

Midwest Open Air Museums Magazine



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KLINE CREEK FARM HOUSE

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The Jacquard Loom
Cider and Cider-Vinegar

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By Debra A. Reid

Rowman & Littlefield

AASLH Series:

Interpreting History

January, 2017

284 pages.

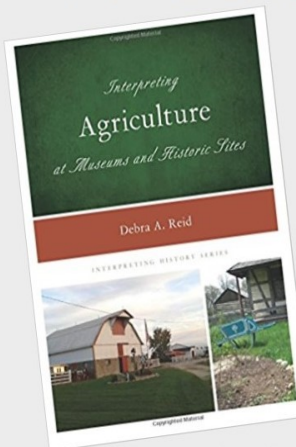
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ISBN-13: 978-1442230118

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Paperback - \$38.00

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Order at: <https://rowman.com/ISBN/9781442230101/Interpreting-Agriculture-at-Museums-and-Historic-Sites>

Interpreting Agriculture at Museums and Historic Sites is an excellent tool to help create compelling agriculture-related programs and experiences. It provides many examples of how humanities themes and agricultural topics can be combined, supported by excellent case studies and resource lists. The book can be a great benefit to both greenhorns and those with experience in the field.

Jim McCabe, Special Projects Manager, The Henry Ford

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Cover Photo - 1880s Queen Anne farm house at Kline Creek Farm.
(Credit: DuPage County Conservation District, Kline Creek Farm).



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



EDITOR'S NOTEBOOK

By Tom Vance

THE ALHFAM conference in Midland, Ontario, was all I expected and more, and I can finally cross sleeping in a Wendat longhouse off my bucket list. Del Taylor and his staff did a superb job of hosting the event. Sainte Marie among the Hurons is an incredible site that is accurately reconstructed based on archaeology of the original 1639-1649 French Jesuit town. The Jesuit Relations, consisting of journals that the Jesuits sent back to France, help to recreate the incredible story of these early years.

The longhouse that I stayed in was re-built on the original site of a "guest house" longhouse built by the Jesuits to make their Wendat guests feel comfortable while visiting the settlement. I slept on the shelf on the left side in the lower photo. Del Taylor entertained the group around the fire late into the evening with stories about the site and the original inhabitants.

It's fascinating to think about the original Wendat people, who were actually seven tribes comprising the Wendat Confederacy: how they lived and what it would have been like to be part of that. Or to be one of the Jesuits or other residents of the Jesuit settlement. Sainte Marie among the Hurons does a remarkable job of potentially

giving visitors that sense of history, a sense of another place and time far from our current world.

I say potentially because our current reality is so all-consuming that it is often hard to step out of it and away from our cell phones. But that's what living history attempts to do, if only for a very short time—give the visitor a real sense of another people and their experience of living in a different place and time. Take a few moments and visualize what it would be like living in a long house similar to the one pictured here.

Speaking of creating a different reality, the Spring conference will be upon us before we know it. Again, MOMCC is breaking from tradition and doing something we haven't done before.

The conference will be combined with a cruise on the Illinois River from Peoria to Starved Rock and back. The two-day cruise will be resplendent with lots of food and entertainment, lots of beautiful scenery, and interesting and educational sessions. It will also provide a sense of what it was like riding on a riverboat in the early days of steamboat travel.

Overnight accommodations will be at the beautiful Starved Rock State Park Lodge. So, sign up early as this conference and excursion will probably fill up fast.

Have a great fall and I'll look forward to seeing everyone in West Chicago, Illinois, in November. □



MOMCC was well-represented in the annual ALHFAM plowing contest. Our treasurer Debra Reid (left, left above) took third place in the Expert Class, and Betsy McCabe took fourth place in the Apprenticeship Class. **Right** - attendees from the Midwest Region.



LETTERS TO THE EDITOR



Rendezvous in Time - Some Thoughts

As conference chair for this year's annual ALHFAM meeting I would like to extend a large thank you to MOMCC for your support of our conference. MOMCC had twelve delegates of 164 attend and I can say without a doubt that we are all the better for having you at our site and enjoying your stay with us.

On a personal note, I cannot go without giving a huge salute to MOMCC President Mike Follin for his support and such kind words about our interpreters and site. I would also like to thank Tom Vance for allowing me to put into print the story of Sainte Marie among the Hurons and his hard work editing my ramblings.

Thank You Mike. Thank You Tom

I know that my committee members and the entire organization of Huronia Historical were and are ecstatic that the conference was a great success and that my dream of hosting an annual conference for such wonderful and amazing people had finally been realized.

I can only hope that our paths will cross again at future conferences or if any MOMCC members are up our way please contact me and I will arrange to tour you through our history, it would be my pleasure.

Thank You again, Yours in History
Del Taylor, Conference Chair
2019 ALHFAM conference

Belgian Lace-Making

Mr. Vance,

I am a volunteer at the Ohio History Connection. I took my first-person training from Mike Follin in 1984. About three years ago, I became a member of MOMCC. Although I haven't been able to attend any conferences, I have greatly enjoyed the MOMCC Magazine and have been able to use and share information from them.

In the Summer 2019 magazine, there was an article about the Belgian Farm at Heritage Hill and a book called, "The Lace Makers' Secret." I am a bobbin lacer and ordered the book. I have shared information from your Magazine with other members in my lace group.

This week I got my Bulletin from the International Old Lace Makers that our group belongs to; it had an article about the World War I Belgian Lace Makers and suggested reading the book.

I wanted to let you know how often your articles cross over into other programs that I do and how much I enjoy your magazine. Keep up the good work!

Rosalie Frazier, Columbus, Ohio

The Round Cap Article

To the Editor,

Very nice new issue of the MOMCC Magazine! Congratulations as always! Beautiful publication!

The article by John Adams-Graf on 19th century caps particularly grabs me because I have used modern-made Greek fisherman's caps for years as attire for my Stephen Foster persona--and also bought a bunch of them in different sizes to add flexibility to outfitting staff and volunteers at the Cincinnati History Museum (back when they were still doing living history which they mostly no longer do). So I have always wondered how truly authentic those things were for my purposes.

At one point I had to turn a couple of stock "captain's hats" that came with vinyl visors into more period boat captain's hats and in doing so learned enough about cutting and sewing leather visors that I feel qualified to offer a comment on the material on pages 26 and 27 about how to make a wheel cap from scratch.

Specifically, I don't think that the cap on John's head in the photo on page 26 could have been made using the (excellent) pattern on page 27, which includes a curve on the stitching edge that will give you a hat with visor projecting at (probably) a 45 degree angle rather than pointing straight down to the floor as shown in the photo.

Said another way, if you took the hat shown on John's head and unstitched the visor it seems to me you would get a piece of leather that is curved on the outer edge all right but actually entirely straight across on the inner, stitching side--i.e. not curved as shown in the pattern on page 27! So in effect the visor on John's cap can be thought of as simply an extension of the cylinder that is the hat cylinder itself, rather than projecting outward at all.

I am sure there is a formula describing the curve you get with the plane at 45 degrees--might be a parabola. Not sure.

Best, Ashley Ford, Cincinnati, Ohio

Dear Ashley,

Thank you for your letter and your observations on John Adams-Graf's cap. I made both a civilian and military cap from the pattern. The visors on both project at about a 45 degree angle when I wear them. When holding them and particularly if the front is stretched, however, the visor does tend to angle straight down as does the one on the cap that John is wearing. Such things as the cap and visor material, how it is made, and the tightness of the fit on the head might provide a variance in the angle of the visor when worn. Best way to find out more is to make a cap from the pattern.

Tom Vance, Editor

Hi Ashley,

Thank you so much for the kind comments and for obviously trying the pattern!

Tom Vance's reply is spot-on. As I recall, that "rakish," point-to-the-floor visor was reflective of the military fashion of the 1830s and 1840s. As time progressed, the visor flattened a bit, but not more than, say 30 degrees.

John Adams-Graf

PRESIDENT'S PERSPECTIVE

By Mike Follin

AS summer quickly slips away, we are all caught up in fall activities as hectic, but in a different way than those of spring. When I was a child, it seemed that summer went on MUCH longer, but now I blink my eyes and summer has transitioned to fall and event planning for Christmas is on the table! I just finished an event where 12,000 people came through in two days, and a friend of 35 years plus announced this was his last year of doing the event. It brought to mind how special what we do as individuals is, and, more importantly, what are we doing to ensure that that the gap left will be filled by another. It is something that we as an organization are also keeping in mind.



The board met for two days at Schaumburg, Illinois, hosted by the Volkening Heritage Farm at Spring Valley. Treasurer Deb Reid reported that the organization is in good standing fiscally; for that, we thank all of you for your current membership dues and participation in the fall and spring conferences. The board moved to invest some of the funds with a goal of ensuring continued good fiscal responsibility and return. Details of this motion will be in the treasurer's report at the fall business meeting.

Moving into the 21st Century – Ann Cejka, member at large, has been working with the approval of the board on creating a “membership satisfaction” survey with ten basic questions. Please look for this survey in your email in the near future. A sample of the questions are, “What does MOMCC do really well? What could MOMCC improve upon? Overall, how successful has MOMCC been at meeting your needs?” These are just a few; when the survey results are tabulated and reviewed by the board, they will help us better guide the organization to the benefit of the membership. Additionally, Ann is setting up a Google Classroom. This will enable us to put conference material online for the benefit of conference attendees. Conference attendees will get an email with a link to the Classroom and indicate that folks can access the handouts early, can attend “two sessions at the same time,” and get access afterward. The access will only be available to conference attendees who will receive a code at the time of registration. We are also working on a “First Timers” You Tube and/or welcome packet that can be accessed in the same manner, containing information for those who will be attending conferences for the first time. The board thanks Ann for all her hard work in moving the organization forward electronically!

MOMCC will also be promoting the STP Initiative (Skills, Training, Preservation) of ALHFAM, spearheaded by Lauren Muney and Pete Watson. More about this at the fall conference.

Strategic Plan Update – Melinda Carriker, as noted, is moving forward with growing our membership. This includes keeping a list of current members and notifying about renewals. Ann Cejka is charged with deepening and expanding member services. (Google Classroom/education initiative). The board is revisiting the list of tasks for sustainable legacy of reputation, operations, fiscal health, and outreach. Please seek out board members at the next conference if you have thoughts with regard to any of these ideas.

The MOMCC board and organization only succeed because you, the membership, give us support and input. Please feel free to contact any of the board members at any time with regard to ideas, thoughts and suggestions to better the organization. See you all at Kline Creek, November 7-9, 2019. □

MOMCC FELLOWSHIP APPLICATION

MOMCC Fall Conference 2019

Bloom Where You're Planted: Cultivating Your Site's Unique Strengths

November 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.

All applications must be received by October 1, 2019

Please visit www.momcc.org for the full application

including necessary qualifications and selection criteria.



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Monique Ingot, Fall
Becky Crabb, Spring

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Andi Aerbskorn
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

MOMCC Annual Meeting Minutes

November 9, 2018

Best Western Greenfield

Allen Park, MI

For approval at the 2019 Annual Meeting

President Mike Follin called the 39th annual meeting to order at 12:20 pm following lunch. Dean Hardman moved and Jon Kuester seconded to approve the agenda as distributed. Motion carried.

Secretary Dawn Bondhus Mueller provided printed copies of the minutes of the 2017 Annual Meeting held at Sauder Village in Archbold, OH. Melinda Carriker moved and Dean Hardman seconded to approve the minutes as presented. Motion carried.

Copies of the 2018 - 2019 budget were distributed for review. Treasurer Debra Reid reviewed the budget for the group. Over \$1300 was donated by 18 members for the \$40 for 40 years campaign. Deb encouraged members to think about a donation in the future. Jon Kuester moved and Melinda Carriker seconded to approve the Treasurer's report and the budget as presented. Motion carried.

Editor Tom Vance reported that the fall issue is out and the winter issue is in process and focuses on the Johnston Farm in Piqua, OH. He is looking for articles for the 2019 issues.

Mike reported for Webmaster Andi Erbskorn. She is working on a few snafus, and things are going well. Please submit information to her to help maintain MOMCC's Facebook, Twitter, and Instagram presence.

ALHFAM Vice President Susan Recksiedler addressed the group and encouraged them to attend the upcoming conference hosted by Sainte-Marie among the Hurons in Midland, Ontario June 8 – 12, 2019.

Mike Follin announced the following results from the election: Treasurer- Debra Reid, Secretary- Dawn Bondhus Mueller, Member at Large- Ann Cejka. Jim Johnson has resigned from the board, and Gail Richardson has been appointed to fill out the term. Melinda Carriker was thanked for her years of service on the board. Mike thanked the nominating committee and the candidates who were willing to stand for election.

There are 105 registrants at this conference, not including speakers. A fellowship was awarded to Dean Hardman to assist in attending this conference. All members were encouraged to apply for a fellowship in the future.

Tracie Evans invited people to attend the next conference March 7 – 9, 2019 in Piqua, Ohio hosted by the Johnston Farm. The theme is "What is the Story: Understanding Our Multi-Cultural Past, Present, and Future". The dance will have a theme of coming as your favorite storybook character. The 2019 fall conference will be hosted by Kline Creek Farm in West Chicago, IL, and the spring 2020 conference will be on the Spirit of Peoria paddleboat.

Debra Reid reported that there are around 294 active members. Electronic renewals work, and members are encouraged to use this option. Thank you to those who did it this way.

Dean Hardman moved and Melinda Carriker seconded to adjourn the meeting. Motion carried and the meeting was adjourned at 12:44 pm.

Respectfully submitted,
Dawn Bondhus Mueller
MOMCC Secretary

MOMCC 2018-2019 FINANCIAL REPORT & 2019-2020 BUDGET

END OF YEAR - SEPTEMBER 1, 2018 TO AUGUST 31, 2019

Prepared by Debra A. Reid, Treasurer

INCOME	Actual - Year Ended Aug 31, 2019	2018-2019 Budget	2019-2020 Budget
*Membership Dues	\$ 4,371.75	\$ 6,450.00	\$ 5,550.00
Advertising (Magazine)	687.50	750.00	800.00
Magazine Sales	-	150.00	-
Auction	2,111.00	2,000.00	2,000.00
Fall 2019 Conference	12,654.08	-	8,825.00
Spring 2020 Conference	9,442.50	7,125.00	35,175.00
Fall/spring previous Conference	-	9,500.00	-
Miscellaneous (including donations)	654.96	400.00	400.00
Interest	<u>4.13</u>	<u>3.50</u>	<u>341.00</u>
TOTAL INCOME	\$ 29,925.92	\$ 26,378.50	\$ 53,091.00
EXPENSES			
Magazine Expenses	\$ 4,210.00	\$ 4,000.00	\$ 4,400.00
Membership Service			
Printing/copies	168.03	100.00	150.00
Postage (mail 4 magazines, ballots, dues renewals)	1,226.08	1,100.00	1,200.00
Supplies	75.40	25.00	30.00
Liability Insurance	732.45	250.00	-
**Fall 2018 Conference	10,205.59	11300.00	9,936.00
***Spring 2019 Conference	5,428.38	6,500.00	33,815.00
Spring 2020 advance	-	-	-
Fall 2020 advance	-	-	-
Marketing (GoDaddy, web domain)	241.23	50.00	200.00
Board Member reimbursements	616.56	300.00	300.00
Pay Pal; Credit Card Fees	768.62	500.00	750.00
Wild Apricot website fees	1,166.40	972.00	1,166.40
MOMCC Conference sponsorships	-	500.00	1,000.00
Audit	-	250.00	250.00
Matelic Award	200.00	200.00	200.00
****ALHFAM Fellowship	430.00	1,500.00	500.00
Disaster/Outreach Fund (restricted)	-	500.00	250.00
Miscellaneous	139.95	25.00	25.00
MOMCC Archives	<u>-</u>	<u>-</u>	<u>200.00</u>
TOTAL EXPENSES	\$ 25,608.69	\$ 28,072.00	\$ 54,372.40
NET INCOME (LOSS)	\$ 4,317.23	\$ (1,693.50)	\$ (1,281.40)

ASSETS: Petty Cash - \$35.00; Auction start up - \$50.00; Checking Acct.- \$10,453.05; PayPal - \$0.00; Savings - \$3,395.31; Restricted Funds - \$18,819.59; Total Assets - \$32,752.95 (over \$20 somewhere).

FUND BALANCE: Unrestricted - \$13,913.01; Temp Restricted - \$5,258.66; Restricted - \$13,561.528; Total - \$32,732.95.

*Based on 100 individual; 30 institutional; 30 household.

**The Fall 2019 conference budget is based on 85 attendees with a \$95.00 registration fee

***The Spring 2020 conference budget is based on \$20 registration fee plus 5 single rooms x \$415 = \$2,075; 15 double rooms, 30 people x \$350 = \$10,500; 10 triple rooms, 30 people x \$310 = \$9,300; 10 quad rooms, 40 people x \$280 = \$11,200.

Non-members pay additional \$30 in registration for membership.

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

BLOOM WHERE YOU'RE PLANTED

CULTIVATING KLINE CREEK FARM'S UNIQUE STRENGTHS

By Carmen M. Guerrero, Kline Creek Farm



FROM time to time, we are all tempted to look across the fence at our neighbors' farms. We imagine that the grass in their pastures is greener, their barns cleaner, and their staff more plentiful. How many times have we all visited other living history sites, and returned to our own site thinking, "I wish we could do THAT!" It's tempting to sit and dream of what our site *could* be, given the right conditions, because we know all too well our own sites' limitations. Yet each site is planted in a unique location and gifted with its own stories to tell. The challenge – and the reward – comes in digging deep into the soil of our own site and discovering the rich and diverse seeds already planted there! As the hosts of this year's fall conference, Kline Creek Farm staff and volunteers would like to invite you to join us as we discuss how to bloom where we are planted.



Aerial photo of the farm in 1996 - Timber Lake is at the top and the demonstration fields are in the upper left.

Top photo - is a panoramic view of the farm showing the 1880s house on the left and the 1880s barn and windmill on the right (All photos courtesy of Forest Preserve District of DuPage County, Kline Creek Farm).

Fifteen years ago, I made my first walk down a quarter-mile path lined with trees, a forest on my right, and pasture to my left. By the time I crossed the bridge over Kline Creek, I could hardly hear the sound of traffic on busy County Farm Road. Looking up at the beautiful farmhouse on the hill, I remember thinking, "What a delightful way to come to work each day!" Tucked inside an 1100-acre forest preserve, Kline Creek Farm is a little piece of history "planted" in the midst of the busy, modern suburb of DuPage County, Illinois. Our farm is owned and operated by the Forest Preserve District of DuPage County (FPDDC), which was founded in 1915 to preserve and protect natural areas for the enjoyment of the citizens of DuPage County. Today, the District has 60 forest preserves and six educational sites, one of which is Kline Creek Farm.

How does a living history farm craft a unique identity in this setting? Interpreting agricultural heritage and recreating 19th-century farming practices seems to give us a rather unusual position in a forest preserve district, whose mission is to restore and preserve natural areas. It is also easy to compare ourselves negatively with other living history sites. We are not a village filled with shops, restaurants, and inns. We are not well-equipped to interpret multiple periods of the farm's history. We don't have facilities to rent or a large indoor programming space. We are not a "destination" site – people don't plan their vacations around a visit to Kline Creek Farm. There are a lot of things we are not. But it has long been part of the planning process at Kline Creek Farm to start by identifying what makes us special. We start by realizing the tremendous advantages and opportunities available to us. To begin, we have a full 200 acres of prime farmland. In addition, as part of a large forest preserve, we have access to staff and resources that expand and enhance our ability to accomplish our educational goals. And our location in the suburbs of Chicago provides us with an audience hungry for the setting we provide and the fun and educational experiences we plan for them.

Our farm has been a part of DuPage County history for more than 180 years, and that gives us a great foundation to build upon. Our three original buildings are in their original locations.

Kline Creek Farm was “planted” in 1835, when Casper Kline moved his family west from New York and purchased 39 acres of land in what is now West Chicago, 30 miles west of the city of Chicago. The first house on the property was a log house he built for his family. Casper and his wife Louisa had six children, and their youngest son, Frank, along with Frank’s wife and children, lived with Casper in the log house until his death in 1887. By this time, the family had purchased another 160 acres. Frank and his wife Anna inherited the farm and decided to build a new, modern farmhouse. This is the house visitors can tour at Kline Creek Farm today.

Completed around 1889, the new farmhouse had four upstairs bedrooms, a downstairs bedroom, a sitting room, and a kitchen. Later, a new kitchen was added to the west side of the house, allowing the original kitchen to become the dining room, and the sitting room to become the formal parlor. The house had a cistern to provide running water, two porches, and a pantry. Years of research and restoration went into the house. Staff carefully reproduced floor coverings, wallpapers, and paint colors to match known originals and gradually added furnishings and decorations appropriate to the 1890s. Similar research and restoration went into the great barn as well.

The land itself gives us a large canvas on which to illustrate the real workings of a horse-powered family farm with an assortment of livestock and crops. It took time for us to restore the more fleeting aspects of a 19th-century DuPage County farm as well. We have built an assortment of reproduction outbuildings, including a summer kitchen, pump house, milk house, icehouse, and wagon shed, to enhance the look of our farm and provide additional interpretive outlets. About 25 acres of our farm is used for growing crops, and we have 40 acres of pasture. We keep several teams of Percheron draft horses, a flock of Southdown sheep, a herd of Shorthorn cattle, and a variety of chickens. We also keep pigs seasonally.

Casper Kline’s descendants farmed the land continually until 1969, when the Forest Preserve District of DuPage County purchased the Kline property. Research on the farm’s history began in earnest in 1978, followed by the restoration work. The District chose the 1890s as the farm’s interpretive period in order to focus on a narrative of tremendous and important changes in agriculture, a story that combines national scope with local impact. The house from 1889 and the ramp-style barn, built in 1888, are ideal for telling the story the FPDDC planned to present to the public. The 1840s smoke house, the only other original building to the site, contributes to the themes of continuity and change as well.

Our position as an educational site within one of the oldest forest preserve districts in the nation also shapes our operations. Not only do we get to run a learning laboratory of just under 200 acres, but we also sit inside about 900 additional acres of protected and restored forest preserve land. While farming has different priorities from preserving or restoring the natural landscape, it turns out that a forest preserve is a wonderful place to have a

farm. We are in a noisy, populous suburban county, but have the good fortune to be surrounded on three sides by forest areas, giving us a peaceful setting in which to transport our visitors back to the 19th century. And although we are farming the land instead of restoring it, we can teach visitors good stewardship of the land we use, and how to work with nature instead of fighting against it, lessons that we hope they will take home to their yards and gardens.



Farm volunteers Norm Dohe and Faith Mann-Engel interacting with visitors. The farm keeps several different heritage breeds of chickens that were popular in the 1890s.

Our location on a forest preserve allows us to be surrounded by natural beauty, much as the Klines were in the 19th century. We regularly create learning opportunities about nature for our visitors. On occasion we might do this through heritage programs on the Victorian obsession with nature and natural forms, but more often we dip into science to emphasize the intimate relationship farmers have with their environment.

Being a small part of a large organization also has its challenges. For example, our support systems, such as marketing, IT, volunteer services, and maintenance, are all located offsite. We also have to submit dates and plans for programs and advertising to our marketing department many months in advance. Choosing your May corn planting dates in October isn’t ideal, as any farmer knows, but being a publicly funded organization provides us with many advantages as well. While we don’t have all the freedoms of a privately funded organization, having such a large and diverse staff and reliable finances provides a host of opportunities. For starters, there is no admission fee to enjoy Kline Creek Farm, and our programs are free or very modestly priced, which our visitors universally appreciate. What’s more, we can be a fully working farm, without having the personal worry that the price of corn or the market for beef might mean financial ruin. We enjoy a large support staff, covering all manner of jobs, which allows the farm staff to focus primarily on-site issues.

One significant benefit that rises from this support and access to resources is that Kline Creek Farm is open year-round, sharing authentic farming programs even in the winter, which means our visitors can experience a fuller cycle of farm life than if we were open seasonally. We have livestock on the property year-round, something that many sites cannot offer. Last year, we even decided to redesign our programming, changing from a calendar centered around a few scattered special events to a focus on daily activities that take place in the natural yearly cycle of farming. We have found that this is a more natural way to interpret farm life than through a few large-scale scheduled events, though it does require creativity for marketing and reaching the public.

This new scheduling method is great for incorporating change. In 2019, we are excited to be adding more dairy interpretation with the introduction of a registered Milking Shorthorn cow into our herd. In the past, interpreting a dairy operation has proven a challenge for our site. But limitations can force you into creative thinking! For years, in order to interpret dairy with no milking program in place, we relied on a resource that few living history sites have – a seventeen-acre lake just south of the farm. Our well-known ice harvest program has allowed us to interpret the seasonal and cyclical nature of an 1890s dairy operation in a way that few others can. In winter (weather permitting), we cut tons of ice to store in our ice house, teaching visitors about how 1890s farmers preserved their milk. During the heat of summer, we can connect visitors to the process again, using the ice to make ice cream for our Farmhands Day Camp and a couple of events. This year, in addition to the ice interpretation, we spent all of June using the milk from our cow to demonstrate exactly how milk was cooled, putting the ice stored in the ice house into the water tank in the milk house, the water for which is continuously supplied by the windmill.

Humans have always had to find ways to live and work alongside nature, and Kline Creek Farm is no different. As we walk down the farm lane to work each day with pasture on one side and woodlands on the other, we realize that we are not just an anomaly in the forest preserve – we are an important part of it.

Our location in DuPage County is also a defining influence that shapes Kline Creek Farm. Our immediate surroundings are a

sizeable forest, but beyond that buffer is a busy suburban community that is, for the most part, as far removed from farming as one might imagine. Our visitors are people very concerned about a variety of issues related to food and food production, but without much knowledge or context of actual agricultural history or practices. Those with any farm background are usually several generations removed from farming and can have an idealized or romanticized view of farm life. DuPage County was a farming community for a long time, and Kline Creek Farm is able to provide visitors with a sense of connection to an agricultural heritage that they admire but rarely experience. With that in mind, one of the decisions we've made is to give them as much of that experience as we can, and to make it relatable to the widest possible audience.

People who tour the Kline farmhouse today may be surprised to find that the story we tell is not the story of the Klines as a family. When the Forest Preserve District purchased the property in 1969, they did not acquire any of the furnishings or belongings of the Kline family. Nearly all artifacts displayed in the farmhouse and on the farm were collected from outside sources. This is why we are Kline Creek Farm, and not The Kline Farm. Not having that unique story to tell could have been a negative, but the history of one farm has instead become a larger, county-wide story. In the house and across the site, our goal is to be representative of DuPage County farm families rather than tell a single family's story. This more general focus sometimes causes visitors to ask why we don't talk more about the original owners of the farm. It seems logical to people that we would focus on the story of the only family that owned the farm and lived on this section of land for over 100 years.

The decision to pull the focus back may seem unusual for a site that is otherwise so grounded in its original place, but it gives us a lot of freedom to interpret the history of DuPage County farming to visitors in a



Young visitors use ice tongs and a pike pole to unload ice into the ice house during the ice harvest event. Farm staff, volunteers, and visitors harvested five tons of ice in January 2019 to use in programs through out the year.



Volunteer Linda Frey begins a tour of the 1880s farm house. Visitors can tour the first floor of the house and see cooking demonstrations on the woodburning stove in the kitchen.

relatable way. Most of our visitors are local, and many have a long family history in DuPage County and in northern Illinois. By telling the story of a typical family farm, our visitors are able to find connections to their own histories – not just the history of one family. My ancestors settled in DuPage County in the 1850s, and although their farm has never been turned into a museum, when I walk through the Kline farmhouse, I can imagine my great-great grandparents living and working in a house much like this. Today, Kline Creek Farm belongs to all the citizens of DuPage County. When visitors ask who owns Kline Creek Farm, we like to say, “You do! This is your farm – we just take care of it for you!”

Although I am not related to the Klines in any way, the legacy they have left us on their beautiful farm helps me to capture a piece of my own family’s history. When our visitors exclaim with joy or grow misty with nostalgia over the sights and smells and sounds that remind them of their grandparents or the farms they knew as children, I know they feel the same way. And I know we are getting it right.

Kline Creek Farm is always a work in progress, and our staff and volunteers love learning from the example of other similar organizations. We are really looking forward to sharing our stories with you and hearing yours in turn. We hope many of you will join us at the fall conference in our little corner of the living history world to learn from each other and explore how each of us can work to cultivate our sites’ particular strengths. When we are tempted to compare ourselves to others who seem to do so much more, it is all the more important that we do not miss out on the gifts our unique heritage has given us. □



Agricultural specialist Matt Dehnart drives a team of the farm’s Percheron draft horses. The horses do most of the fieldwork, including plowing, planting, and harvesting.

Carmen M. Guerrero is a heritage interpreter at Kline Creek Farm in West Chicago, where she has worked for 15 years with the Farm’s award-winning “Farmhands” day camp program and currently manages the Visitor Center and gift shop. Carmen holds a teaching certificate in secondary education and has a B.S. in psychology and a B.A. in English. She is currently working on a Heritage Interpreter Certification from the National Association for Interpretation.



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HALLOWEEN **Legends & Lore**

By Anna Altschwager, Old World Wisconsin



Troves of supernatural tales brought to Wisconsin over the generations come to life as visitors explore the Crossroads Village after dark at this always spooky, sometimes scary, family-friendly Halloween event.

THE deep roots of Halloween, with its dusty corners and interesting characters, often appeal to our storytelling hearts as museum people. Much has been written about the use of sensationalism to connect Halloween programs with large holiday event revenue.

Old World Wisconsin, a living history museum exploring the stories of people who came to call Wisconsin home, hosts an annual Halloween event called *Legends and Lore*. It is rooted, however, in perhaps one of the most terrifying things one can find – an artistic partnership with a high school tied to one of the largest revenue-generating events in our season.

And yet I live to tell the tale.

Stories in the Dark

The majority of Halloween traditions find their start in the idea that on the festival of Samhain or All Hallows' Eve, the veil between this world and the next thins for the night allowing souls and other fabled creatures passage back and forth.

It is this idea of the “veil” that is at the heart of *Legends and Lore*. Now in its sixth year, the context of the event is inviting our guests deep into the woods, where they will encounter the legends and lore brought to Wisconsin by those who call this place home. Perhaps some of the people

they meet will be real, but perhaps not. Maybe the story is just a legend, but maybe not.

In Wisconsin we are lucky to have an extensive mosaic of cultures and stories to draw from. The early years of the program had a distinctive Anglo-bent; stories with German, Norwegian, English, Irish roots, etc. However, in the past two years we have intentionally pushed the focus beyond “historical” stories to be representative of a wider view of 19th-century people and voices. *Legends and Lore* now brings to life tales of those who have more recently come to call this place home, as well as those whose home this has been well before Europeans arrived. This positioning allows us to keep one foot in the history (and let's be clear, with the holidays, it's often nostalgia) that a segment of our audience wants, while expanding our repertoire, bringing more dynamism to the program, and reflecting our current communities and all that they are. *Legends and Lore* now includes stories like *The Wendigo*, *La Llorona*, and *Anansi the Spider*, in addition to *Jack O'Kent* and local tales like the *Ridgeway Ghost*.

Haunts and Helpers

In order to make *Legends and Lore* possible, it takes a lot of people. When you factor in the teams – front line, museum store, café, and custodial, in addition to those performing and working in costume – it takes around 50 peo-

ple every night. For the first three years of the event, we had a contract with a theater company to provide most of the storytellers and actors. From the start, there was an element of playful interaction around these theater pieces. The theater company used elements like puppetry and creative sets to set a tone that guests enjoyed. The mix of theatrical



The Nachtkrapp (night raven), a mythical Eastern European creature, welcomes a young guest to the event.

Facing page - Jack o' Kent is a tale from English folklore, and a fore-runner of the later Jack o' Lantern. (All photos courtesy of Old World Wisconsin)

vignettes, storytellers, and the historic spaces made the event feel vibrant. It helped us find a tone for the event that wasn't too "kiddie" – no primary color pumpkins and cartoon scarecrows – nor was it an "ax-murder-corn-maze."

The success of the first few years proved that our guests enjoyed the mix, and that the tone was right for our market. What it also proved was that the event was not sustainable. In other words, it wasn't large enough to earn the revenue necessary to support the partnership with the theater company.

In 2017, we stepped away from the formal partnership with a single group and attempted working with solo artists as well as allowing our staff members to stretch their creative wings and take on some of these roles. For some it was a natural fit. For others it was a pleasant surprise to see that they had "spooky storyteller" among their many other talents. But there were some for whom it was an uncomfortable fit and did not result in the quality experience we needed. We learned that we *could* create a dynamic mix of experiences for our guests without outsourcing everything. We also learned that we wanted the efficiency of working with one cohesive group as opposed to crafting each element, piecemeal, with different artists.

Students Take the Wheel

Through local connections, we already had a budding relationship with a nearby performing arts high school, Kettle Moraine Perform (KMP). Here, students are graded on proficiencies rather than formal grades, and their work is project-based. They pick tracks to guide their work, focusing on musical performance, creative writing, studio arts, etc.

We approached KMP in the spring of 2018 about our upcoming October event. The initial intention was to see if the school might have students interested in being a part of *Legends and Lore*. We wanted to tap into a pool of local talent that we could afford on a shoestring budget. In conversations with the teachers, we realized that we could create something that wasn't just a job experience for young actors, but a larger project that fit the needs of the school, the students, and our organization.

Those early conversations were exciting, like standing at the edge of a cliff. Steven Langenecker, one of the KMP educators, saw the collaboration as an "invaluable experience that fits our pedagogy perfectly; interdisciplinary art and performances with our community that build leadership skills." Early on, everyone agreed the deadlines would be real, the feedback would be direct, and the expectations clear.

We knew that clarity of process would be key to making this work. Students worked in teams with student leaders, and teachers worked overseeing several teams. Each one of these teams was responsible for one element in its entirety. We created some simple documents to guide the students through the experience design process. These out-



Students from Kettle Moraine Perform, the partner high school, are shown doing a shadow puppet show of Anansi the Spider.



Students working to make the masks used in the program.



back has to be incredibly clear and it has to be messaged to both the students and the teachers. It might mean you have to have two conversations - a strategic one with the teachers as well as group conversations with the student team. It means you have to trust. The students' vision for a story might be different than what you expected. When do you push back and when do you let them play? This was incredibly case-by-case.

We had to remind ourselves that the trade-off for the feedback and check-ins and meetings was the unbridled creativity that 16-, 17-, and 18-year old kids bring to the table. They don't know what they can't do, and that mindset is a little bit of the magic

that adults tend to lose. Those of us in museum education and programming often have to remind ourselves what it's like to be a child. We talk about things like curiosity, wonder, and allowing ourselves room to cultivate these in our work. This collaboration was a test for us. Did we really mean it? Could we walk the walk? This whole "trusting teenagers" thing, frankly, felt a bit different: a little scarier, a bigger risk, with a bigger reward.

A Grimm Success

The Grimm House, a walk-through-jump-scare experience set in a historic house and themed to the stories of the Brothers Grimm, was not working. Before 8 p.m., the outside was too light for the interactive-scare the students created; after 8 p.m. the inside was stumble-inducing dark. The blocking was awkward and limited visibility for guests. Two hours into the first night of *Legends and Lore*, I was ready to pull the plug. So, we changed blocking, lighting, and adjusted guest flow through out the house. We toured it several times a night giving feedback to the stu-

lined the key deadlines and included guiding questions to focus their process. What is the tone? What does guest flow look like? How long will it last? What will your capacity and through-put look like each night? The briefs created by OWW also outlined the goals for each element.

The students visited our site several times throughout the two-and-a-half-month process. We also did several visits to the school, where students presented their concepts for feedback. This was the first of a few "rubber meets the road" moments. Sometimes, the presentations were spot on, leaving us feeling excited and proud of what these students would bring to the program. Other times we were worried. It did not look like this work was going to be up to par. Honesty with all participants, students, and teachers was essential. We didn't pull our punches, and they weren't afraid to push the envelope.

Different projects offered different amounts of scope and flexibility. Some were pretty set-in-stone. We knew we wanted to do the story of *Jack O' Kent*. It had a location, a time limit, a format, and an outline for the script. The *Jack O'Kent* team got to be creative with blocking, lighting effects, and costuming. The *Anansi the Spider* team was given a space with a finite capacity and told "puppet shows have worked well in this space before, and we want to make sure we have something for younger kids with some interaction, so what do you think?" And they found the story, tied it to a contemporary community in Wisconsin, made the puppets, wrote the script, and presented it complete with a room full of kids making raspberries and giggling - 14 times a night.

"It will be ok. Trust me."

As the manager of all of this, I found myself in a position of having to tell a lot of people it would be okay. Sometimes I said it and really meant it. Sometimes I said it because it needed to be said.

Working with high school kids means you're working with KIDS. It means your expectations have to be different than those for professional adult actors. It means the feed-



An ofrenda, set up by a member of The Unity Project, represents not only a vibrant part of Latino culture in Wisconsin, but also her own family's story.

dent leader and/or the teachers, and each time it got better. By the end of the fourth and final weekend, guests were listing The Grimm House as the highlight of their visit.

2018 was our first year of collaborating with Kettle Moraine Perform at *Legends and Lore*. OWW staff made sure to watch and review each element in real time. We had two to three people each night touring the event grounds to oversee general customer experience but also watching the KMP elements several times each. After watching a performance, we'd touch base with the student leaders directly and give notes. The students were used to the idea of a critique, so we followed their lead on this. Everyone had notes the first night: change the blocking, don't pace so much, cut that part, watch your time, try it this way.

After every night, the OWW team would also do a quick debrief together and send notes to the KMP teachers. The teachers then relayed the notes to the student leaders. Every single night there were revisions. Every single night it got better. Some elements were fantastic right off the bat. Some were not all they could be right away. Some were phenomenal every single night. Some never quite fired on all cylinders.

When we thought critically about our partnerships in previous years, we realized we encountered the same variation in quality when working with professionals as well. The "real" program is almost always an iteration of the original concept, not a carbon copy. What eventually made Grimm House, and the entire event, a success was the flexibility of the students to adapt on the fly. There were no sacred cows. This was something that both OWW and the KMP teachers were concerned about going into the event. As KMP teacher Mike Weber reflected, "The students were challenged with authentic deadlines for an authentic audience. We didn't have to explain to them that time and quality mattered. It was implicit! Several students who had previously been under-performing rose to the challenge and developed confidence that kept showing up throughout the year."

Langenecker, an Interdisciplinary Arts teacher, said, "Working for an authentic audience, meaning someone outside of [their] school, parents, etc., is exciting and motivating; students know they will receive meaningful recog-

nition for their hard work beyond a grade or a 'good job.' The presentations to the Old World staff and the resulting revisions to craft a product based on that feedback gave students a real-world experience of working with a client. The large audiences they have performed for at Old World Wisconsin has been very rewarding for the students and the feedback they have received has resulted in the improvement of their performances, writing, and artwork."

The Really Scary Part

From the start it was important to us that this collaboration be mutually beneficial. Yes, "free" labor makes the bottom line of an event look great. But it still has to be a fantastic quality event, AND we have to walk the walk when it comes to community engagement and co-creation. When it was all done, the educators at KMP reflected on how their students benefited from the collaboration across disciplines.

Abby Keen, a history and theater teacher, was a cheerleader for the project from the start. "I am most excited that several students became interested in professional museum, docent, and archival work as possible careers. [These] students enthusiastically volunteered for other collaborations throughout the school year and some even applied for seasonal work [at Old World Wisconsin]. Overall, many students became more aware and excited about local history and preservation efforts. They have a better sense of

'owning' the story of our region."

English teacher Mike Weber is already looking to the future. "The site has endless possibilities. With a great team like the one at Old World Wisconsin, we can continue to build projects in the future that will help students grow and entertain guests."

In the same way we never want our programmatic offerings to feel stale to our guests, this investment of our time with KMP ensures a wellspring of creativity and new ways of seeing stories. While it felt a bit like jumping off a cliff, this partnership is a path forward.

We went to the high school looking for talent – actors to play roles. But what we found was a collaborative process that let us explore experience design and storytelling with



Baba Yaga, a Russian folk tale.



Above Right - The storyteller leads the popular bonfire story, which serves as the culminating event of the night.



A woman with curly brown hair and sunglasses on her head is smiling and holding a small white lamb. She is wearing a dark jacket with "PONY" written on it. The background shows a grassy field and a wooden fence.

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HELPING PUT "CORRECT" IN "PERIOD CORRECT"

By Dr. Brian Hackett, Northern Kentucky University

Note: The information in this article was presented as a session at the MOMCC 2019 Spring Conference in Piqua, Ohio.

WE have all been there, sitting in your favorite comfy chair, popcorn and warm blanket on your lap, waiting for that new "history-based" movie to start on Netflix. Then it starts and your excitement of watching a good historical drama comes crashing down as the opening scene shows a historical inaccuracy which ruins the whole picture. My favorite is *The Patriot*, starring the ever-loveable man's man, Mel Gibson. The scene is a group of fierce looking British Redcoats marching through **rows of corn** to attack the American army. As most of you living history farm people know, corn was not planted in rows until the invention of mechanization in the 1870s. Oops! I guarantee you that if 18th-century Redcoats, complete with single shot muskets, advanced through corn rows they would meet a late 19th-century American army with repeating rifles, Gatling guns, and trenches. The American army would not have needed Mel Gibson to win.

Knowing what is historically accurate is not always easy. We often make mistakes with our historical furnishings or our exhibits. I can't tell you how many times some museum guide has told me that this desk, chair, or other piece of furniture belonged to a famous so-and-so, only to recognize that the item is of a style that became popular long after that person was dead. I must admit I have made that mistake myself – burned because my excitement for what could be possible outweighed the evidence right before my eyes.

So how does one "know" what is right and what is wrong? Artifacts are like documents; they can be read,



I thought I had the steal of a lifetime - an 1840s glass pitcher in a rare form and color, with the proper wear. I snatched it up and brought it home to show it off, where I was reminded that the spout was designed to hold back manufactured ice cubes - something not invented until the 1920s. I was a victim of my own eagerness. The pitcher? A 1950s creation. (photo by the author)

and if you know what to look for, they can tell you a lot about their history. The best place to start is a style manual. There are dozens out there, especially for furniture. They will give you the names and dates of furniture styles. Be careful – furniture styles can appear after their date of popularity, but not before. I am sure your home reflects many different styles of furniture, just not ones that have yet to be invented. Harriet Beecher Stowe may have owned an 1870's Eastlake roll top desk, but she certainly did not write *Uncle Tom's Cabin* on it.

Style manuals are helpful, but they don't tell you the whole story. Manuals focus primarily on high-style pieces that are easy to

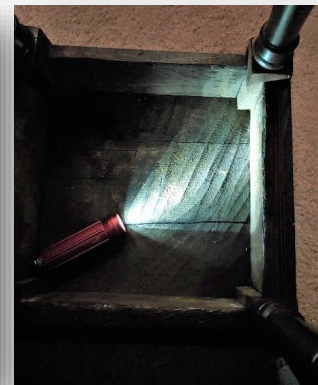
recognize, while ignoring simple, locally made pieces, which some collectors refer to as "country." These pieces are often of mixed styles or have no recognizable style. This is where you must put your detective skills to work.

The first thing I inspect are the dovetails. Traditionally, this is how cabinet makers joined pieces of wood together to make drawers and, in some early cases, cabinet tops and sides. The first thing to determine is if the dovetails are hand- or machine-cut. Hand-cut dovetails, no matter how talented the cabinet maker was, will show some individuality. In other words, they will differ in size and shape, a clear indication they were not machine cut. Machine-cut dovetails are regular and repetitive. Machine-cut dovetails do not appear until the very end of the 19th or even early 20th century.

After the American Civil War, when mass production of furniture became the norm, dovetails were still hand cut, but often the work was sloppy, with many over-cuts or other types of irregularity. In my opinion, since speed was most important in the mass production of furniture, dovetail cutting was left to less-skilled laborers who were paid by the piece and not by the quality of their work. To summarize, well-cut dovetails that show some individuality are a good sign of a pre-Civil War artifact. Sloppy dovetails are a good sign of a post-Civil War piece, and machine-cut dovetails are a good indication of a 20th-century artifact.

If you find a piece of furniture with round dovetails, consider yourself lucky. Round dovetails are machine-made, but were used for a very short time, 1875 to 1889, which will help you date your piece more precisely. Such pieces were generally expensive and would have been considered high-quality furniture in their day.

Since you already have the drawer out to look at the dovetails, it is time to look at the underside of the drawer. What you are looking for are saw or plane marks. Sometimes the best way to judge is not with your eyes, but with your fingers. Slide your fingers underneath the drawer from back to front. What you are feeling for is a gentle up and down pattern in the wood on the underside of the drawer. This is an indication of hand planing, meaning a cabinet maker used a hand plane to smooth the bottom of the drawer. A raking light will help you see the marks more clearly. Again, these should be irregular and very slight in



The drawer bottom hand-planing marks from an 1840s work-stand (left) are best seen under a raking light. Hand-made planer marks are seen on the underside of a 17th-century joint stool (right). (photos by the author.)

depth. Machine planing is regular in width and is very uniform. Again, the Civil War is a good cut-off date as the post-war industrialization of the furniture-making business eliminated much of the handwork done in building furniture.

Another indicator of age of a piece can be found in the areas of the cabinet not often seen by the casual observer. The back of the piece, drawer bottoms, and inside features of the cabinet can reveal much about the construction methods. Saw marks that are circular indicate the use of a circular saw, a wonderful and time-saving device that was neither invented nor in common use before 1835. Therefore, any piece that has such marks is clearly after that date. Early cabinet work may show signs of a straight-cut saw, which are lines that go up and down. They look straight but are slightly angled. If you look closely, you can see the



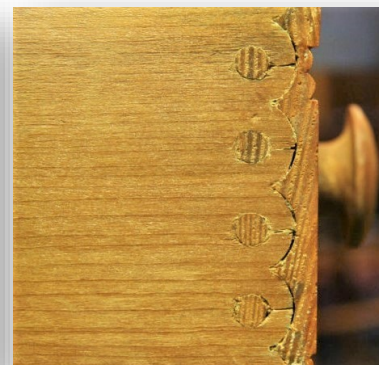
The dovetails in this photograph are clearly hand cut. As fine as they are, there is some irregularity. Note the scribe line placed by the cabinetmaker so he or she could know how deep to cut the dovetails. (photo by the author)



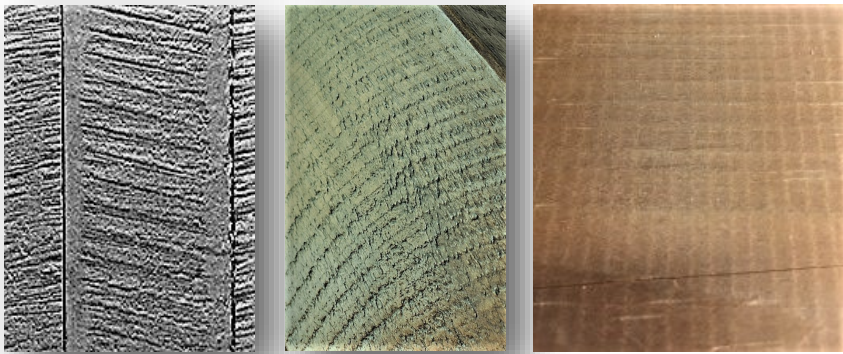
The dovetails on this 1880s dresser are clearly hand cut but show very poor workmanship. Note the lack of a scribe mark and the over-cut saw mark on the bottom dovetail. (photo by the author)



The dovetails on this 1920s dresser are machine cut and are completely identical and uniform. (photo by author)



Round dovetails as seen above were used between 1875 and 1890, with most use in the 1880s. They are machine cut and require precision which limited their appeal. (photo in the collection of the author)



Left - Pit saw marks. Note the slight downward angle of the marks. (photo from the author's collection) **Middle** - Circular saw marks are seen on this drawer bottom. The circular saw was invented in 1835. **Right** - The vertical lines on this drawer bottom indicate machine planing. (First photo is from the author's collection, the last two photos are by the author)

difference between a straight saw and a pit saw, which are very similar. Straight saw marks are straight up and down; a pit saw cuts at a slight angle; the cuts seem to lean a little. It will take you time to recognize the difference, but it's well worth having the knowledge.

Early cabinet makers often did not spend much time finishing the interior of their pieces since this required considerable extra labor. In later years, primarily after the Civil War, mass production required the interiors of pieces be uniform as well, since cabinet work was assembled from collected parts rather than by one or two cabinet makers working on a single piece. This is often seen in trim work added as decoration on dressers and other cabinet work. The trim is cut by a specially designed machine, then applied to the piece as decoration. Such decoration is often mistaken for "hand carving" when it is clearly applied. As you gain experience, you will begin to recognize the machine-cut trim. I most often attribute this kind of decoration to pieces starting in the late 1840s or early 1850s.

Next look at the hardware. What material are the pulls made of? Are they brass, wood, glass, or ceramic? Your style book will help you determine the appropriate period hardware to look for. Queen Anne (1720-1755) and Chippendale (1755-1790) pulls are very ornate, usually made of stamped brass. Collectors call them batwing brasses, and they have hooped bails. Hooped bail pulls require two holes in the drawer front, one for each side of the bail. Federal period (1790-1830) pulls start out as bailed handled pulls but become single-knob pulls as the period progresses. Pull the drawer out and look at the back of the

drawer front. Do you see a single hole for the hardware, or are there two? If you see three holes, the pulls are not original. A general rule of thumb I use is that furniture before 1820 is likely to have bail handles, thus two holes for each pull. After that until the post-Civil War period, single-hole pulls are the standard.

As for the material of the pulls themselves, glass pulls do not appear until the late 1820s, and the large hand-blown type are pretty solid for the 1830s and early 1840s. The mold-blown glass pulls appeared in the 1830s, once the glass-molding industry in America started in the mid-1820s. It took some time for the industry to catch up with demand. Wood pulls are also popular in the Empire period (1830-1860); ceramic pulls make their entrance in the 1850s. Glass handles and "carved" wooden pulls in the shape of leaves or grapes are generally post-1870.

Another simple way to determine age is by inspecting the wear on the artifact. Chairs, dressers, desks, and other pieces of furniture that are old, will show signs of their age. The places to look for wear are obvious once you think about it. Chairs are going to



From left to right - Batwing brasses with bail handles on this 18th-century Queen Anne highboy. The single wooden pull was popular during the late Federal and Empire periods in American furniture, 1820 to 1860. A small sample of the variety of glass pulls used on mid-19th-century furniture. A machine-carved drawer pull from an 1870s Victorian dresser. (photos by the author)



Left - These similar banister-back chairs are of very different ages. One dates as early as 1750, and the other to the mid-20th century. The key is to look at the wear on the artifact. **Middle** - The wear on the stretchers clearly indicates that this chair has age. Also note the repairs added to the front feet to bring the chair back to the proper height. **Right** - This chair clearly shows very little wear, even on the feet. It is clearly a reproduction. (photos by the author)

show age on their feet and on any cross stretchers, where people rest their feet. The normal height of the seat part of a chair is about 16 inches. Seats that are lower than that, unless they are purposely made that way, are an indication that the legs of the chair are worn down. Often, to extend the chair's life, a simple extension will be added to the legs to bring them back to comfortable height. Usually it is the front legs that have been repaired. This is a result of grabbing the chair by the crest rail and dragging it across the floor on the front feet. Two hundred years of this behavior, combined with kicking, dropping, and hitting it with a broom can do a lot of damage. Dressers and desks with carved feet will also show the same wear. Watch for wheels. Wheels are not common until the latter half of the 19th century. The earliest ones appear on Federal style furniture (1790-1820) and are usually cast metal, but they are not common. Wood wheels come next, in the 1860s, then white ceramic, made popular in the 1870s and after.

Drawer sides are another place to inspect for wear. Interior drawer rails and drawer sides will show



The light strip of wood on the bottom of this drawer has been added to prevent the drawer from sagging due to wear. (Photo by author)

considerable wear from years of constant use. This causes drawers to sag and become difficult to open. In severe cases, the drawer needs to be lifted before it can be opened. Repairs are made by adding a strip of wood on either

the drawer bottom or the drawer rail. Such repairs are clearly visible.

Glass and Other Artifacts

Like furniture, glass and other artifacts can be easily dated by knowing what to look for and knowing a few tricks. Again, having a style identification guide will be most helpful, as it will give you approximate dates and style names. It is also important to understand the basic technology of how the artifact was made. For example, glass is not naturally clear. Chemicals must be added to produce clear or colored glass. Such chemicals can react differently when exposed to different wavelengths of light. Lead added to glass is a good example. It reacts with ultraviolet light, making it fluoresce and appear shinier to the observer.

Glass manufacturing was not a real industry in America until the 1820s. Americans could not compete with the abundance of available glassware that came from the manufacturers in Europe. About the only glass being made in America was glass insulators for lighting rods. The Boston and Sandwich Glass Company was one of the first companies able to make glassmaking profitable in America. They opened their doors in 1823. Their primary product was mold-shaped or mold-blown glassware. Prior to this time in America, glass was primarily free-blown, a process where the glassblower shaped the artifact with only a blowpipe and some simple hand tools. Mold-blown or mold-shaped glass uses a mold to give the artifact a recognizable and repeatable pattern. For example, a glass blower could produce candlesticks one right after another that would look nearly the same. The process was much faster, produced more product, and required considerably less skill.

A challenge that early glass manufacturers in America faced, was the lack of an abundant fuel source that could sustain hot enough temperatures to keep a large quantity of glass molten. As a result, glass makers had to work with small amounts of liquid glass. Therefore, glass makers making larger pieces such as candlesticks, compotes, or vases would need to assemble the pieces from smaller parts. This hardship became a boon, as smaller parts allowed for customization; different tops and different bottoms led to different pieces. It was an assembly line 100 years before Ford did it with automobiles.

The golden age for this kind of glassmaking was the 1840s. Rare pieces can sell for over \$1,000, given the right shape and color. As a result, many of the styles have been copied and sold as originals. What you want to look for is the indication that the piece was made of individual parts. On a period piece, you want to look for the “wafer.” This is where the two parts are stuck together by a glob or disk of glass. This is the “glue” that holds the pieces together. It is a piece of molten glass added to cement the pieces together. The wafer will be irregularly shaped. In addition, you might notice that the mold marks on the glass do not line up between the two parts, further indicating that the item was made of separate parts put together. To an observer of details, the artifact may actually lean to one side, due to the haste that was used to affix the parts.

Another thing to look for in early glass is wear. Old glass should show signs of its age, and the best place to look is the bottom. One-hundred-plus years of being slid across tables, dressers, and cabinets takes its toll. What you are looking for is almost frost-like scratches on the section of the glass which touches the surface it sits on. The resulting scratches are not all in one direction and therefore give a frosted effect. When someone is attempting to fake wear on glass, the scratches will seem to go in one direction, and the frost effect will not be created. Only wear in multiple directions will give you the look you are looking for in an old artifact.

It also is helpful to purchase a black light flashlight to keep in your inspection kit. You can buy them online or at your local Walmart for \$6-10. As stated before, glass is not normally clear.

To make glass clear, any number of chemicals can be added. The formula most used in early glass making in America was flint and lead oxide, used between 1820 and 1860. The lead oxide was used at the time to stabilize the glass since pure flint glass was often unstable. The purpose was to give the glass a brightness that normal glass did not have. The flint and lead oxide reacted to ultraviolet light in natural sunlight giving it a rare shine, and therefore a look desired by consumers. Later, it was discovered that the same effect could be accomplished by using more lead oxide and eliminating the flint. Both flint glass and lead glass



These two candlesticks are similar in shape and color. Ultraviolet light, however, reveals that the candlestick on the right has a higher lead content, which reacts strongly to UV light. The candlestick on the right is an 1840s original; the one on the left is a reproduction. (photo by Nina Hackett)



Left - This photograph shows an example of “interchangeable parts” used by early glassmakers to add variety to their wares. The two pieces on the left have the same base; the whale oil lamp on the right has the same pattern oil reservoir as the middle lamp. (photo by Nina Hackett). **Middle** - Three different candlesticks with similar candle holders but different bases. (photo by author). **Right** - The glass wafer can clearly be seen on this dolphin candlestick where the tail of the dolphin is attached to the candle holder. (photo by author)

react under ultraviolet light. One way to tell the difference is that clear flint glass shifts very slightly to the blue spectrum when exposed to sun light over a long period of time. Therefore, when two identical pieces, one flint and the other one lead, are placed together, the flint will be slightly bluer in color.

By 1860, pattern glass was all the rage. Between 1860 and 1900, literally thousands of patterns of glass were made. Most style books will give you pattern and date; the best will also list the manufacturer. The discovery of vast natural gas fields in New York, Ohio, and Indiana added greatly to the expansion of the glass industry. Natural gas was so abundant and cheap that glass furnaces could run 24/7 and make large quantities of glass. Fitting the Victorian aesthetic of “too much is not enough,” the variety of patterns and the variety of glass items within those patterns was truly astounding.

The true secret to being able to date antiques is to understand styles, technology, and age-appropriate wear. Being an artifact detective can be both satisfying and rewarding, helping you to better understand the living “documents” that are our collections. The best recommendation I can make is to study. Take the time to inspect artifacts that interest you. What makes them unique? What can they tell you about the time period in which they were made? What can you gather about how the item was made? Answering these and other questions will go a long way to helping you put the “correct” in period correct! □

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Left - A reproduction of an 1840s “Tulip and Loop” candlestick clearly showing the mold seam that runs from top to bottom on the artifact. Note that the seam runs through the wafer, indicating that it was part of the mold and not added to attach the two halves together. **Right** - The bottom of this glass dating from the 1830s clearly shows wear from years of use. Look for a “frosted” appearance to indicate age. (photos by the author)

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Illinois Jacquard Coverlet Weaver

WILLIAM M. FASIG, MARTINSVILLE, ILLINOIS

By Tom Vance

As a consultant for the Illinois Amish Heritage Center in Arthur, Illinois, I always try to attend the Tri-County Auction held each spring and fall just west of Arcola, Illinois. It's a huge auction with many auction rings going at once. Items sold include about everything with a few antiques mixed in so it doesn't attract the antique dealers. Contemporary Amish furniture, for example, generally sells high but antique items often sell at bargain prices.

At the Fall 2018 auction, there were four woven Jacquard coverlets. Three were centennial, but one caught my attention. It was woven by a W. Fasig from Clark County, Illinois in 1850. Knowing that Illinois Jacquard coverlets are rare, I determined to buy it. No one knew what it was. The auctioneer put it up with one of the Centennial coverlets (also a nice Jacquard coverlet) and announced two quilts up for bid. I bought both for \$200.

My next step was to re-search W. Fasig and find out where he had lived in Clark County, which is just east of Coles County where I live. A Google search turned up a blog written by his great-granddaughter, Susan M. Buckner,¹ that said William M. Fasig had lived in Martinsville, Illinois. I have attempted to contact Susan without success, and her blog has since expired and been taken down.

From the blog, I gleaned a few other sources, the most important of which is the book, *Illinois Jacquard Coverlets and Weavers: End of a Legacy*. This book (now out-of-print) is essentially a catalog of a 1999 exhibit on Illinois Jacquard coverlets and weavers at the Lakeside Museum of Arts and Sciences in Peoria, Illinois. The Lakeside Museum closed in 2012, just before the Peoria Riverside Museum opened in downtown Peoria. The Riverside Museum website indicates that it now has the Lakeside Museum coverlet collection under "Midwest Folk Art," and says, "All 18

weavers who produced figured and fancy Jacquard coverlets in Illinois between 1841 and 1871 are represented by the 43 examples in the Lakeview Museum collection."²

So, who was William M. Fasig? He was one of eight children, born to DeWalt Theobald and Catherine Petri Fasig on March 13, 1801 in Lebanon County, Pennsylvania. His grandparents, Phillip Jacob and Susanna Foesig (Fasig) settled in Lebanon County after immigrating from Darmstadt, Germany, in 1754. William grew up in a German community with a strong weaving tradition.³

William married Elizabeth Hibschan on June 16, 1822, in Lebanon County; they had 12 children between 1823 and 1846. Their oldest daughter, Catherine, their third child, married her first cousin Christian Fasig, son of William's older brother Daniel, in 1846. Christian, also a weaver, and Catherine moved west with William and Elizabeth, first to Ohio and then to Clark County, Illinois.

The Fasig families moved first to Jefferson, Wayne Co., Ohio. Some sources indicate this move took place in 1834, but the 1850 census records indicate that William and Elizabeth's fifth child, Lydian, was born in February, 1830, in Lebanon, Pennsylvania, and their sixth child, Sophia, was born in December, 1831, in Wayne County, indicating that the move took



1850 Coverlet made by William M. Fasig in Clark County, Illinois that sold at auction in Arcola, Illinois. A color photo of this coverlet is featured on the back cover of the magazine. (Photo by Tom Vance)

The Background photograph on this page is of an 1855 Coverlet woven by William Fasig. (Photo from *Illinois Coverlets and Weavers*)

1. Buckner, Susan M. "Master Weaver William M. Fasig," <https://themixthatmakesupme.com/2015/03/05/master-weaver-william-m-fasig/> (accessed October 7, 2018).

2. Peoria Riverfront Museum website, <https://www.peoriariverfrontmuseum.org/exhibits-collections/permanent-collection/midwest-folk-art> (accessed September 15, 2019).

3. Nancy Glick & Katherine Molumby, *Illinois Jacquard Coverlets and Weavers: End of a Legacy*. Peoria: Lakeside Museum of Arts and Sciences, 1999, 21.



William M. Fasig, Jacquard coverlet weaver, farmer, grocer, and brick mason, and his wife **Elizabeth Hibschan Fasig**. They resided in Martinsville, Clark County, Illinois. (Photos from the Susan M. Buckner blog).

place in 1830 or 1831.⁴ A few years later, they moved to near Butler in Richland County, Ohio. Again, looking at the 1850 census, the Fasigs' seventh child, William, was born in Wayne County in 1834, so their move to Richland County took place sometime after that.

Coverlet corner block from a coverlet woven by William M. Fasig in Richland County, Ohio in 1847. Coverlet is pictured in color on the back cover. (Photo from Shelby, Ohio Historical Museum)



At least one coverlet is attributed to William while living in Richland County. Dated 1847, the coverlet is made of red, light indigo blue, and natural cotton in color and includes a number of floral motifs. The signature block reads: W•FASIG • RICHLAND • COUNTY • OHIO • 1847. This coverlet is owned by the Shelby, Ohio Historical Museum. The Shelby Museum indicates that there are coverlets from 1846 and 1847 attributed to Christian Fasig from Richland County which seems to have been a center for Jacquard coverlet weavers. The Shelby Museum site documents 16 weavers and 20 Richland County Jacquard coverlets dating from 1839 to 1858.⁵

The Fasig families moved to Clark County, Illinois, by 1850, where they are listed on the 1850 Census. William's 1885 obituary states that they first moved to Missouri, "but not liking it on account of it being a slave state, they came

to Martinsville (Illinois) in 1847..."⁶ Information in the book *American Coverlets and Their Weavers*, however, indicates that William Fasig wove a Richland County, Ohio, coverlet dated 1849, so they probably made the move to Illinois later that year.⁷ Fasig lived the remainder of his life in Martinsville, as have several generations of his descendants.

The Fasig family lived in a small log house outside of Martinsville on what was known as the Kettering Farm from 1847 to 1861. Christian and Catherine lived on the next farm. By 1850 at age 49, William Fasig had purchased land worth \$1,000 and was raising \$180 worth of livestock, including ten sheep.⁸ The sheep gave him a ready supply of wool for weaving in addition to other wool produced in the Clark County area. He also raised flax as a source of linen for weaving. He is listed in the 1850 census as a farmer, so he evidently considered weaving as a supplemental income. His nephew and son-in-law, Christian, living nearby, is listed in the 1850 census as a weaver.

By the 1850s, William Fasig was supplementing his farm and weaving income with other jobs, including brick-laying. Martinsville was located on the National Road and experienced a boom period between 1850 and 1870 when railroads connected the town to major trade routes. During a building boom, the construction trades would be in demand. In the 1860 census at age 59, he is listed as a bricklayer with a real estate value of \$2,000 and personal property value of \$500.⁹ His flock of sheep had increased to 16 by 1860, but he had stopped raising flax by that time. Christian Fasig was listed as a farmer in 1860. The last documented coverlet for Christian is dated 1854.

In 1861, Fasig moved his family into town and opened a grocery business. His last documented coverlet is dated 1863; he is listed in the 1870 census at age 69 as a grocer.¹⁰ His flock of sheep had decreased to only five in 1870, but

4. Roots Web's World Connect Project, "The Sons of DeWalt Fasig," <http://worldconnect.rootsweb.ancestry.com/cgi-bin/igm.cgi?op=GET&db=dewaltfasig&id=10017> (accessed September 15, 2019).

5. Shelby, Ohio Historical Museum, "Shelby Area Coverlets and Weavers," <http://sites.rootsweb.com/~ohsmh/ShelbyMuseum5a.html> (accessed September 15, 2019).

6. Susan M. Buckner, Master Weaver William M. Fasig, The Mix that Makes Up Me blogsite, 52 Ancestors, #9, <https://themixthatmakesupme.com/2015/03/05/master-weaver-william-m-fasig/> (accessed October 7, 2018).

7. Clarita S. Anderson, *American Coverlets and Their Weavers*, 2002, 154.

8. U.S. Government, *1850 US Agricultural Census*, District #48, Clark County, Illinois, p. 31.

9. U.S. Government, *1860 US Agricultural Census*, Martinsville Township, Clark County, Illinois, p. 9.

10. U.S. Government, *1870 US Agricultural Census*, Martinsville Township, Clark County, Illinois, p. 1.



The Odd Fellow's Hall in Martinsville, Illinois today.
(Photo by the author)

he still owned \$2,000 worth of real estate. In the 1880 census at age 79, he is once again listed as a brick mason.¹¹ Fasig's 1885 obituary indicates that "He was a brick-layer by trade. Samples of his work can be seen in the Odd Fellows Hall, the E.H. Vaughn building and the old part of the brick hotel."¹² The Odd Fellows Hall still stands in Martinsville today.

William Fasig died on May 30, 1885. His obituary says, "Mr. William Fasig, or 'Uncle Billy' as he is called, died on Friday morning last. He had been ailing for a few days, but the chief cause of his death was old age...Uncle Billy was 84 years of age on March 18th the last...Mr. Fasig was a man loved by everyone for his good kind and sociable nature. He was a devoted Christian almost all of his life, never departing from the path of right, no matter what misfortunes ever took him..."¹³

William & Christian Fasig's Coverlets

The book *Illinois Jacquard Coverlets and Weavers* documents 24 coverlets woven by William Fasig in Illinois between 1850 and 1863. All but two of them are dated on the corner block. The coverlet I purchased at the Tri-County Auction would be number 25. That also does not include the Richland County, Ohio, coverlet that Fasig wove in 1847. Four Illinois coverlets dated 1853 and 1854 are attributed to Christian Fasig. The following information on design analysis of the Fasig coverlets is taken from the book.

"The designs of William Fasig's coverlets are very similar to those woven by his nephew and son-in-law, Christian Fasig. Both used similar corner block designs with a slight variation in the potted flower trademark. They both incorporated distelfink (a stylized goldfinch), tulip, rose, grape, and lily motifs in their borders and centerfield floral and scroll patterns commonly used by Pennsylvania and other Illinois weavers.

"There are seven centerfield patterns among the cover-

lets woven by William Fasig between 1850 and 1863. Most common is Four Acorns and Four Leaves. Fasig also wove the Four Roses and Sunburst, a stylized Four Roses, Four Roses and Snowflakes, Four Bellflowers and Daisy, a geometric pattern of squares, circles and octagonal shapes. The majority of Fasig's coverlets have a Rose on Vine bottom border with a Grapevine side border, but he also used a Rose and Basket pattern and a Rose and Leaf one. All the other Illinois weavers used these designs also.

"Only four Illinois Jacquard weavers wove the names of clients into the textile itself. Fasig incorporated the name of Eliza Ann Briscoe into three examples woven between 1859 and 1863; these were probably woven on commission for Eliza Ann, but it is possible that she was an apprentice."¹⁴

The Illinois Jacquard Coverlet Weavers

William and Christian Fasig were two of 18 Illinois weavers who produced figured and fancy coverlets from 1841 to after 1871. Most, if not all, worked on looms with



William M. Fasig with his grandson, Oscar E. Fasig, the son of Samuel Americus Fasig. (Photo courtesy of the Clark County Historical Society)

Jacquard attachments. All but one were of Germanic background. The limited number of Jacquard coverlet weavers in the state has made Illinois Jacquard coverlets rare and coveted, and the fact that one would show up at an Amish auction in Arcola, Illinois is quite interesting.

By the 1840s, eastern areas including Pennsylvania and Ohio had become saturated with skilled weavers, and coverlet weaving had become competitive, with added competition from factories that utilized water and steam powered looms. Richland County, Ohio alone had 16 weavers. Illinois, in comparison, had less population, unclaimed land,

11. Roots Web's World Connect Project.

12. Susan M. Buckner

13. Ibid

14. *Illinois Jacquard Coverlets and Weavers*, p.21.

15. Ibid, p.1.

and was still in the process of being settled. Lack of competition and the prospect of acquiring land were strong incentives for weavers such as the Fasigs to move west to Illinois. Ten of the 18 Illinois weavers, including the Fasigs, also farmed in addition to weaving.

Since handweavers worked independently, their trade could be transferred to new territories where they wouldn't need a support network of industrial technologies. In most communities, weavers could purchase or trade for the raw wool, handspun or commercially spun yarns, and dyes needed for weaving.¹⁵

Industrialization caught up with the hand weavers by the 1870s as improvements in the Jacquard technology allowed mechanized mills and factories to flood the market with less expensive fancy and figured woven goods. As the era of coverlet weaving came to an end, William Fasig had already moved on to farming, running a grocery business, and brick-laying in his later years. □

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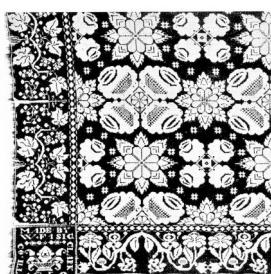
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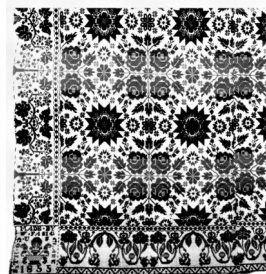
1850 - Four roses and snowflakes



1851 - Acorns and four leaves



1851 - Four bell flowers and daisy



1855 - Four roses and starburst



1855 - Geometric rectangle, octagon

William Fasig coverlets showing some of his designs. (Photos from Illinois Jacquard Coverlets and Weavers)

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HISTORY OF THE JACQUARD LOOM

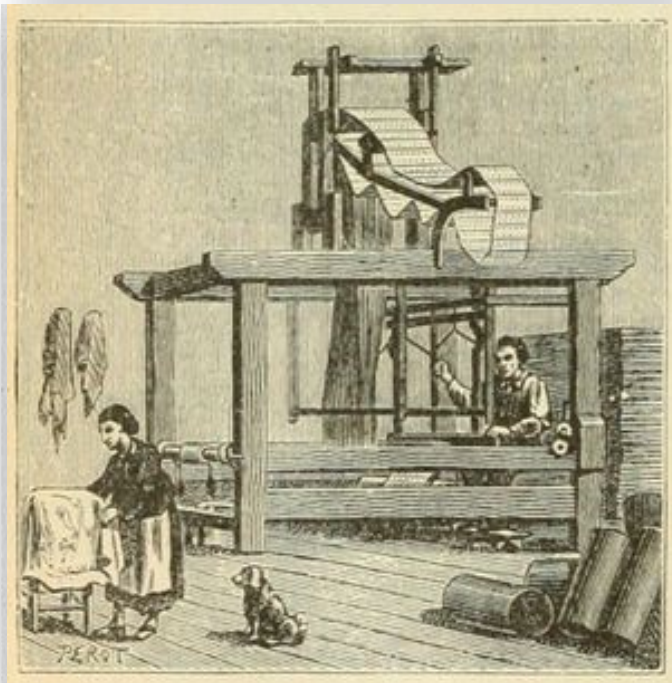
THE BEGINNING OF THE INFORMATION AGE

By Joan Goodbody, U.S. Patent and Trademark Office

Joseph-Marie Jacquard's father, Jean-Charles Jacquard (1723-1772), was a master weaver in the 18th century in Lyon, France. He was capable of fabricating no more than six inches of silk brocade a week. To accomplish this, he had the aid of an apprentice sitting atop his wooden draw loom, raising individual warp threads by hand while Jean-Charles slid through the brightly colored weft threads.

Joseph-Marie Jacquard (1752-1834), did not like the tedium of weaving brocade, so he did not initially follow in his father's footsteps. He changed his mind, however, after squandering his family inheritance and reconsidering his path in life. Instead of becoming a master weaver, however, he improved on an earlier invention to save himself and others the tedious labor involved in making brocade and other intricate designs.

In 1725, Basile Bouchon, also of Lyon, and the son of an organ grinder, adapted the concept of a musical automata controlled by pegged cylinders to the repetitive task of weaving. He invented a loom that was controlled by wide perforated paper tape. This was the first industrial application of a semi-automated machine. In 1728, Jean-Baptist Falcon, who worked for Bouchon, substituted a chain of punched paper cards for the perforated paper tape.



A Jacquard loom from a 19th century engraving showing the Jacquard apparatus and punched cards mounted on top of the loom. (From *Le Tour De La France Par Deux Enfants* by G. Bruno, 1884, p. 152, <https://www.gutenberg.org/files/27782/27782-h/27782-h.htm>), 152.



Portrait of Joseph-Marie Jacquard, woven in silk on a Jacquard loom in 1839 requiring 24,000 punched cards to create. Charles Babbage owned one of these portraits and it inspired him to use perforated cards in his analytical engine. (From the collection of the Science Museum in London, England, public domain, https://en.wikipedia.org/wiki/Joseph_Marie_Jacquard#/media/File:A_la_m%C3%A9moire_de_J.M._Jacquard.jpg)

Although the looms of Bouchon and Falcon eliminated mistakes in lifting the threads, they still needed an extra operator or two to operate. Their looms were modestly successful, and about 40 had been sold by 1762. The first attempt at full automation was made by Jacques de Vaucanson (1709-1782) in 1745, but it had limited success. The machine, which was to become one of the most important inventions of the Industrial Revolution, was basically ignored until the end of the 18th century.

After his death in 1782, Vaucanson's inventions were displayed at the Conservatory of Arts and Trades in Paris in 1794. It was here that Joseph-Marie Jacquard discovered the loom. Although delayed by the French Revolution, Jacquard reconstructed and improved on the loom. He received a French Brevet system patent dated December 23, 1801, as well as a bronze medal after exhibiting an improved draw loom at the industrial exhibition in Paris that year.

Jacquard continued his work, and in 1804 and 1805 introduced and patented an attachment that could be fitted to existing looms. Any loom with the attachment was called a Jacquard loom. The system was called the Jacquard Attachment or the Jacquard Mechanism; in weaving it was incorporated into special looms to control the individual warp yarns. This enabled looms to produce complex and intricate patterns such as brocade, damask, and tapestry.

With further development and revision, the Jacquard system allowed the textile industry to expand and produce quality fabrics for customers. The Jacquard loom, when operated by an expert, could produce about two feet of brocade a day, an impressive feat given France's dependency on textile exports. This was so impressive that Napoleon visited Jacquard in 1805 to show his ap-

preciation for the system by awarding him a pension and royalty on each machine. Even Napoleon could not imagine the impact that the Jacquard system would have on future generations as it transformed weaving from a cottage industry to an industrial process.

The system's main idea was to store the patterns on perforated cards that could be fed through the loom. Each card represented one line of weaving or one weft strand. The loom would read the arrangement of holes punched on the card with a lattice of spring-activated pins connected to hooks that would individually lift the warp threads wherever a pin entered a hole. This allowed the loom to be programmed and patterns modified or switched by rearranging or replacing the card deck. The system reduced mistakes and strenuous manual labor and enabled repetitive production of complex designs.

Weavers were able to purchase their cards already punched with standard designs; this is why the same design elements appear in the coverlets of different weavers in an area or region.

The Jacquard loom aroused hostility among the silk weavers who feared that its labor-saving capabilities would eliminate their jobs, but the advantages of the loom brought about its general acceptance. By 1812, there were about 11,000 looms in use in

France. The loom spread to England by 1820 and from there spread worldwide. It was in use in the eastern United States by the 1830s, was in Ohio by the late 1830s and came to Illinois by 1841.

The Jacquard system, with its interchangeable punch card technology for controlling weaving patterns, was adapted and expanded over the years into many different areas of interest. Probably the best-known use was by numerous weavers all over the eastern United States who wove intricately designed wool and cotton coverlets. These coverlets sported beautiful flowers, birds, buildings, and other designs, and included a corner block that featured the weaver's and maybe the customer's name, location, and date.



Close-up view of the punch cards used by a Jacquard loom on display at the Museum of Science and Industry in Manchester, England. (Photograph by George H. Williams, 2004, public domain, https://simple.wikipedia.org/wiki/Punched_card#/media/File:Jacquard.loom.cards.jpg)

As it turned out, holes punched in paper or cards could also provide a ready-made solution for developing many kinds of programmable machines in addition to looms. Imagine that inside the pneumatic mechanism of a pianola, for example, one punched roll would play a Bach toccata while another would play a Gershwin rag.

Jacquard's punch card's versatility found even greater use inside counting devices. Nineteenth-century British scientist Charles Babbage adapted this punch card system in the 1820s as an input-output medium for his proposed analytical engine. American statistician Herman Hollerith, after helping with the hand-count of the 1880 census, decided to invent a machine to automate the tabulation. He used the Jacquard punch card system to feed data to his census machine to tabulate the census of 1890, cutting the tabulation time from seven down to three years..

Eventually the punch card system worked its way into the modern computer world. American engineer Howard Aiken realized in the 1930s, as he constructed the Harvard Mark I at IBM, that he could use Jacquard's punch cards to operate in tandem, with one stack setting the operation and reading data from another stack. The Jacquard punch card system was used for many years to input data into digital computers. □

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CIDER AND CIDER-VINEGAR

FROM *THE AMERICAN AGRICULTURIST*, SEPTEMBER, 1874

Edited by Tom Vance

TO procure either cider or cider-vinegar of the best quality, care and skill are required in the manufacture. Some too economical persons, thinking that nothing should be wast-

made of solid blocks, carefully seasoned under cover, so that they are free from cracks. They should be about 18 inches in diameter, and about two feet long. They should be turned

perfectly cylindrical in a lathe, and deep, broad grooves cut lengthwise in them, so that the teeth of each which are left projecting, fit accurately into grooves of the opposite one. Four inches wide and three deep is a proper size for the grooves. This work should be

across the center of the bottom, into which the axles of the rollers are fitted, and to which they are secured by short blocks, pinned or bolted to the frame-work. The lower axles of the rollers fit into holes made in the bottom planks. The axle of one roller is lengthened, and attached to a horizontal arm, to which the horse may be hitched. A hopper is built at the rear of the crushers, to receive the apples, and feed them to the crushers. Fig. 1 sufficiently explains all other details. The press is shown in fig. 2. It is an improvement upon the old-fashioned heavy press, which is made from the trunk of a large tree, and frequently required the trunk of another large tree as a support for it, and which is weighted at the end with a clumsy screw, a foot in diameter, and a ton of stones in a huge box. If any person supposed all this huge weight saved labor, he was greatly mistaken, because before a pound of pressure could be exerted upon the pomace, the

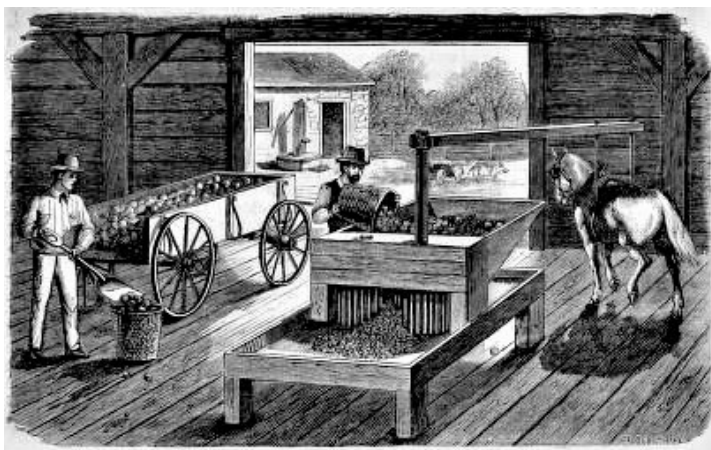


Fig. 1—CIDER MAKING—CRUSHING THE APPLES

ed, are now engaged in gathering all the wormy and defective apples that fall from the trees, and consigning them to the cider-press. As new cider this questionable liquid is sold to the unsuspecting consumer for fifty cents a gallon. It however bears no comparison with cider that is carefully made from sound apples, and can not be made to produce a well-flavored vinegar. It would be better economy to feed all such apples to the pigs, for the first requisite for good cider or vinegar is sound fruit. All bruised, wormy, or defective apples must be discarded, if perfection is desired in the product. The next consideration is the mill and press, and the method of using them. In districts where timber is plentiful, and the necessary mechanical skill can be had, an improvement upon the old-fashioned mill and press is probably the best machine that can be procured. It is made wholly of wood, and no iron comes into contact with the crushed fruit. The timber should be sugar-maple or birch. These are free from the tannic acid, which renders oak objectionable, and stand wear and tear sufficiently well. The crushers are

done by a millwright, or a carpenter used to doing mill-work, as it is a somewhat difficult job. Upon the perfection of the roller or crushers, the yield of cider greatly depends, as the apples must be reduced to a pulp, before all the juice can be pressed from them. The rollers are furnished with axles, also accurately turned, and are fitted into a frame which is shown in fig. 1. This frame consists of a strong bottom of plank, four inches thick, preferably of maple, closely jointed and patched together. This is raised about 20 inches from the ground, upon a stout frame, and is pinned fast to heavy posts, set a few inches in the ground, so as to be immovable. A raised border is placed around the bottom planks. A cross frame is built

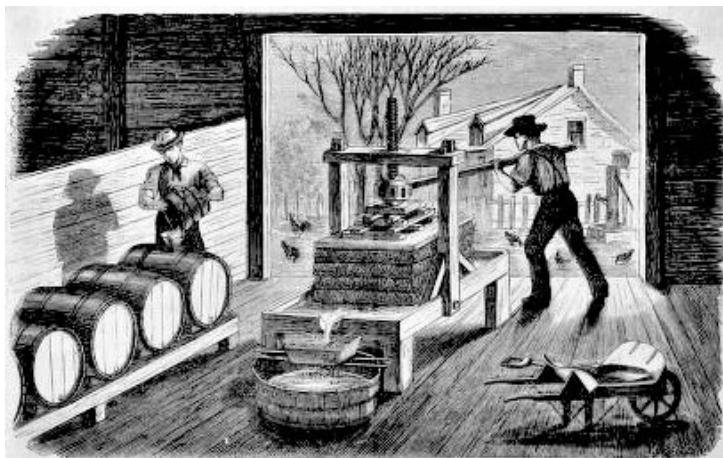


Fig. 2—CIDER MAKING—THE PRESS

whole weight of beam, screw, and stone must be raised. In this ancient machine the weight, which causes the pressure, is raised while in the one illustrated the pressure is brought to bear directly. The immense weight of the old press is, therefore, not only useless, but a hindrance. It is needless to give any description of that is so

clearly shown in the engraving, further than to state that the material of the press is similar to that of the mill, and that the screw may be of wood, preferable of beech, but is better, and in most cases cheaper, of iron. The screw should be lubricated with hard tallow, ground up smoothly with the black lead. As the apples are ground, the pomace should be put into the press immediately if light colored cider or vinegar is desired. If a deeper color is wished for, it can be procured by exposing the pomace in the mill to the air, while one batch is pressing. A wooden scoop should be used to lift the pomace. No iron should touch the

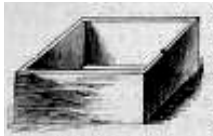


Fig. 3—Box

crushed fruit or juice during the process, if excellence is wished for. In building up the "cheese" in the press, it is better to use a small square frame of boards in the center (fig. 3), by which an interior space is left in the mass of pomace, through which the juice is expressed more readily, that if the mass were solid. The use of this small frame will obviate the necessity of a second pressing. The frame is placed in the center of the press. From this center a channel two inches wide, and one inch deep, is made to the front, to carry off the juice as it flows. A piece of board is laid over this channel, and the floor of the press is covered with clean, straight rye-straw, leaving the ends projecting at each side, which have to be turned over the first layer of the pomace. This prevents the pomace from being squeezed out when it is pressed. When the first layer is finished, and the straw is turned upon it, it appears as



Fig. 4—THE CHEESE

in fig. 4. This process is repeated, until the press is full, when the pressure is applied gradually, so as not to burst the cheese. The juice runs through a filter of cut straw into a vat, from which it may be dipped or pumped in the barrels. It is well to have a strainer of hair-cloth in the funnel, or across

the mouth of the pail, as the barrels are filled. In all these processes the utmost cleanliness should be observed if a good product is wished for. For those who find it more convenient to use a manufactured mill, that known as Schenck's Apple and Grape Grinder, which is able to grind 200 bushels per hour, may be desirable. There are several excellent cider-mills manufactured by different parties East and West, which are convenient for those who have but few apples or who have enough to keep one hand-machine going. One of these, known as the Keystone Cider Mill, is an excellent one. We have made cider and vinegar of a very light color in one of these mills, as the pomace is exposed to the air only for a moment as it falls from the grinders, and it is passed immediately under the press. No straw is needed in using a press of this kind. When the juice is safely in the barrels, it needs close watching during the fermentation. It is best to keep the bung hole covered to exclude insects and the air. For this purpose a perforated bung is useful, in which a glass tube, an inch in diameter may be inserted. The tube, 12 inches long, may be kept filled, which will prevent any access of air into the barrel. When the cider is to be kept for a length of time, this course is advisable. After fermentation has stopped, which may be seen by observing that gas no longer bubbles up and escapes through the glass tube, the cider should be carefully drawn off into fresh, sweet casks. The barrels should then be stored away in a place where the temperature is even, and the bung-holes tightly closed. If it is intended for vinegar, empty vinegar casks may be used. The bung-holes should be left open, and kept covered with a piece of fine wire gauze, so as to admit the air. After a time the vinegar will make and should be again drawn off into clean casks, without disturbing the sediment. If the sediment should become disturbed, the vinegar is never perfectly clear afterward. To make vinegar from cider in the most rapid manner, the building must be heated to about 70°, and the liquid frequently exposed to the air, by drawing it from one cask to another. □

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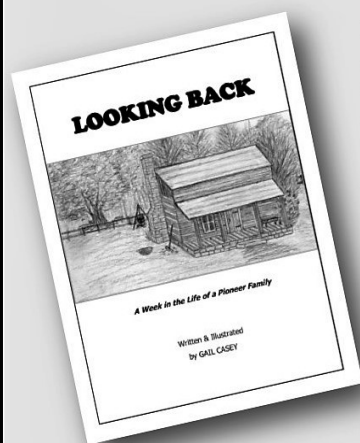
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1847



1850



1854



1858

William M. Fasig Jacquard Coverlets - Upper Left - 1847, Owned by Shelby, Ohio Historical Museum; Upper right - 1850, owned by Tom Vance; Lower left - 1854, owned by the Clark County, Illinois Historical Museum; Lower right - 1858, owned by the Art Institute of Chicago. (Photo credits: 1847 - Shelby Museum; 1858 - Susan M. Buckner blog site; 1850, 1854 - photos by Tom Vance)