Midwest Open Air Museums Magazine

MOMCC

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JOHN JOHNSTON HOUSE, PIQUA, OHIO

In This Issue:

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM

MOMCC
2019 Spring Conference

Hosted by The Johnston Farm and Indian Agency, Piqua Ohio

March 7-9, 2019

What is the Story?
Understanding our multi-cultural past, present, and future

Join us as we reflect upon how people engaged with the multicultural world around them yesterday and how these views influence our world today. Contemplate how we present stories of the past while connecting with our changing audiences, and consider how we can move forward into the growing diversity of the future.

The conference will be held at the Miami Valley Center Mall Comfort Inn in Piqua. The hotel and mall are connected. Activities and sessions will be held in vacant store-front spaces in the Mall and vendors will be set up in one of the storefronts where they can sell to the general public as well as conference attendees.

The conference mailer will be out after the first of the year and information can be found on the MOMCC website (www.momcc.org). Mark your calendar now!

OHIO HISTORY CONNECTION

Johnston Farm & Indian Agency
An Ohio History Connection Site

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

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FEATURE ARTICLES

DEPARTMENTS

Cover Photo - The John Johnston House served as both a family home and the only Federal Indian Agency office in the State of Ohio. The three-story federal farm house was built starting in 1811 or 1812 and was completed in 1815. *(Courtesy: Ohio History Connection)*

MOMCC is the Midwest Regional Affiliate of ALHFAM
The Association for Living History, Farm and Agricultural Museums

Editor's Notebook

By Tom Vance

The DeWitt Clinton

THE Fall Conference at The Henry Ford was as spectacular as I thought it would be. I spent most of the day on Thursday in the Museum of American Innovation, although I did venture out to attend the glass-blowing workshop in the afternoon. Mid-morning, Elmer Schultz and I had coffee and donuts in Lamy's Diner in the museum. The museum includes a spectacular variety of items and exhibits that document the history and development of America.

My favorite item in the museum is the DeWitt Clinton train that was originally built in 1831 at West Point, New York. It made its maiden run in August 1831 from Albany to Schenectady and back. Many well-wishers braved the flying sparks and thick smoke to ride the quaint stagecoach cars for the 30-mph trip. The current train was built from fragments of the original engine and to exact specifications by the New York Central Railroad for the 1893 Chicago World's Fair. The NYCRR donated it to THF in 1935.

The DeWitt Clinton is only one of many incredible things to see in the museum. These include early automobiles, airplanes, presidential cars, the Rosa Parks bus, and even the Oscar Meyer Wienermobile, to mention only a few.

On Thursday evening, conference attendees gathered at the Eagle Tavern in Greenfield Village for the 40th Anniversary Dinner by candle light. It was a delightful evening that culminated in a talk by two of MOMCC's founders, Candace Matelic and Donna Braden. Their insights from 40 years in the museum profession are included in this issue. Many great sessions and activities took place Friday and Saturday at the hotel.

The upcoming Spring Conference in Piqua, Ohio, will depart somewhat from our usual format. The hotel is connected to the Miami Valley Center Mall, and most of our sessions and activities will be held in vacant store fronts in the mall. Even the vendors will be set up in a storefront where they can sell to the general public as well as conference attendees. The Johnston Farm and Indian Agency is an incredible site, so be sure to put the dates of March 5-7 on your calendar. ❑

Midwest Open Air Museums Coordinating Council

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

40th Anniversary Fall Conference

November 8-10, at The Henry Ford

Mid-19th Century Smoking Cap workshop taught by Erica Osen. (photo courtesy of Beth Turza)

Horse Sense: A Day with the William. Ford Barn staff (photo by Tim Talbot)

Everyone gathered on the porch of the Eagle Tavern. Deb Reid gave a tour of the village green before dinner.

Howard Taylor entertained the crowd on Friday evening.

The 40th Anniversary dinner in the Eagle tavern was an unforgettable experience.

Most photogenic table of the evening.

Jon Kuester led the Agriculture, Gardens, & Foodways interest group.

President Mike Follin led the annual meeting.

Jim & Susan McCabe and Gary & Kay Cynova talk during the Friday night event.

Andrew Hall presented a session on Rethinking Relevance in Programming.

Beth and Jim Turza on Friday evening.

President's Perspective

By Mike Follin

A well-deserved thanks and congratulations are in order for the wonderful Fall Conference and 40th Anniversary celebration hosted by The Henry Ford/Greenfield Village museum. Conference attendance was excellent, surpassing 100. Those in attendance had an enjoyable and educational time. A special thanks to Deb Reid, who organized and made sure the conference ran smoothly, and thanks to all (they are numerous) who assisted in those efforts.

MOMCC celebrated its 40th anniversary at the Eagle Tavern Thursday evening as we listened to two of the founding and long-standing members of the organization, Candace Matelic and Donna Braden, share their recollections of the past, insights about the present, and advice for the future. It was a good way to wrap up the first 40 years and launch into the next with good food for the body, good fellowship for the spirit, and good thoughts for the mind. Additionally, the silent auction on Thursday and Friday nights brought in $1,000, which helps us produce conferences and supports the organization.

The 40 for 40 Club is doing well, thanks to your contributions. We wish to extend a special thanks to those who exceeded the $40 amount in their gifts, going above and beyond. These funds helped to offset the cost of the 40th anniversary celebration. The remainder will help to secure financial stability as we enter the next 40 years. There is still time for any member or site to donate. Send your check (payable to MOMCC) to Debra A. Reid, MOMCC Treasurer, at 22705 Nona St, Dearborn, MI 48124. Note: $40 for 40 in the memo line.

Kudos to Vice President Jim Slining for handling the session on MOMCC's Strategic Plan and conference wrap-up; my apologies to the membership for departing early. An event at George Washington's Mount Vernon had been postponed due to the hurricane in September and rescheduled for this November weekend. While I enjoyed the event, it was plagued with monsoonal rain, gusting winds, and unusually cold temperatures. My thoughts were with the conference as I stood in the mud and rain Saturday.

Jim has shared with me some of the productive and positive thoughts and ideas that came out of the Planning Session. It's thoughts and ideas like this from the membership that keep this organization vital and working. While the board oversees the business of MOMCC, we need and want to reach out and involve as many members as we can in facilitating and furthering the work and purpose of the organization. The past 40 years has seen MOMCC become a vital resource to museums and historic sites in the Midwest. But to keep current with technological advances, news, and trends, we very much need the help of the membership. It takes more than just the quarterly meetings of the board and conferences to stay connected and move forward. The areas mentioned, such as the website, are a vital concern. The teams organized by the board are tasked with moving the plan forward. We are asking for your help and support in those various areas. Please don't hesitate to contact the team leaders or any of the board members to offer your assistance.

Finally, I would like to welcome Ann Cejka to the board as our new Member-at-Large. Returning to the board are Dawn Bondus Mueller as secretary and Deb Reid as treasurer. The board has also asked Gail Richardson to fill out Member-at-Large Jim Johnson's term as he submitted his resignation to the board due to time complications. Thanks to all of you for making this organization the vibrant, vital, and relevant institution it has been for the past 40 and the growing thriving one it will be in the next 40. ❑

MOMCC's 40th Anniversary "$40 for 40" Campaign

MOMCC's "$40 for 40" fundraising campaign helps support promotions of MOMCC that emphasize the regional organization's unique assets and services to members. This included special promotions for the 40th anniversary conference, support of extraordinary offerings during that conference, and MOMCC's lasting legacy. All funds beyond those used 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. You can still support the cause by sending 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! ❑

MOMCC Fellowship Application

MOMCC Spring Conference 2019

What Is the Story? Understanding our multicultural past, present, and future.

Hosted by Johnson Farm and Indian Agency, Piqua, Ohio

March 7-9, 2019

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

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

Eligible candidates must meet ALL of the following qualifications:

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

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

Applications will be rated based on the following criteria:

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

All applications must be received by February 1, 2019

APPLICATIONS RECEIVED AFTER THIS DATE WILL NOT BE CONSIDERED.

Send Application to: MOMCC FELLOWSHIP COMMITTEE

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

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

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

MOMCC Board of Directors

President

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

Vice President

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

Treasurer

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

Secretary

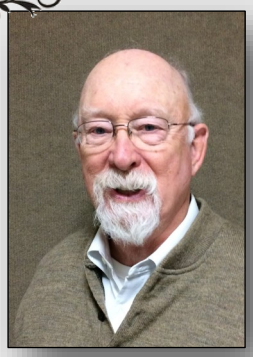
Dawn Bondhus Mueller worked in a variety of professional capacities at Living History Farms in Urbandale, Iowa, for 15 years. She is now the Executive Director at the Wisconsin Automotive Museum located in Hartford, Wisconsin.

Past President

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

Member-at-Large

Ann Cejka is the Program Coordinator for Ushers Ferry Historic Village in Cedar Rapids, Iowa, where she also serves as curator of collections, manages social media, and produces various forms of electronic media. She holds a Bachelor's degree in history and public relations from Mount Mercy College.



Member-at-Large

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

Member-at-Large

Gail Richardson is the foodways supervisor at Sauder Village, where she develops and implements butchering, dairy processing, and candle making programs and food related festivals as well as working in collections during winter months. She has been active in MOMCC for the past nine years.

Spring Conference Coordinator

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

Fall Conference Coordinator

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

Conference Registrar

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

Magazine Editor

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

How Will You Make A Difference in the Museum Field?

40th Anniversary Dinner Keynote Talk at the Eagle Tavern

By Candace Matelic and Donna Braden

Introduction by Candace:

DONNA and I have worked in this field for over four decades, taking very different paths from when we met in graduate school. Donna has devoted four decades to this museum (The Henry Ford), taking on a number of roles and many projects. I have lived and worked in ten different states, working for numerous museums and cultural organizations, doing a lot of teaching and working independently. We stayed in touch and worked together on a number of consulting projects and professional service activities.

This evening, with a big dose of humility, Donna and I want to share a few of the lessons that we've learned, with the hope of supporting and inspiring all of you in your journeys to make a difference.

We plan to go back and forth a few times, and then ask you to do a bit of self–reflection and sharing as well. So, here goes.

Candace Matelic (left) served as the first president of MOMCC, and Donna Braden served as an early secretary and newsletter editor. They each reflect on their over four decades of experience in the open-air museum field in their keynote talk at MOMCC's 40th anniversary dinner in the Eagle Tavern in Greenfield Village at The Henry Ford during the 2018 Fall Conference.

Candace's learning #1

Don't be afraid of big ideas!

We are sitting in a big idea, the Eagle Tavern. Converting a modern cafeteria into an immersive interpretive experience was a far - fetched idea when it was initially proposed. Donna and I both worked on the committee to develop this idea in the early 1980s, and it was no small feat to convince the food service folks to change their model to accomplish it. And it has taken lots of care and feeding through the years to keep it authentic and distinctive.

Putting a living history farm in Greenfield Village (of course I'm talking about the Firestone Farm) was a big idea. This pushed beyond the traditional educational boundaries at the time and provided a home for seasonal living history programming. The Firestone Farm opened up many new opportunities, and we all know how powerful living history can be.

The initial Halloween program in Greenfield Village was a big idea. Susan McCabe and I were recently reminiscing about this. We remembered exploring how we could engage a new audience through presenting "the Ghosts of Greenfield Village" in a fun and safe way in response to the Tylenol scare in 1982 *(note: in 1982, Tylenol laced with Potassium Cyanide caused a series of deaths in the Chicago area)*. We had to convince some nay-sayers to work with us on things like carving hundreds of pumpkins to light the paths, - and also convince our bosses to let us try it. And look what's happened over the years with lots of creative nurturing and experimentation - it's now a month-long event, still serving as a cherished memory-making experience.

One more example: MOMCC was a big idea. We were looking for a way to provide an opportunity for **all** staff and volunteers (not just museum directors) to participate and learn through gatherings, workshops, exchanges, publications, and mentoring. Many people could not attend the annual ALHFAM meetings, even though they were (and still are) more affordable than other professional conferences. There was a faction within the ALHFAM leadership at the time that was very threatened by the idea of regional

groups, fearing that they would suck the energy out of the larger organization. But just the opposite happened - the regions kept the "ALHFAMily" alive and strengthened it. While a small group guided the formation of MOMCC and established a set of founding values and principles, it took **many** people through the years (many of you!) to keep it alive and guide it through various opportunities and challenges.

I've learned three things about launching big ideas:

1. Create with others in mind: This is one of the secrets of successful entrepreneurship. For big ideas to work, they must respond to a need.

2. It takes a leap of faith: Break the status quo and break all of the rules. Have faith in your own creativity and in the creative abilities of others to solve problems when they arise. Go for it, with the confidence that you will figure things out as you go, especially with a creative team.

3. You can warm the soil and plant seeds, but you need others to grow and nurture big ideas: "Soil warming" is my favorite expression of the organizational development effort required to launch a big idea. Farmers and gardeners never plant seeds in cold soil because they won't germinate. The same is true for ideas. We need others to bring big ideas to fruition. I know it sometimes is just easier to do things by yourself, especially if you are a control freak. But this doesn't work for big ideas. We need to listen to concerns and help people become open to new ideas, especially if they feel threatened or can't envision their role in a new scenario. Sometimes colleagues need reassurance, a vote of confidence, or just someone to listen to their fears and concerns before they are ready to try something new. As we give others a voice, so they can buy in, then we must let go, and support others to build and shape the idea so that it belongs to many people.

Donna's learning #1:

We can learn a lot from Walt Disney's Big Idea - His creation of Disneyland.

Of course, in the early years of my career, I was just like most museum people who discounted anything Disney-related. My work was about historical research, accuracy, and authenticity, and Disney parks had none of those.

But I started going to Walt Disney World in the mid-1990s as the parent of a young child, and I became fascinated with:

- How all the lands and attractions can seamlessly convey their message without the use of didactic labels!
- How encounters between the characters and children like my daughter were so endearing that they brought tears to my eyes and so memorable that, decades later, we are still talking about them, and how certain people, like restaurant servers, were so warm and engaging that we had to have our pictures taken with them.
- How the parks looked spotless and the bathrooms were clean and every little detail looked the same day after day!

Then I had the opportunity to work on a special exhibit about the history of Disneyland, where we collaborated with Walt Disney Imagineers, looking at amazing original art in their archives and visiting Disneyland to see how it operated behind the scenes.

It was during that project that I really learned about Walt Disney's Big Idea: to plan a family-oriented park created around the idea that guests would walk through stories in three dimensions.

The single entrance that Walt Disney planned, that brought people to Main Street U.S.A., went against all prevailing notions of amusement park planning. Walt basically invented the notion of theming - that is, reinforcing the message of a land or attraction through every detail - even the trash cans - which is how people get the stories without didactic labels!

Again, contradicting all traditions of amusement parks - especially the carnies who operated the rides there - he wanted his staff at Disneyland to be welcoming and hospitable to every guest - to be "on stage" at all times - which is where the term "cast members" came from.

Finally, once again flying in the face of typical amusement parks, he insisted on continual fit and finish so that all guests would get the same experience hour after hour, day after day.

So, doing good history is not my point here. My point here is that Disney parks are the benchmarks for three-dimensional storytelling environments, fit and finish, and exceeding guests' expectations. I believe that these are all things that we museum people can learn from.

Candace's learning #2

Focus on doing the right things - rather than doing things right.

Every career has highs and lows, especially if you are trying to push your organization and/or the field and make a real difference. Donna and I have experienced these highs and lows many times in our careers, and we've learned to choose our battles. We've learned that it helps to have a friendly and confidential ear outside of your organization, so you can vent, explore solutions, and have a friend reassure you that you are not crazy.

In a few situations, I've learned that it takes strength, integrity, and courage to do what is right for an organiza-

tion. (This includes) standing up for what is right, going to bat for one's colleagues when they have been wronged or abused, calling people on their bad behavior (and this is particularly egregious when these people are your bosses or your board members), and knowing when it is time to leave because things are just not going to improve.

In retrospect, these decisions and actions have kept me up at night but also shaped my values and passions. In the end, we will be remembered not for what we did to further our own careers, but what we did to help others, and kindness and civility go a long way (I say this because I've seen a lot of the opposite).

Today, our organizations are measured not by what they have, or how many folks come through the door, or how big the endowment is. The new accountability standard is demonstrating our public value to the communities we are trying to serve. This public service mandate means that we must reframe our organizational models to focus on long-term effectiveness rather than short-term efficiency.

However, much of our professional training and our day-to-day work is still about how to do things properly to meet accepted standards and best practices. But honestly, none of that matters if your organization doesn't matter in your community. So, I'm asking you to step back and think about the big picture.

Relevancy, effectiveness, and sustainability are about the **why** questions, and they go beyond why your organization is important, to what difference are you making in people's lives and in the larger community.

Donna's learning #2:

We need to embrace a much broader understanding of what happens during museum visits than just using the word "learning."

In my early career, I was a pretty traditional curator. For example, for my work in Greenfield Village, I helped determine how kitchens should be furnished, what historic recipes were most accurate, and what other domestic activities were appropriate to the historic houses out there. I wrote up historical information for interpreters' manuals, and I might talk about that information at an initial training. But how interpreters took that information and communicated it to visitors? I had no idea. That wasn't my job. And visitors? They were strange and mysterious beings that I truly had no handle on at all, and probably, I admit, didn't much care about.

But about 10 years into my career, our education staff started including us in workshops on learning styles and multiple intelligences. It opened up a world of new understanding to me. From that time on, I became a voracious reader about visitors, especially through the discipline of visitor studies – even spearheading many of my own studies here.

A point came when I actually left the curatorial department to go to an exhibits department that put visitors first and foremost. Of course, some of my curatorial colleagues thought I'd gone to the dark side. Eventually I came back to curating - in fact, kind of ironically, I lead the curatorial staff now. But it all makes sense to me, because I feel that I bring all this back with me to what I believe is a more holistic perspective about the museum experience.

I'm sure this whole visitor thing is not new to a lot of you. But what might be a little new is how incredibly complex the visitor experience really is. A whole plethora of things can be going on with visitors when they're at our museums - a range of emotions, recalled memories, curiosity, imagination, personal meaning-making. The museum visit can also go beyond learning, encouraging socialization and empathy. There can be a strong spiritual and reverential quality to it. It can even have important health benefits, like mental restoration and psychological well-being.

So, the next time you encounter visitors, really pay attention to what's going on, because I promise you it will be both more multi-faceted and more interesting than you had originally imagined.

Candace's learning #3

Community engagement is more than audience development.

When I started working with museums and cultural organizations to begin their engagement journey 20 years ago, very few folks understood what community engagement was, let alone how to do it.

Does anyone remember when AAM launched the *museums and communities initiative* with a series of stimulating conversations around the country? It was so exciting, but then, very little happened. So, I set out to learn by doing, at first incorporating it as an initial step in interpretive planning. It changed everything! The best ideas came from community, and people stepped up to help implement innovative approaches, often with nontraditional partners. I realized that it could help to revitalize places that were on the brink of survival and places that were trying to find a useful niche.

As I think back on two decades of this work, I realize that **most of what I've learned came from communities**.

Now, community engagement is a sexy term - everyone wants to do it, as evidenced by the new job titles, conference themes and sessions, and its commonplace use in our discourse. I should be celebrating, right? Except there is a big problem: **Many colleagues confuse audience development with community engagement.**

They are both important, but very different things. Recently it has become even more confusing with discussions about visitor and/or audience engagement, and diversity, equity, and inclusion. We don't have time for a long discourse, but please try to distinguish the two concepts:

- **Audience Development** is *internally* focused, all about bringing people into the museum, even when it is directed towards reaching new and/or underserved audiences.
- **Community Engagement**, on the other hand is an *externally* focused organizational development strategy, where everyone in the museum learns about community assets and needs and directs the organization's energy and resources to address compelling issues and enduring needs.

When I talk about engagement, I mean ***ongoing involvement in planning, governance, decision making, resource acquisition and allocation, and program delivery.*** It is a long-term strategy, not a short-term fix.

We can't arrogantly assume that we know what the community wants! Nor can we address important issues by ourselves; we have to partner with many others in the community, and build shared community programs rather than museum programs. If done correctly, community engagement fundamentally transforms the way that our organizations do business. For many museums, this is now a lifeline to survival. It is also the right thing to do.

If your organization is beginning this journey, here are three things that I've learned:

- **"Build a better community**:" These are the magic words that open doors when engaging others about working together. The reason that they work is simple: everyone in the community wants to do this, regardless of where they work. So, these words establish a shared common ground, and build trust. We cannot start with our own needs - this just closes doors. **It has to be about the community first.**
- **Ask the community for help**: I've never once encountered a community that was not willing to help, as long as there is not a hidden agenda, or ulterior motive. The resistance is not coming from communities - it is coming from our colleagues and board members who seem to be threatened by ideas from outside their spheres of control and power.
- **Move towards social entrepreneurship**: In its most elegant form, community engagement is about museums becoming agents of social change, working with others in the community to address what matters to people. This is a much deeper construct than audience development. It happens *throughout* the community, as well as in the museum, as we become dialogic places. There are many inspiring examples around the world of museums helping to change the world, and so much more that we can do with our resources!

Donna's learning #3:

Lead from where you are.

My first real involvement in MOMCC was in 1982, when I was asked to join a panel with other people working on historic taverns. The very next year when I attended again, I was unexpectedly thrown into the role of note-taking at the MOMCC business meeting. And I soon found myself elected to what at the time was a board position called Secretary/Newsletter Editor.

That was flattering, but mostly scary. For the newsletter, for example, it included learning about desktop publishing in the early days of home computers, how to pick relevant topics, persuading people to write articles, editing those articles, meeting publishing deadlines. What did I know about those things?

But I stepped in, approaching it with the qualities I now think of as leading from where you are. I not only embraced figuring out how to do these things but tried to do them with excellence, going above and beyond, creating the new benchmark of what these could be.

To this day, I believe that doing that newsletter led, over time, to so many people knowing me that I got elected to the ALHFAM Board and to my eventually becoming President of ALHFAM. That was never my intent, but that's what leading from where you are can lead you to.

By leadership, I don't mean management. That's another thing. By leadership, I mean having positive influence from wherever you are at your institution.

I strongly believe that we all have the capacity to be leaders from where we are. Whether it's about leading yourself, leading up to those above you, leading across to colleagues or teams, or leading those who report to you - you don't have to wait until you're in some position of power. In fact, it's better not to do that. You can all be leaders, right now. So, start today!

Candace's learning #4

Aspire to be a transformational leader and make a difference.

I agree with what Donna just talked about regarding leadership. It has very little to do with position or title.

Did you know that there have been tens of thousands of studies done to try and figure out what constitutes effective leadership? After all of that time, effort, and money, the only leadership approach that had strong empirical support in a number of situations is transformational leadership.

So, what do I mean by that?

Transformational leaders empower others to share the leadership role. They appeal to followers' higher values to build commitment for an inspirational vision and purpose. Their interactions with others are more "serving and supporting" than "commanding and controlling."

Charisma is not a necessary component of transformational leadership, and it is often an impediment, because with charismatic leadership, the focus is on the leader, whether the person is good or evil. In transformational leadership, the focus is on the collective, the "us" and "we." This means that anyone can become a transformational leader, and we all should aspire to become this type of leader.

Donna's learning #4:

Never stop learning!

I think I've modelled this in all my examples. It's important to not only continually build on what you know, but also to continually look for ways to connect the dots between those learnings and to pass those learnings on to others.

Final thoughts by Candace:

At some point in your life, the most important self–reflective questions will be: Did my life matter? Did I love, care for, forgive, and be kind to my family and friends? Did I make the world a better place? Did my work make a difference? If I had it to do all over again, would I change my path and my decisions? Did I learn from my mistakes? How did my experiences shape my values and passions?

The younger, emerging professionals in the audience are probably not thinking about these kinds of questions. Those of you who are older, and nearer to the end of your careers, probably have had these moments of self–reflection. And if any of you have experienced the loss of people you care about, then you know that life is short and fragile. Every day is a gift.

Our underlying purpose this evening is to challenge you all to make a meaningful difference in this field. So, now we want to give you a chance to think about that by using the handout (reduced to the lower right box on page 15) to reflect on your own journey and your goals. ❑

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Handout

Summary of Learnings

How will <u>you</u> make a difference in the museum field?

- Don't be afraid of big ideas! (Candace)
- We can learn a lot from Walt Disney and his creation of Disneyland. (Donna)
- Focus on doing the right things—rather than doing things right. (Candace)
- We need to embrace a much broader understanding of what happens during museum visits than just using the word "learning." (Donna)
- Community engagement is more than audience development. (Candace)
- Lead from where you are. (Donna)
- Aspire to be a transformational leader and make a difference. (Candace)
- Never stop learning. (Donna)

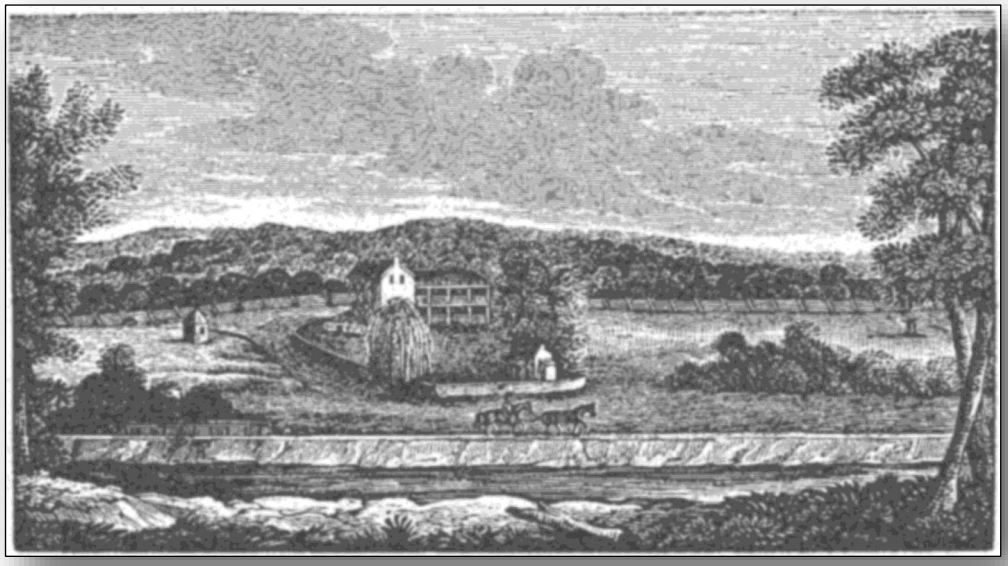
My personal call to action:

"A Window into Time"

The Johnston Farm & Indian Agency

By Andy Hite, Johnston Farm & Indian Agency

THERE is no record of who the first European was to lay eyes on this land. Perhaps it was a solitary fur trader from France who first visited this valley. The answer is lost forever in the mists of time, like a fog that veils the land on a spring morning. What we do know is that by the early 1700s, France considered Ohio to be hers. England was busy establishing colonies east of the Appalachian Mountains but would soon cast longing glances to the west and send her own fur traders here to do business with the Indians of the Ohio Valley.

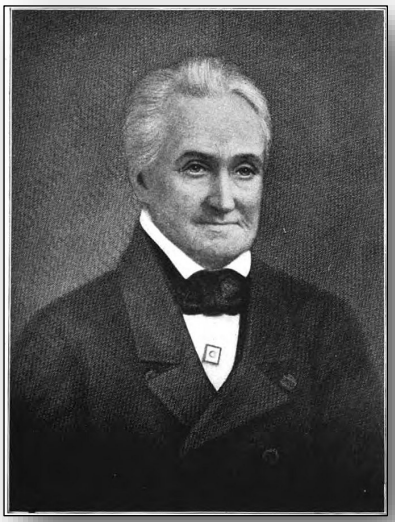


***"Upper Piqua** - Seat of Col. John Johnston, long an Indian Agent. This is a spot of much historic Interest." Drawn by Henry Howe in 1846. From: Historical Collections of Ohio, Vol II, 1891. (All remaining photos courtesy of The Ohio History Connection)*

It would not be long before the struggle between these two European giants would spill into the land that we call Piqua today. France, with her strength in Canada, and England, from her eastern toehold, would both take economic, political, and military actions to win control of this land.

Pickawillany

In 1747, a group of Twightwee (Miami) Indians, lead by Memeska, came to the confluence of the Great Miami River and Loramie Creek. Memeska brought his followers to this place called Pickawillany to be closer to his new friends, the English. Memeska was coming to Ohio from Kekionga (Fort Wayne) to put distance between himself and his former French allies of the Great Lakes region. For many years, the French had been the dominating force in the Great Lakes fur trade. However, growing dissatisfaction with high prices, poor quality, and short supplies of French goods led Memeska and others to look to the English as a more reliable source of trade goods.



***Col. John Johnston** (1775-1861) was a gentleman farmer, Indian Agent, Canal builder, and elder statesman during his life.*

It was not long after the move to Pickawillany that a treaty of friendship between Memeska's Twightwee and the English was forged in Lancaster, Pennsylvania. On the heels of that agreement came English traders, employed by Pennsylvanian George Croghan, who began to establish a trading station next to the Pickawillany village.

Word spread quickly that English goods were now available at Pickawillany. This brought rapid growth to the village. Indians, not only from the Ohio country, but also the Great Lakes region and westward, came here to do business.

In 1750, Christopher Gist, an agent for Virginia's Ohio Land Company, visited Pickawillany. Gist estimated that in 1750 this new village numbered upwards of 1200 individuals.

This activity was not lost on the French authorities, who viewed Memeska (who they called La Demoiselle) as a serious threat to their control of the Indian fur trade. Almost from the moment Pickawillany was established, the French had begun planning how best to remove this thorn from their side.

In 1749, French officials in Canada sent Pierre Joseph Celoron and a force of 265 men into the Ohio Valley to reinforce French authority and strengthen their claim to the land. Celoron and his forces traveled through the Ohio

country, stopping at key points to conduct ceremonies burying lead plates in the ground at the mouths of rivers draining into the Ohio saying this is French land. This expedition received cool reception at best, from the Ohio Indians, so Celoron made quick work of each stop. Celoron was keenly aware that even as he was reclaiming the land for his King, English influence was growing daily.

On September 13, 1749, after a journey up the Great Miami River, Celoron and his men arrived at Pickawillany. He held out hope of convincing Memeska to return to the French fold. Just as Celoron was approaching the village, several English traders packed their trade horses and left. Celoron found only two traders in the village. They were ordered to leave, which they promptly did.

Mi-A-Qu-A *- a Miami Chief*

While Celoron was able to overawe the traders, Memeska was another story. Pickawillany's population and influence was growing, and Celoron knew he was not strong enough to force a removal to Kekionga. Memeska did promise "none but good answers" for Celoron. The Frenchman recognized those promises to return to the old homeland in the spring were merely procrastinations. He ended the council with this warning for Memeska:

> "Be faithful to your promise. You have assured him of this, because he is much stronger than you, and if you be wanting it, fear the resentment of a father, who has only too much reason to be angry with you, and has offered you the means of regaining his favor."
>
> *Celoron, September 1749*

With that said, Celoron and his men left, knowing they had failed to accomplish their mission. It was shortly after Celoron's exit that George Croghan and his Pennsylvania traders arrived at Pickawillany to officially establish the English trading post. Soon a brisk trade business was flourishing near Memeska's village. Because of his friendship with the English traders, Memeska was known as Old Briton to his new allies.

1750 and 1751 saw Pickawillany grow as both a village and a trading center. Traders George Croghan, Andrew Montour, and Christopher Gist were all present at one time or another and brought additional traders. They also helped Memeska improve and strengthen his village.

Early in 1751, Celoron was ordered to employ force to revisit Pickawillany and bring Memeska back to Kekionga. However, being unable to raise the needed men, he did not leave the security of the French headquarters in Detroit.

In the autumn of 1751, a small French force did advance on Pickawillany, only to find most of its residents away on the fall hunt. Even then, the French were not strong enough to mount an attack. They did seize some English traders and kill a Twightwee man and woman.

French officials saw their position in Ohio rapidly deteriorating and determined to take the necessary steps to stop this erosion of their control. In March 1752 they put in motion plans to organize a stronger raid on Memeska and his village.

On June 21, 1752, a force of about 250 Ottawa Indians and French militia, led by Charles Langlade, attacked Pickawillany. Many of the Twightwee men were hunting, leaving mostly women and children, and a few older men. Also present were Memeska and his family. In addition, several English traders were working at their trading station. The attack was so sudden that many of the women were captured as they worked in the cornfields. Others fled to the village stockade in hopes of protecting themselves. Three traders were cut off and forced to seek protection in one of the traders' cabins near the stockade. These traders quickly surrendered to the invaders without firing a shot in their own defense. To save themselves, they told Langlade how few defenders were inside the Twightwee stockade.

A siege of the stockade was laid down, and the defenders were informed that if they would surrender the traders and their goods, the attackers would leave Pickawillany. Inside the stockade, with several defenders wounded and water supplies exhausted, the defenders agreed to the terms they had been offered.

Neither side honored their agreement. Five of the seven traders in the stockade were surrendered. Gunsmith Thomas Burney and trader Andrew McBryer were hidden and later escaped to carry the news of the attack to the English at Lower Shawnee Town (Portsmouth). One of the five surrendered traders had been wounded. As soon as he was seized, he was stabbed to death, scalped, and his heart ripped from his chest and eaten. Memeska, having taken refuge in the stockade, now faced a similar fate. The French saw him as the cause of most of their problems in Ohio and the primary agent for the English. It was time to pay up. Before his remaining followers, including his wife and son, he, too, was killed, boiled, and his body eaten. The surviving traders and their goods were gathered and marched to

Detroit. With this defeat, the Pickawillany thorn was at last removed from the French side.

Following this defeat, the surviving Twightwee did move back to Kekionga and Pickawillany was not occupied as a village site again. After the removal of the Twightwee, the Shawnee eventually moved into the Miami Valley in the late 1750s and began establishing some of their villages in the region.

Europe Struggles for Ohio

The French and Indian War (1754-1763) saw European rivals France and England continue their ongoing struggle for military superiority. This time the conflict started in America. When the dust had settled and the treaties were signed, England had won the round, and with it, control of the land north of the Ohio River. They also inherited the challenge of dealing with the growing friction between the Indians already occupying the land of the Ohio country and the settlers who wished to move there. English control was to be short-lived, however. In 1775, England's American colonies rebelled and fired the "shot heard 'round the world." 1775 was also the year that John Johnston, the man with whom this land is most often associated, was born in Ireland.

Europe Evicted

By the time of the American Revolution, the Shawnee Indians had established themselves in the upper Miami valley. They had named one of their villages Upper Piqua, and it was located slightly south of the old Twightwee village of Pickawillany. This village, as well as many others, was visited by George Rogers Clark and his American army in 1782 as his forces destroyed Indian villages and burned crops in an attempt to remove the Indian and English threat from the west in this new chapter of struggle for control of the land.

The 1783 Treaty of Paris gave this land to the United States of America. It now fell to this new country to address the problems faced as still more settlers from several of the 13 eastern states began to establish settlements in the Ohio country. It would not be long before war clouds would once again swirl in the west.

Continued Struggle for the Land

In 1790, General Josiah Harmar advanced an army north in an attempt to quiet the attacks on American settlements. Harmar's army was defeated and chased back to Cincinnati. A similar fate, with even worse results, befell General Arthur St. Clair in 1791, when Miami chief Little Turtle routed the American army in northwestern Ohio.

General "Mad" Anthony Wayne was the next American ordered to bring an army north to face the Ohio Indians. In 1793, on his march to Fallen Timbers, Wayne built a supply post south of the old Twightwee village on the Great Miami River, which he named Fort Piqua. It was here in 1793 that an 18-year-old John Johnston first visited the land he would one day call home. Johnston was driving a supply wagon for Wayne's army, having come west for some adventure. Johnston also became acquainted with Wayne's aide de camp, William Henry Harrison. After Wayne's 1794 victory and the signing of the Greene Ville Treaty in 1795, not only did the clouds of war part over Ohio, but Johnston headed east once again.

Johnston found employment in Philadelphia and took up residence in the home of Abraham and Roxanna Robinson. While working in the War Department in 1802, Johnston gained an appointment as the Factor (storekeeper) at the Fort Wayne Indian Agency. He also gained a wife when he and 16-year-old Rachel Robinson eloped. Their honeymoon was a trip by horseback to Fort Wayne and Johnston's new assignment.

Johnston had vowed in 1793 to acquire the land on which Fort Piqua was built, and in 1804, he was able to realize his dream. Beginning in 1808, he initiated the development of his Upper Piqua Farm. In that year he constructed a massive double-pen log barn (that still stands today) and a two-story log cabin, that was eventually replaced with a large brick home (see magazine covers).

***Large Double-pen log barn** built by John Johnston in 1808 still stands at the historic site today.*

John Johnston comes to Upper Piqua

In 1809, Johnston was appointed to the position of Indian Agent as well as Factor at Fort Wayne. His friend, then-Indiana Territorial Governor William Henry Harrison, elevated him to this new job. Johnston held both posts until 1811. In that year he resigned from the Fort Wayne Agency, citing ill health and a desire to become a "gentleman farmer," and moved his wife and family to his Upper Piqua Farm.

Another Struggle for Ohio

The eruption of the War of 1812, and the fear of being forced into a two-front war with both the English and the Indians, led to Johnston's appointment as Federal Indian Agent for the Shawnee Indians in western Ohio. His first charge was to gain a pledge of neutrality from the Indians in this new war with England. This task, already difficult given the Indian dislike for most Americans, was complicated further by General William Hull's surrender of the American army in Detroit without firing a shot. Johnston and others, including Ohio Governor Meigs, was finally able to negotiate the agreement at the Council of Piqua in August 1812.

***Parlor** in the John Johnston home which served both as a family home and the only Federal Indian Agency in Ohio.*

Following Hull's surrender, command of a new western army was entrusted to Johnston's friend General William Henry Harrison. Harrison advanced this army north from Cincinnati and established headquarters for a short time at Camp Piqua on Johnston's land. This military presence allowed Miami County residents to breathe a little easier as rumors of impending Indian attack were a constant part of life on the Ohio frontier during the war.

The end of the War of 1812 did not end Johnston's duties as a Federal Indian Agent. With his Upper Piqua Farm as his base, he operated several sub-agencies from which he worked to improve the life for those Indians who still called Ohio home after the war. Johnston had gone so far as to bring Quaker missionaries to western Ohio in hopes of teaching the Indians European farming practices. He was also instrumental in establishing a gristmill run by Indians that was quite profitable. Throughout his years of service, he was known among both Indians and whites as an honest and caring individual. Johnston also had the task of negotiating many of the treaties that saw Indian land in Ohio shrink to virtually nothing. Johnston held his agency position until 1829. With Andrew Jackson's election to the Presidency, Johnston the Whig was replaced by Jackson the Democrat with a more politically friendly agent.

Ohio Builds Canals

After the War of 1812, Ohio saw a movement to improve internal transportation. Road-building began in earnest at this time, but a way to move large quantities of goods, mainly farm produce, quickly and cheaply, was of primary concern. For many years people like George Washington and Thomas Jefferson had envisioned an America criss-crossed by a vast system of canals. In 1825, after the completion of the Erie Canal by New York, Ohio broke ground for her own canals. It was the hope of the state legislature that with completion of the canals in Ohio, farmers would be able to ship their goods to more lucrative markets.

To oversee the construction of this new transportation system, a seven-member Canal Commission was appointed. John Johnston was one of the seven named to this Board. Through his work, not only was the Ohio-Erie Canal constructed through central Ohio, but also the Miami-Erie Canal became a part of the landscape of western Ohio. By 1837, the Miami-Erie Canal had been completed north to the confluence of the Great Miami River and Loramie Creek. The opening of the canal to Piqua in July was a gala affair that featured the return once again of Johnston's friend William Henry Harrison to Miami County.

***The General Harrison Canal Boat** is a 70' replica of the original canal boats that traveled the Miami-Erie Canal. Visitors to the site can experience a canal boat ride.*

The canals of Ohio did exactly what they were built to do: farmers could, by 1845, ship goods to markets more cheaply, items came to areas such as Piqua at a much lower cost, businesses grew along the canals, and economic prosperity brought more people to western Ohio. Thanks in large part to the efforts of John Johnston, Piqua and Miami County now had an outlet to the world.

Johnston's Last Treaty

Johnston's involvement with Whig politics lasted as long as the party. He was an active supporter of Henry Clay in his bids for the White House, even campaigning from horseback for his candidate. In 1840, Johnston had rejoiced in the election of his old friend William Henry Harrison to

the American presidency. Harrison, like others before him, wished to see the Indians remaining east of the Mississippi River relocated further west. In 1841, John Tyler, Harrison's successor, entrusted former Indian Agent John Johnston with the task of negotiating a treaty to remove the last Indians, the Wyandot, from Ohio. The treaty was completed and signed March 17, 1842. The summer of 1843 saw the Wyandot leave their Upper Sandusky homes for the last time:

> "The remains of this once flourishing tribe – the last of the Aborigines of Ohio – passed through our village on Thursday afternoon on their way to their new homes west of the Mississippi. Although most appeared contented and happy, and seemed to bear the labor and exposure to the heat and dust with stout hearts; yet it was a melancholy spectacle"
>
> *Logan Examiner*
> Bellefontaine, Ohio, July 13, 1843

***Upstairs Bedroom** in the Johnston house which was built starting about 1811 or 1812 and completed in 1815.*

This treaty was Johnston's last official act. Throughout the remainder of his life, he maintained interests in a myriad of things. As he had done since he moved to Miami County, he encouraged growth of the area, stressed the need for quality education, and constantly looked for ways to improve the methods employed by the farmers of Miami County. During the latter years of his life, until his death in 1861, he took on the role of an elder statesman in Ohio. Johnston contributed much written material on the history of an earlier Ohio from the prospective of one whom had truly been an influencing force in the events.

Upper Piqua and the Civil War

Johnston had once said that, "I was born on the eve of the birth of a new nation (America), and I fear I shall pass away on the eve of its death as well." Even during the American Civil War, although Johnston was no longer living, his Upper Piqua Farm entered onto the stage of history's events once again. From July through October 1862, Camp Piqua was located at Upper Piqua. It was here that the 94th and 110th Ohio Volunteer Infantry (O.V.I.) both were mustered into service and received their first training before leaving to see that Johnston's prediction of the fate of America did not come true. Josiah L. Hill, an enlistee in the 110th O.V.I. from Fletcher, Ohio, had this to say about his first day in camp:

> "Went into camp at Piqua on the Johnston farm assigned to good quarters in the upper story of the old farm house the boys got the blues think it no fun had my umbrella stole go out on dress pariad make a poor appearance"
>
> August 22, 1862

This land that today we call the Johnston Farm & Indian Agency is indeed "A Window into Time." This is a unique place among Ohio's historic sites. Here you can visit and walk on the same soil as those figures who have long been studied as a part of the history of Ohio and relive the events that are a part of Ohio's past. This is a place where some of the events that have made Ohio what it is today have taken place. ❑

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Christmas at the Johnston Farm

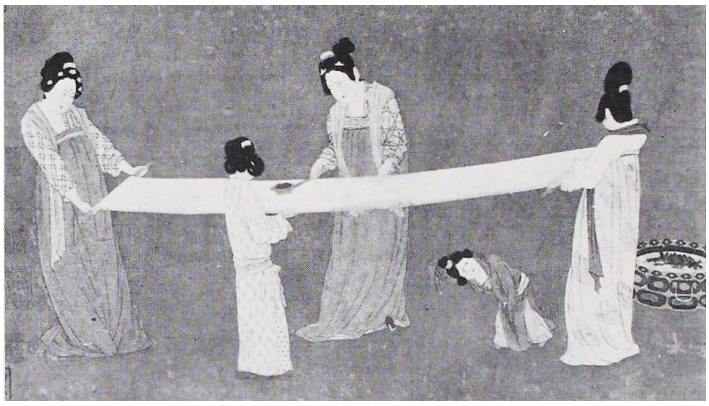
EACH year, the home of John Johnston comes alive on the first Saturday in December with a popular event that helps visitors begin their holiday celebration. The event starts with a dinner, served in the Johnston dining room, reminiscent of a menu from the time the family called this place home. From there, guests tour each room of the home that is decorated for the season. The tour ends in the winter kitchen by the fireplace where dessert is served along with stories and Christmas carols.

Each year features a theme. Some years we create a celebration from the Johnston era complete with a traditional mummers' play, other years a holiday murder mystery that features the untimely demise of Ebenezer Scrooge is center stage. New last year was a celebration of all the Christmases that have been celebrated here throughout the 19th and 20th centuries, complete with an aluminum tree and, of course, a Leg Lamp. This is a reservation-only event, with some guests reserving their spots as early as April. ❑

A History of Pressing Irons

By Carlin Horbal

PRESSING IRONS. Who knew this would become a bit of an obsession to my husband, Jack, when he proudly showed me his acquisitions from a garage sale near our farm? They were not like any iron I had ever used; they were much older. And they didn't plug in! Well, I thought, he seems to be enjoying himself. Irons to me were a tool for a chore I particularly disliked doing, particularly during the summer. However, as the months went by and his collection grew to hundreds, I was bitten. Granted, it happened slowly and somewhat reluctantly, given my history with irons. To my surprise, I found the history and the variety of irons fascinating. Due to the breadth of the subject, I will limit this article to a broad overview with an emphasis on American irons.



Painting by Emperor Hui-tsung (1100-1125) of a pan iron being used in early China. (Source: Encyclopedia Britannica)

Chinese Pan Irons, modern replicas

Pressing fabric to smooth it has been done for centuries. Bones, stones, glass, and wood believed to have been used for pressing have been found in Iron Age graves. It was quite literally "pressing" – pressure through the use of muscle power or from the weight of the iron itself. It was the Chinese who were the first to use heat as well as pressure. They used metal pans filled with hot coals or sand to press stretched fabric a thousand years ago.

The humble iron and its many variations can give us insights into history and the days before electricity or permanent-press fabrics.

Irons made of metal were initially made by blacksmiths, so there were potentially as many variations as there were blacksmiths. Later, foundries took over their manufacture, leading to more standardization through casting the iron. However, many variations and innovations still occurred as competing manufacturers sought to improve heat retention, protect the hand from the heat of the iron, improve efficiency of the iron, utilize new materials, respond to changing clothing styles and fabrics, respond to available fuels, and increase the safety of using an iron. Consequently, there is an amazing variety of pressing irons.

SAD/FLAT IRONS:

Flat Iron, 17"

Geneva Sad Iron No. 6, Geneva, IL., 5 lbs. 9 1/8 oz.

Geneva Sad Iron No. 8, Geneva, IL., 7 lbs. 11 3/8 oz.

Flat irons, introduced in Europe by the 1300s, were basically a solid piece of iron to which a handle was attached. Flat irons were principally made by blacksmiths in the U.S. in the 1600s. Foundries and furnaces took over the manufacturing during the 1700s with the rising popularity of cast iron. Sad irons, usually made of cast iron, were heavier. The term "sad" from Middle English meant solid.

A few of the different handle designs

Slug Iron, high handle, single post

Flat Iron, flat metal

Geneva Sad Iron, hexagonal

Polishing Sad Iron, hollow

Polishing Iron, perforated

Liquid Fuel Iron, heat deflector

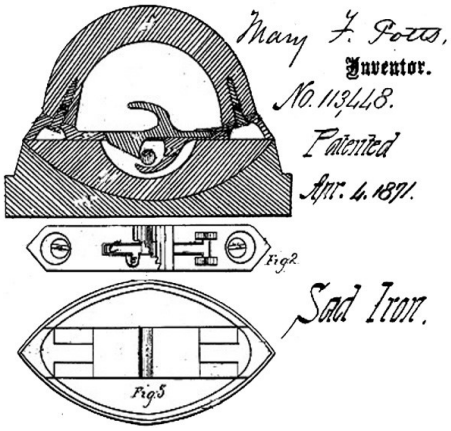
Author's Note: All irons pictured in this article are in the collection of Jack Horbal. All photos of the irons were taken by the author.

Flat and sad irons were heated in a fire or on a stove top. They had to be kept clean to avoid soiling the clean laundry, sand papered to keep the sole plate smooth (contact with hot coals would roughen the surface), polished so it would glide smoothly, and waxed or greased to keep the iron from rusting. The plate would be wiped just before use to remove any soot. As an additional precaution, a cloth was inserted between the fabric being pressed and the iron to grab any lingering soot.

The handle of the iron was initially made of metal which means it, too, got very hot. Using an apron or another piece of cloth to hold the handle didn't always prevent burns. Keeping the hand cool led to a proliferation of handle designs such as: 1.) higher or inclined handle to keep it further away from the heat; 2.) smaller posts attaching the handle to the body of the iron; 3.) hollow; 4.) made of materials, such as wood and ceramic, which would not conduct heat as efficiently as metal; 5.) made with heat shields to deflect the heat; or 6.) made with holes or of coiled wire to increase air circulation to cool the handle.

Then came Mrs. Potts. Mary F. Potts of Ottumwa, Iowa, held two patents - May 24, 1870, and April 6, 1871, for an iron which had two polished ends (so it could be used in either direction), contained an insulating material between the plate of the iron and the handle, and had a "semi-circular" wooden handle. Her "Cold Handle Sad Iron" became the most successful and best-known detachable handle iron.

Mary Potts' iron, made by Enterprise Mfg. Co., Philadelphia, PA. No. 50 with detachable handle and extra base.



Drawing from Mrs. Potts' patent No. 113448 (U.S. Patent Office)

With the detachable handle, you would just heat the bases, keeping the handle cool. It was sold in sets of three bases and one handle. The advantage of multiple bases was that it saved the delay in reheating an only iron. When the base you were using cooled, you would place it back to heat, detach the handle from it, attach the handle to another hot base, and continue pressing. The semicircular shape of the handle was comfortable no matter where it was grasped. The iron was solid metal only at the points to solve the problem of the tips cooling before the rest of the iron. The cavity was filled with a non-heat conducting material to both shield the handle from the heat and to increase the heat retention of the iron.

Another type of detachable handle iron was manufactured by the Dover Iron Co. under the patents of O. Tverdahl and L. D. Clarke of Stoughton, WI. Their "removable handle-supporting shell" was designed to prevent the heat of the iron getting to the handle. The shell was larger than the body of the iron to allow space for air, asbestos or other non-heat-conducting material (see advertisement below)..

SLUG IRON

Keeping the plate of an iron heated in a fireplace clean and smooth was an issue that resulted in the development of the slug iron. With this type of iron, a "slug" was heated and then inserted into the "box" of the iron to heat it up, thus keeping the plate of the iron clean of soot. Just like with the detachable handle irons, you could have several slugs and one box iron, thus eliminating having to wait for reheating in order to continue ironing. By just heating the slug, the handle remained cooler as well.

Ox Tongue Slug Iron with slug

CHARCOAL IRON

Instead of using a slug, hot coals were used to heat this iron. An advantage of this type of iron was you did not have to heat up the kitchen to iron – just the iron itself. Adjustable vents on some of these irons, like the one pictured on the next page, provided some temperature control by regulating the amount of air reaching the charcoal fire.

When we had an exhibit of irons at Wagner Farm, I noticed a woman who seemed to be very interested in this type of iron. Being curious I struck up a conversation with

Charcoal Irons

Charcoal Iron "G"

Twin chimney NE Plus Ultra with removable top, George Finn, Newark, NJ (Pat. July 29, 1902)

her and she told me when she was growing up in the Philippines, she had used one of these charcoal irons. I asked her how she had kept the inevitable ashes from soiling the clothing she was ironing. She said every few items she would take the iron outside and swing it back and forth to get rid of the ashes.

The earliest recorded patent for a charcoal iron was March 30, 1852, to Nicholas Taliaferro and William D. Cummings. The early charcoal irons had chimneys, but they later disappeared as they did little to improve the combustion. They may have helped, however, to direct the smoke away from the ironer.

LIQUID FUEL IRONS

When liquid fuels such as denatured alcohol, kerosene, gasoline, natural gas, and naphtha became available, irons were developed to use them. As with the charcoal irons, you did not need to heat up the whole kitchen to do your ironing, but with the added advantage of no smoke! Gasoline and kerosene irons operated similarly; the fuel tanks had to be pressurized through a Coleman-type pump attached to the tank on the iron or through a special fitting on the iron that was attached to an external pump. Irons heated with gasoline or kerosene had a drawback – they would flare. Alcohol irons used a wick and no pressurized tank was needed. An advantage to alcohol as a fuel was it had little or no odor, but it didn't last as long as gasoline or kerosene because it evaporated readily.

Liquid Fuel

"Diamond" gasoline iron, Akron Lamp & Mfg. Co., 1936. Pump is built into the handle

Gasoline iron, round fuel tank. Pump not pictured

Coleman Model 4 A. Production began in 1930. US model with blue porcelain body & Blue enamel handle. Separate pump.

Liquid fuel irons were especially popular in rural areas well into the 20th century. Before the Rural Electrification Act of 1936, electricity was in use on less than 11% of farms.

The first use of natural gas in the U.S. was in 1820, when William A. Hart in Freedonia, N.Y., drilled a well near a gas seep. He then piped the gas to stores and homes nearby. When natural gas became more widely available in homes later in the 1800s, irons utilizing natural gas followed and were of two types – fixed internal burner and a separate jet/burner to heat the iron. The first iron using natural gas was of the separate burner type and was patented by Galen B. McClain, of Bath, Maine, in April 1857. The following November, James Goodin, Jr., of Cincinnati, Ohio, patented an iron using a flexible tube running between the iron and the gas outlet in the wall.

Natural Gas Irons

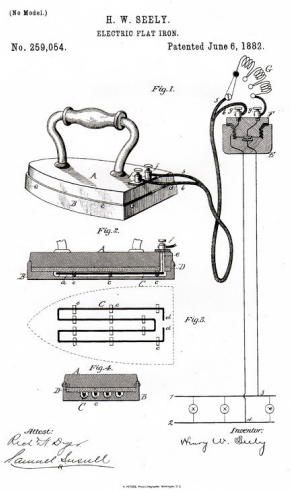
"IWantU" No.6 Natural Gas Iron, 1910, removable top, Strause Gas Iron Co. Philad.

"IWantU" Comfort Gas Iron, 1910, Strause Gas Iron Co. Philadelphia, PA. Double Point

One of the big advantages of the liquid fuels irons was better control of the iron's heat; the heat could be regulating by adjusting the amount of air going into the mixing chamber.

ELECTRIC IRONS

The advent of electricity revolutionized irons and ironing. No longer was ironing done with the inherent dangers of an open flame. The first iron using electricity was patented June 6, 1882, by Henry B. Seely of New York City. Its electricity was supplied by connecting it to the interior terminals of an electric lamp. It did not have a cord. The iron was heated on a stand and cooled quickly. Electricity was first used for lighting in home. Therefore, some early electric irons had a plug that would screw into the socket of a light. This



H.W. Seely electric flat iron patent, 1882 (U.S. Pat. Office)

Electric Irons

Thermo, steel plate with aluminum body streamlined iron. Handle open ended

Hotpoint Electric Iron Model R, 1918, Edison Electric Appliance Co., Chicago

General Electric Iron, AC only, temp control low to high, right hand thumbrest

meant ironing had to be done during the day when the light would not be needed, but power companies did not supply power for homes during the day! Later models had cords that detached at both ends, which was rather unsafe if the iron was detached and the cord was left plugged into an outlet.

The advent of synthetic fabrics necessitated greater control of the temperature of the iron. Electric irons were then equipped with an adjustable thermostat to provide that control. The first iron with a reliable thermostat was invented by Joseph W. Meyers and was manufactured by the Liberty Gauge and Instrument Co. in 1926.

TRAVEL IRONS

The first travel irons used a solid, smokeless fuel called "Meta fuel." Once electricity became readily available, electric travel irons proliferated. The Hotpoint Model H could not only press your clothes, but you could heat water for tea or even warm soup to eat with it. (Electric cord not pictured.)

"The Janis Iro Case." Suit-case with an iron as a handle (Pat. Jan. 7, 1946).

The Janis Iro Case Suit-case shown here was certainly practical. The iron served as the handle to the suit-case so you never forgot to take it with you when you left the hotel.

Fluters

Geneva Hand Fluter, patented 1866, W.H. Howell Co., Geneva, IL. Made 1866-1920+. Most popular fluter on the market.

Geneva Hand Fluter improved, base has chamber for an iron slug. Rocker & Base brass covered

SPECIALTY IRONS

As clothing styles changed, irons evolved as well. Women's fashions starting in the mid-1800s were adorned with frills and ruffles, pleats, puffed sleeves and gathered cuffs. Irons were developed to handle these challenges. The first fluters were fluting tongs (similar to a curling iron for hair) or fluting scissors, but they only did one flute at a time. The Geneva Fluter did multiple flutes. Later machine fluters allowed for lengths of fabric to be fed through the machine and fluted.

Puffed sleeves were ironed with an egg iron or a ball. Most of these were produced in Europe. Amanda M. Thorne, Syracuse, N.Y., patented a ball fluting and puffing iron, Feb. 9, 1869. The egg or ball was heated, and the fabric was rubbed over it to smooth.

Sleeve Irons

Sleeve irons were long slender irons which were used to iron pleats or sleeves. They could reach up into a sleeve or gather to smooth it.

During that period, fashions for men featured stiff shirts, collars, and cuffs with a high shine, and irons were developed to accommodate that. This was achieved with special starch and the polishing iron. Here are three examples. The sole plate was rounded so the iron would not leave lines in the garment that a hard edge would. Different sole designs were invented to produce the best shine. The iron on the right has a diamond pattern to concentrate the pressure and, hence, the shine.

Enterprise Star Iron, Philadelphia (Pat. Jan 17, 1877)

Sad iron "No.1," J&J Siddons

Mahony No. 25, Troy, N.Y., perforated sole.

Polishing Irons

Children were not neglected either. Ironing was an important skill to learn so toy irons were produced. They were usually under 4 inches in length. I particularly like the swan iron (pictured on the next page).

There are so many more irons – irons for hats (Every kind of hat design and shape necessitated a new set of irons to shape them.), irons for the felt on billiard tables, irons for fabric flowers that adorned clothing and hats, irons to shape ribbons that adorned dresses and hats, irons used in glove making, irons for neckties and so on. There were irons that were beautifully decorated and were truly works of art. There were large tailor's irons, clothes presses, mangles, foot irons, etc. The list just keeps going.

A wonderful source of information on pressing irons is the members of the Pressing Irons and Trivet Collectors of America (PITCA). They are incredibly knowledgeable and so willing to share their passion. The organization also maintains a library for members specializing in information on pressing irons, trivets, and related objects (ironing stoves, sprinklers, trivets, etc.). (www.pressingironandtrivetcollectors.org) ❑

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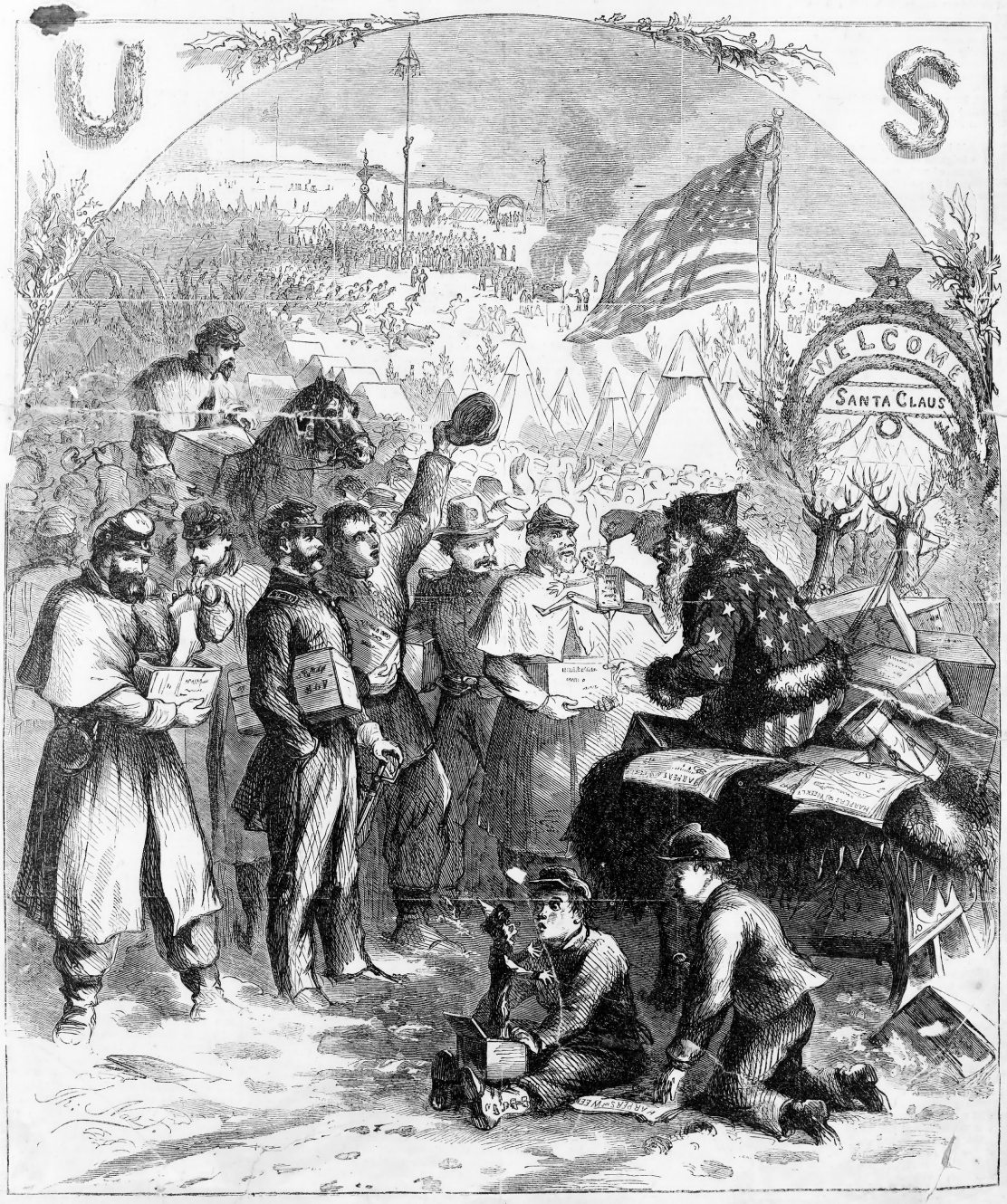
Jack & Carlin Horbal - Carlin taught programs at Historic Wagner Farm in Glenview, IL, for 12 years before retiring and now works there as a volunteer. She shares her husband Jack's interest in pressing irons.

Civil War Christmas

HARPER'S WEEKLY.
A JOURNAL OF CIVILIZATION.

VOL. VII.—No. 314.] NEW YORK, SATURDAY, JANUARY 3, 1863. [SINGLE COPIES SIX CENTS. $2 50 PER YEAR IN ADVANCE.

Entered according to Act of Congress, in the Year 1862, by Harper & Brothers, in the Clerk's Office of the District Court for the Southern District of New York.



SANTA CLAUS IN CAMP.—[See Page 6.]

A Civil War Christmas Exhibit

By Tom Vance

This exhibit was developed for the Coles County (Illinois) Historical Society's museum in Mattoon, Illinois in 2011. It was part of a larger exhibit on Coles County in the Civil War and also tied in to other period Christmas exhibits in the museum. A table tree with hand-made ornaments and a variety of gifts and toys based on period illustrations supplemented the exhibit labels which are featured in this article.

A Civil War Christmas

The modern Christmas that we know today has its roots during the American Civil War. Thomas Nast's illustrations of Santa Claus, Christmas trees, children receiving gifts, stockings hung on the mantel, and other Christmas traditions appeared in *Harper's Weekly* starting in the 1850s.

Santa was portrayed as a jolly elf with a white beard who filled stockings and brought gifts to children. The most popular gifts were dolls for girls and drums, swords, and other military toys for boys.

Christmas trees became more widely popular, and the railroads brought non-native pine trees to central Illinois from northern states. Ornaments included fruits, nuts, edibles, toys, small gifts, and homemade decorations.

Many families were separated at Christmas with the man or men of the house away at war. Families and even towns back home packed boxes full of gifts for their soldiers. Food items, socks, mittens, clothing, books, and a variety of other gifts were very much appreciated by the soldiers on the front.

In this display, you will see the Thomas Nast illustrations that gave us the beginnings of many of the modern Christmas traditions we know today.

"The Christmas Tree" by Homer Winslow

This illustration appeared in *Harper's Weekly* on December 25, 1858. Christmas trees were gaining in popularity by the 1860s thanks to illustrations such as this. A sassafras tree might be used in rural areas, and decorations included edibles, toys, gifts, and homemade decorations.

Santa Claus in Camp, 1862

By Thomas Nast *(Facing page)*

This illustration by Thomas Nast appeared on the cover of *Harper's Weekly* on January 3, 1863. It shows Santa Claus visiting a Civil War camp and handing out gifts to the soldiers and children. The pair of socks given to one soldier would have been a most welcome gift.

An interesting aspect of this drawing is the dancing puppet in Santa's hand. It is in the likeness of Jefferson Davis, president of the Confederacy, and the string is tied around the puppet's neck as if Santa is lynching him. Thomas Nast is credited with creating the modern Santa we know today, and this is perhaps his first published illustration of Santa Claus.

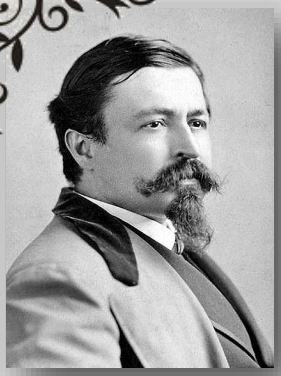
Harper's Weekly, January 3, 1863

Christmas Boxes In Camp, 1861

By Winslow Homer

This illustration by artist Homer Winslow appeared on the cover of *Harper's Weekly* on January 4, 1862. It shows soldiers receiving a box from home containing clothing, socks, mittens, food, books, and other gift items.

Harper's Weekly, January 4, 1862 - *Credit: Boston Public Library*



Thomas Nast
Credit: New York Public Library

Thomas Nast

1840 - 1902

Thomas Nast was an artist and editorial cartoonist who was known as the "Father of the American Cartoon." He created the modern version of Santa Claus, Uncle Sam, and the symbols of both current political parties.

During the Civil War, Nast was one of the artists working for *Harper's Weekly,* publishing pro-Lincoln and pro-war cartoons. This helped create support for the war and for the re-election of Lincoln in 1864. After the war, his cartoons helped to end the corruption of Boss Tweed in New York City.

Nast's portrayal of Santa Claus during the Civil War was the first depiction of the modern Santa we know today, and his illustrations helped to popularize modern Christmas traditions.

Thomas Nast - Christmas Eve, 1862

This illustration appeared in *Harper's Weekly* in January of 1863. It shows a family split apart by the Civil War. The wife is kneeling in prayer, looking up at the night sky, while her children are asleep in the bed. Her husband, in the meantime, is sitting by a lonely campfire, looking at pictures of his family.

In the upper left is a picture of Santa preparing to descend a chimney and in the upper right is Santa with his sleigh and reindeer. The lower pictures depict soldiers marching in the snow, a graveyard of soldiers who died in the war, and ships (of state) on a stormy sea.

Harper's Weekly, January 3, 1863

Coles County in the Civil War

Thomas Nast - Christmas, 1863

This illustration appeared in *Harper's Weekly* in December of 1863. It shows the soldier arriving home on furlough for Christmas much to the delight of his family. Behind them in the room is a table top Christmas tree topped with an American Flag and surrounded by various gifts.

Christmas Eve to the left shows Santa Claus arriving with his sack of toys. On Christmas morning to the right, two of the children are playing with their new toys while a third reaches for his stocking at the fireplace. Illustrations such as these helped to create and popularize Santa Claus and Christmas as we know them today.

Harper's Weekly, December 26, 1863

A Civil War Christmas

The Union Christmas Dinner, 1864

By Thomas Nast

In December, 1864, Thomas Nast, in a spirit of reconciliation, created this print showing President Lincoln standing at the door and inviting the Southern Confederates to come in out of the cold and re-join the union. The large Christmas banquet table has empty chairs labeled for all of the Confederate states.

The insets include Lee surrendering to Grant, rebel soldiers being welcomed back to the union, the return of the prodigal son, and a soldier bowing down to accept a pardon from Lady Liberty. It was only a few months later that Lee did surrender to Grant at Appomattox.

Harper's Weekly, December 31, 1864

Christmas Morning, 1864

By Thomas Nast

This illustration of Christmas morning in 1864 shows the various toys that children would have received. Military toys, such as swords and drums, for the boys, and dolls for the girls, were most common. Also shown are a rocking horse, books, a sled, blocks, balls, and a small table set with toy china.

Harper's Weekly, December 31, 1864

Up On The Housetop, 1864

By Benjamin Hanby, 1833-1867

Up On The Housetop was the second secular Christmas song written. It was preceded only by *Jingle Bells* which was originally a Thanksgiving song. It was also the first Christmas song to focus on Santa Claus and the first to offer the idea of Santa and his sleigh landing on the roofs of homes. Hanby's other well-known song was *Darling Nelly Gray*.

Up on the housetop, the reindeer pause,
Out jumps good old Santa Claus.
Down through the chimney with lots of toys,
All for the little girls and boys.

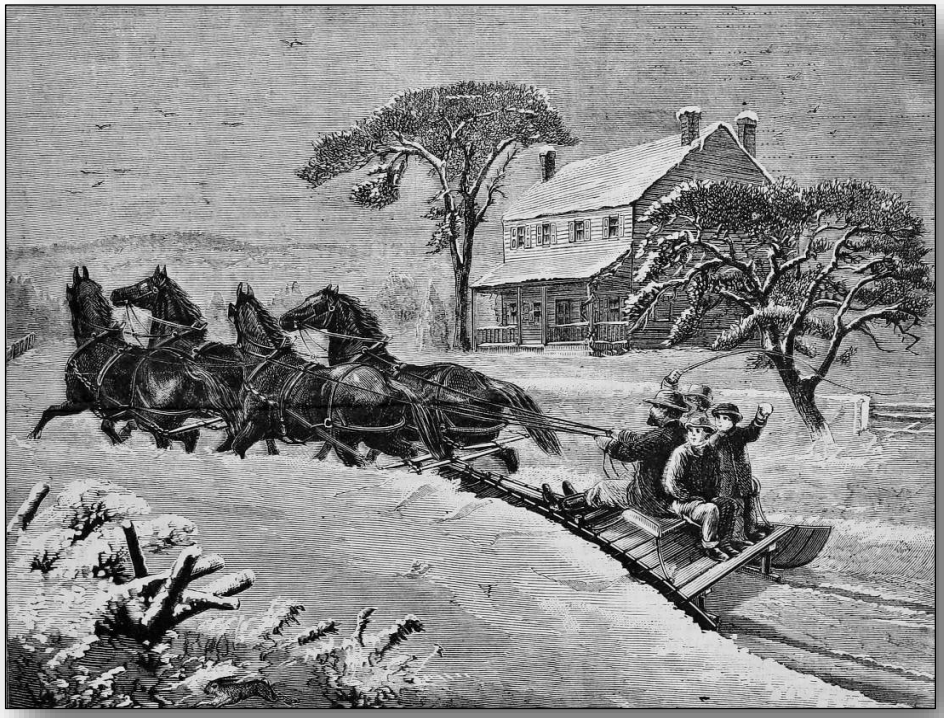
Ho, Ho, Ho! Who wouldn't go?
Ho, Ho, Ho! Who wouldn't go?
Up on the housetop, click, click, click;
Down through the chimney with Good Saint Nick.

First comes the stocking of little Nell,
Oh, dear Santa, fill it well.
Give her a dolly that laughs and cries,
One that will open and shut her eyes.

Next comes the stocking of little Bill,
Oh, just see what a glorious fill.
Here is a hammer and lots of tacks,
Also a ball and a whip that cracks.

The Roads in Winter - Use of the Snow Plow

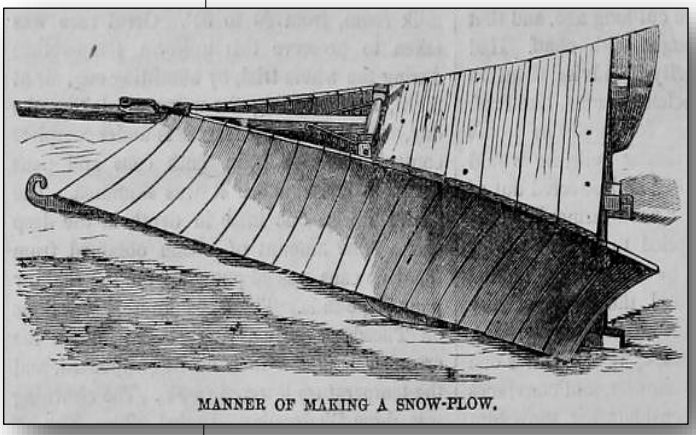
American Agriculturist - November, 1874



We could never understand why it is that in those parts of the country where deep snows prevail, some efforts are not made by the town authorities to keep good roads during the winter. In the spring and summer the roads are repaired, and some efforts are made to keep them passable. But when the first heavy snow of the season falls, and on every similar occasion afterwards, it is the business of those who are compelled to go out first to break the roads, and those who can wait, do so until others have made the roads passable. Then a narrow single track is made, along which only one team at a time can pass, and if two meet, one must turn out into the deep snow, at the risk of upsetting on the piled up bank, or in a convenient ditch. Such, at least, has been our experience, and to remedy this inconvenience, we have often turned out with a snow-plow, to do individually what ought to have been the road-master's work, or at least that of the associated neighbors. At such time we have improved on the usual plan, by making double tracks, thus rendering turning out in the snow for passing teams unnecessary. The snow-plow used for this purpose is shown in the illustration given in this article. It should be loaded as heavily as possible, and two pairs of horses should be used with it, so that the snow will be packed down firmly, and a well-beaten track made. Breaking roads in the snow is always a favorite job with the boys, and volunteers are never wanting. The chief thing is to procure the plow. As we have suggested, this should be provided by the road master of each district, whose business it should be to turn out with it after each heavy fall of snow, and clear the roads. A description of the manner of making the plow will be found on page 412. (next column)

How to Build a Snow Plow

The snow-plow here illustrated is built so as to be fixed upon the forward part of a double sled. The frame is made of 4x4 oak scantling, and is similar in form to a double mold-board plow. One runner is fixed to the forward part, at such a distance below the edge of the plow as to raise it to clear obstacles such as stones or frozen mud which may be in its way. Four inches would probably in general be a safe distance. The hinder part of the plow rests upon the sled as shown in the engraving, and is bolted to it. A long tongue is fixed into the place of the ordinary one, and is fastened to the front of the plow by an iron strap, which is bolted to the frame. The binder portion of the plow may be covered over with boards, and a seat fixed firmly upon it. When it is used, it is best to load it as much as possible. The sides of the plow are made of half inch oak or basswood strips, steamed and bent into shape. The outer surface of these strips should be dressed smoothly, which will make the draft easier. ❑



MANNER OF MAKING A SNOW-PLOW.

From: *The American Agriculturist*, Vol. XXXIII. No. 11. November, 1874, 411-412.

THE WESTERN FARMER'S

Magazine Almanac for 1833

GENERAL OBSERVATIONS AND MAXIMS FOR THE MANAGEMENT OF A FARM

December

Threshers must be kept constantly at work this month that the cattle may be fed with straw-chaff. Use the worst straw first; every change of straw should be for the better. Wheat straw makes the worst fodder; oats comes next; barley the best. Do not be without a threshing machine, if you can afford it.

Pigs should be littered; they make the best manure on the farm. In the management of store swine, oats are preferable to barley. Young pigs require warm feed to make them grow.

Keep the hedgers and ditchers close to their work this month, that they may be ready for other work in the spring.

Sheep that have been reared, or constantly fed on chalk hills, are free from the rot, as long as they continue in that situation. Sheep may be cured of the rot by management or medicine. Winter them in straw yards where they have sheds to keep them dry.

Fattening Fowl with Potatoes

There is a great profit in feeding geese, turkeys, and fowls of every sort, with potatoes and meal mixed; they will fatten in nearly one half the time than they will on any kind of corn, or even meal itself. The potatoes must be bruised fine, while hot, and the meal added, when the mess is given to them. ❑

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The Johnston Farm & Indian Agency
Piqua, Ohio

Back Cover Photo– The John Johnston house during an evening snow fall. *(Ohio History Connection)*