernon, Indiana.

A variety of other activities also took place during the event, including other steam and early gas engine demonstrations, horse plowing, various vendors, a food tent, a petting zoo, and tours of the partially restored Schrock house. Because of tremendous publicity, and despite 100-degree

heat, more than 1,000 people attended the two-day event, including many Amish.

Oats have been planted for the 2018 steam threshing event, which will be held on August 3-4. Also planned for 2018 are a sheep-to-clothing, spinning and weaving event on June 2, and a Fall harvest event October 19-20.

Restoration work on the Schrock house should be completed by the summer of 2018. Work on the Moses Yoder house is slated to begin soon, and ground-breaking on the new museum center is tentatively planned for this fall. The project has developed momentum. Interest is high, and a diverse and talented board of directors is working hard to move the project forward. What began as a few museum exhibits, two old houses, and vision and determination has now blossomed into a rapidly developing open air museum in the Amish Country of east-central Illinois. □



The Miller Barn - dates to the 1870s and originally had horizontal siding. It has a full-length forebay and a threshing bay on the other side.



The Miller German School - dates to ca. 1900. The interior is completely original including desks, stove, paint, and even the graniteware washbowl in the back of the room.

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THE KECK-GONNERMAN COMPANY

MT. VERNON, INDIANA

BY TOM VANCE

THE Keck-Gonnerman Company of Mount Vernon, Indiana, was a dominant company in the field of manufacture, sales, and servicing of mobile steam engines and grain threshers that were marketed under the trade-mark name of “Kay-Gee.”

The company had its beginnings in the John and Winfield Woody foundry in Posey County, Indiana in 1873. John Keck joined the firm in 1877 upon Winfield’s death. In 1880 John Woody sold his interest to John Onk of Louisville, Kentucky and the firm of Keck & Onk made preparations to sell hollowware. Then, John Onk sold his interest to William Gonnerman and Henry Kuebler and the company name changed to Keck-Gonnerman. The following year, in 1885, John Keck’s brother bought out Henry Kuebler’s interest and joined the firm.

By 1884, the company employed 300 workers and produced its first steam engines and threshers. The company also produced portable circular sawmills from 1884 until at least 1936, and produced mining equipment starting in 1904.

The company was located in Mt. Vernon, Indiana, but its sales extended over grain belts in both the United States and Canada. The company had branches in St. Louis, Missouri; Peoria, Illinois; and Edmonton, Alberta, Canada. With the advent of grain combining, the firm manufactured thresher bodies that were converted by small manufacturers into soybean combines in Michigan and rice combines in California. In the early 1940s, Keck-Gonnerman distributed Allis Chalmers farm implements and the Ann Arbor baler, the first successful self-tying baler. During the same period, they also built Kay-Gee straw walkers and straw spreaders for operation with combines.

In 1918, the company produced its first two-cylinder, kerosene tractor. Their first tractor-size separator or thresher was built in 1921 to keep pace with tractor development, and their first steel separator was built in 1926. Then in 1928, they built their first four-cylinder Kay-Gee tractors. Their last steam tractor was produced in 1930.

With the advent of self-propelled combines in the early 1950s and the decline of separator sales, the Keck-Gonnerman Company was sold in 1953 to two engineers from California. They hoped to manufacture new farm equipment, but the company closed its doors two years later. The last Keck-Gonnerman building was demolished on west Main Street in Mt. Vernon in 2016.



The Keck-Gonnerman Company, St. Louis direct factory branch at 1110-1112 N. Broadway, St. Louis. (from: Catalog 33, 1928)

The Keck-Gonnerman Automobile and Airship

About 1893, Mr. Gonnerman had the idea of making a steam-powered automobile. This was about the same time that the Stanley Steamer was being developed. The “old Mount Vernon Steamer” even won the silver cup in the Shawneetown [Illinois] Fair for appearance and performance, but Mr. Keck vetoed the idea of manufacturing them.

Sometime between 1899 and 1909, the company also produced an airship. They hired a test pilot and secretly tested it behind their plant building. The ship lifted about four feet off the ground before tipping over on its side, thus ending the venture. □

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KECK-GONNERMAN COMPANY EQUIPMENT

2017 Steam Threshing Show



A 1924 Keck-Gonnerman Co. single cylinder, side-geared traction engine at the 2017 Steam Threshing Show held at the Illinois Amish Heritage Center east of Arthur, Illinois.

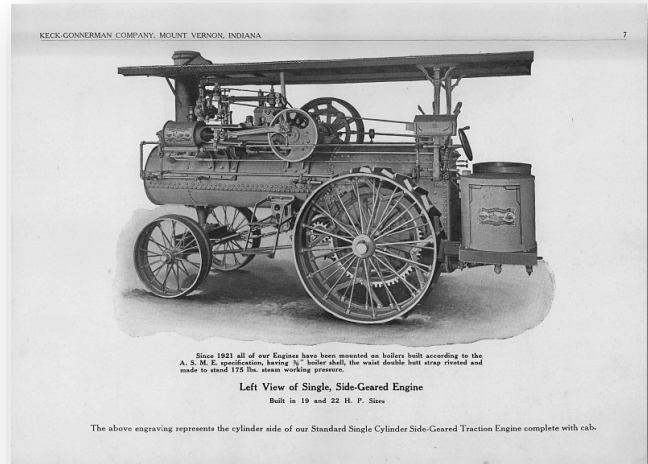


Same steam tractor as above showing the right side and position of the band wheel for operating the belt drive.

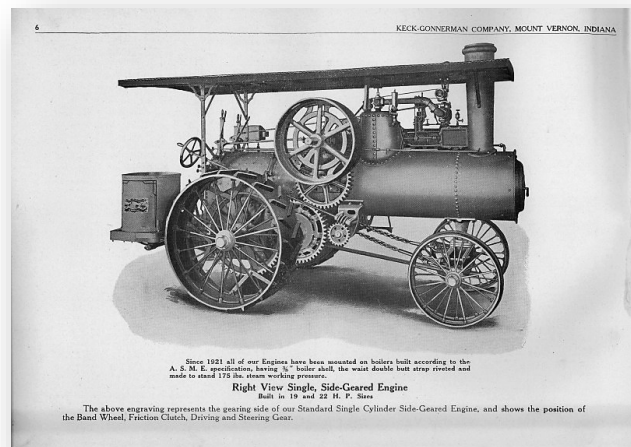


A 1924 Keck-Gonnerman Co. Indiana Special Separator at the 2017 Steam Threshing Show.

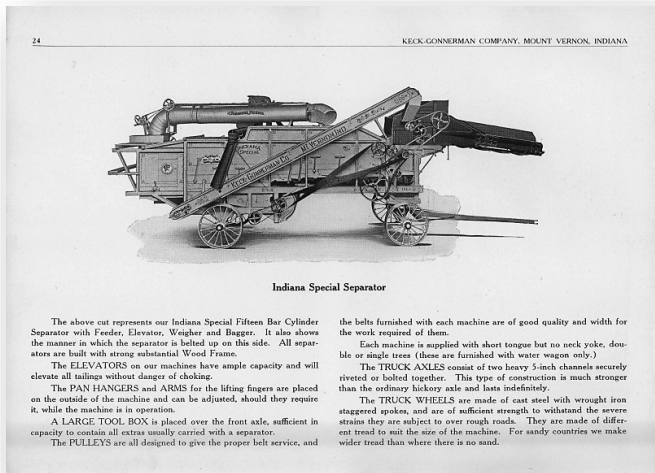
From Catalog No. 33, 1928



The Keck-Gonnerman Co., 1928 catalog #33 lists this single cylinder, side-geared traction engine, (left view). Catalogs #33 and #35 can be found under The Cygnus Chronicles.



The Keck-Gonnerman Company, single cylinder, side-geared traction engine, (right view).

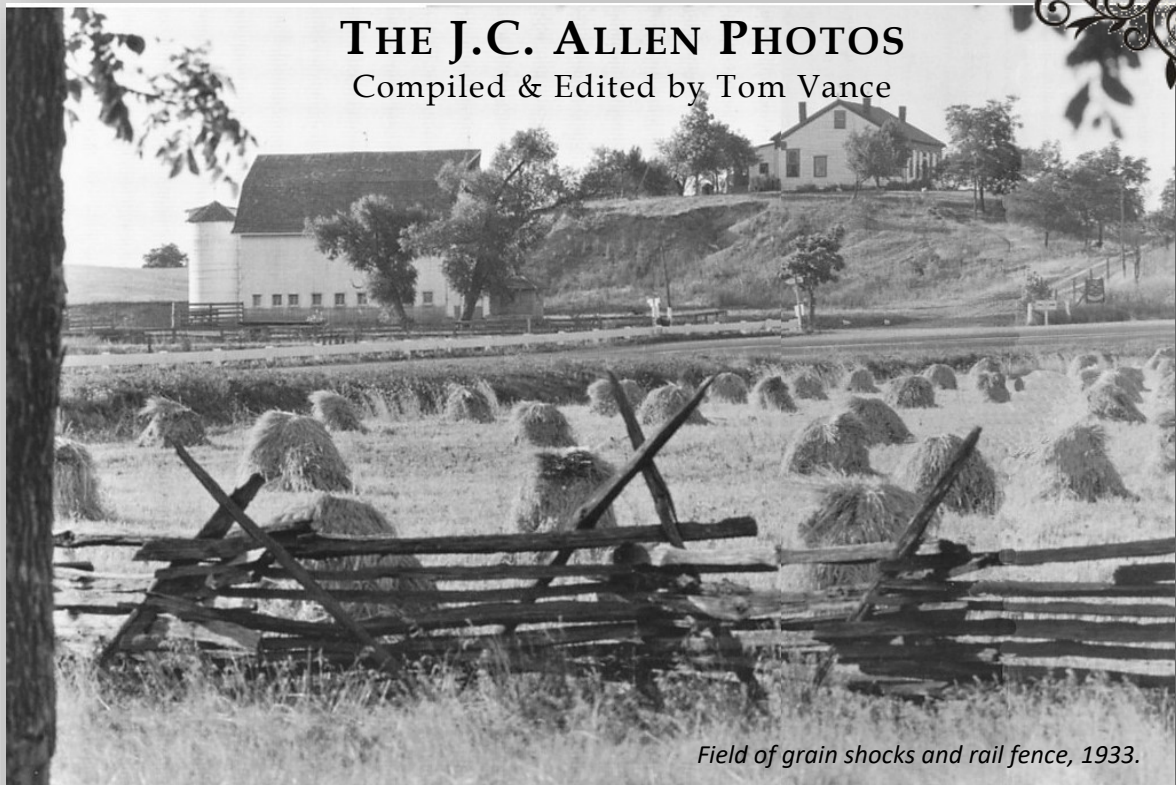


The Keck-Gonnerman Company, Indiana Special Separator or threshing machine as shown in catalog #33.

Grain Harvest

THE J.C. ALLEN PHOTOS

Compiled & Edited by Tom Vance



Field of grain shocks and rail fence, 1933.

HARVESTING GRAIN WITH A CRADLE-SCYTHE.



A farmer sharpens his cradle scythe blade during the 1914 wheat harvest. As he cradles wheat, his wife ties the sheaves into bundles. The bundles are then stacked into shocks for drying. After about two weeks, they are picked up by the grain wagon and taken to the separator for threshing.



Cradling wheat, 1914.



A mother and son shock wheat, 1914.

THE MECHANICAL BINDER

The advent of the mechanical binder in the 1910s completely changed the grain harvest. In one operation, the binder both cut and tied the grain into bundles. The bundles were then stacked into shocks as before.



Two Deering binders harvesting barley, 1918



A crawler tractor pulls three binders, 1920.



Cutting wheat with a binder and Fordson Tractor, 1925.



Barley harvest, 1927.



Lack of reins indicates this farmer and his binder are being pulled by a tractor in 1936.



A binder harvesting soybeans followed by a wheat drill, 1929.

THE THRESHING MACHINE OR SEPARATOR



A steam engine and separator are set up next to a barn so the hay can be directly put up in the barn. The grain is being sacked as it comes out of the separator. Notice the water wagon.



This Case separator was owned jointly by two farmers. Co-ownership by groups of farmers was common in the 1930s. The separator and farmers went from farm to farm until each farmer's grain was separated and stored.



Two threshing scenes, the left one from the 1920s and the right from 1929 showing all steps of the process from shocks in the field to wagon loads of bundles being brought in and pitched into the separator, straw being blown into a stack, and the grain being collected.



The threshing crew takes an afternoon break.



An Allis-Chalmers WC pulls a steel-wheeled thresher down the road to its next job in 1934. The 1933 WC was the first tractor with rubber tires as standard equipment.

THE COMBINE

The combine revolutionized the harvest once again. The combine cut the grain and immediately separated the grain, eliminating the shocking process. Rather than waiting for the community separator, a farmer could harvest and process his crop whenever it was ready. Without the annual threshing to bring them together, however, the sense of community in rural areas was diminished. Threshing machines and crews became a thing of the past by the 1950s.



McCormick-Deering tractor and combine, 1926.



The owner of the Huber tractor and Massey-Harris combine harvested grain for his neighbors for \$2.50 an acre in the late 1920s.



Combining soy beans with a Caterpillar and Holt Harvester, 1928.



Harvesting wheat with a John Deere tractor and McCormick-Deering combine, 1929.



Minneapolis-Moline Twin City Model KTA tractor pulls a Minneapolis-Moline Model A combine in the 1936 wheat harvest.

Credits and Sources

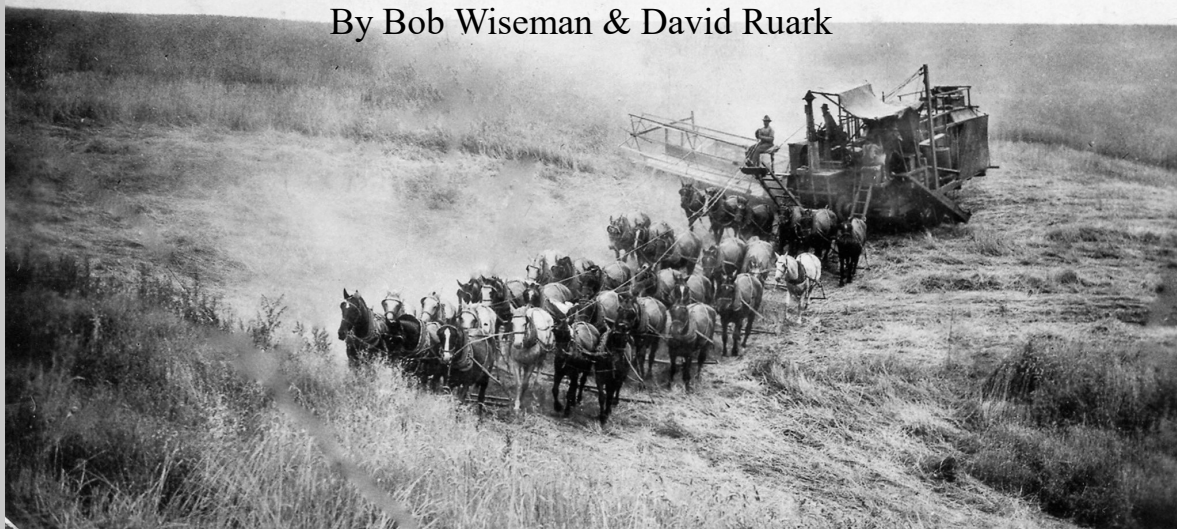
All photographs are from the J.C. Allen and Son photo collection and used with permission of Todd Price, current owner of the collection. The photos are also published in the two books cited below. The amazing story of J.C. Allen and his photographs is told in the Summer 2017 issue of *Midwest Open Air Museums Magazine*.

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THE HILLSIDE COMBINE

By Bob Wiseman & David Ruark



HILLSIDE combine in Washington State -

These photos came from Robert C. Wiseman of Charleston, Illinois, and were found in his mother-in-law's photo collection. She had an uncle who was a wheat farmer in the south central part of Washington state. The photos were published in *Farm Collector* magazine, March 2018 issue. Answers to questions posed by Robert Wiseman were provided by David Ruark of Pomeroy, Washington, a fifth generation wheat farmer:

"As shown in the photo, the driver only controlled the two outside lead horses with a rein to each, as pulling on the left-hand horse made him go left and the other two followed (they were hitched together also) so they didn't have a lot of choice, and the other 30 horses followed suit.

"Regarding power, in this case, the combine is engine-powered. By looking close at the front left corner by the ladder up to the combine, just behind the left-hand horse in the last row, you will see the engine flywheel - plus the engine exhaust pipe is very prominent and tall with the big top just in front of the man standing and operating the header. Earlier combines did not have engines mounted on them and were called 'ground powered.' They took more 'horse power' and

special effort by the driver. The combine shown here was made by Holt Mfg. in California. (Holt and Best later merged to form Caterpillar, now headquartered in Peoria, Illinois.)

"Dust during operation was normal. In photos where no dust is seen, the horses are being rested. It was not necessary to stop the horses so the combine could 'catch up,' as it was a continuous operation.

"The photo shows four men working plus the driver. When tractors started pulling combines and the sacking operation was eliminated, the number of men involved dropped from the aforementioned five down to three and then to two, and with the advent of new technology, eventually down to only one, the tractor driver!

"The man sitting at the top of the ladder going up to the combine (he is facing backward, and is right above the engine flywheel) is the sack sewer. His job is to sew the sacks of grain closed, using a 'sack needle and sack twine.' He then tips the sack into the sack chute on his left. When the sack chute is full, he releases the sacks and tries to stand the last sack upright, so the row of sacks are easier to spot by the two men who pick them up and haul them with horses and a wagon to a storage or shipping point." □



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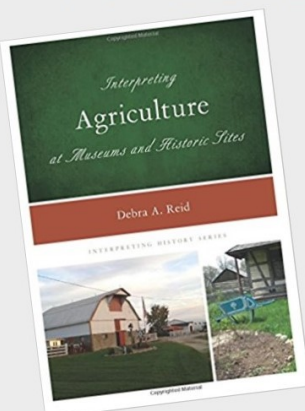
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Cover Photo— The Moses Yoder house, the oldest Amish house in Illinois (ca. 1865), was moved a short distance by a team of eight Amish horses in September of 2016. The Yoder house, and the 1882 Daniel Schrock house behind it, were moved three miles east to the site of the new Illinois Amish Heritage Center being developed as an Amish open air museum near Arthur, Illinois. The move generated nation-wide coverage, and a video posted on the Illinois State Police Face Book page has had over 6.5 million views.