

Midwest Open Air Museums Magazine



Vol. XXXX, No. 1
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SAINT MARIE AMONG THE HURONS

In This Issue: Rendezvous In Time - Sainte Marie among the Hurons
 Sainte Marie among the Hurons Blacksmith
 Why Do What We Do? Rethinking Relevance in Programming
 Conner Prairie Youth Alumni Event
 A History of Radio
 A Mid-19th Century Timber Frame Outbuilding

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By Debra A. Reid

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January, 2017

284 pages.

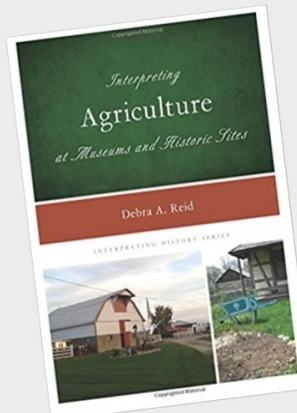
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Interpreting Agriculture at Museums and Historic Sites is an excellent tool to help create compelling agriculture-related programs and experiences. It provides many examples of how humanities themes and agricultural topics can be combined, supported 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 - Painting, ca 1968, by Vernon Mould, one of Canada's foremost historical illustrators, depicts the erection of a cross in the central courtyard of the Jesuit mission, Sainte Marie among the Hurons which from 1639-1649 stood on the banks of the Wye River just east of present day Midland, Ontario. *(From the collection of the Confederation Life Association, founded in Canada in 1871)*

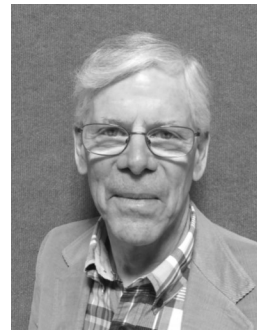


MOMCC is the Midwest Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

EDITOR'S NOTEBOOK

By Tom Vance



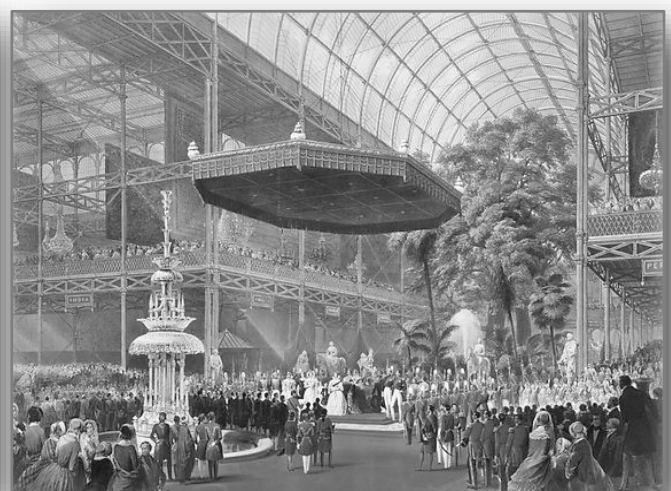
THE Spring Conference in Piqua, Ohio, was well-attended and featured several departures from the standard format of MOMCC conferences. Much of the conference was held in a shopping mall with empty storefronts serving as session rooms and space for the many vendors, making their wares available to the general public as well as conference attendees. A fashion show and auction were also held in the mall public area and open to mall shoppers.

The Spring 2020 meeting will also navigate new territory with the conference essentially being held on an Illinois river boat. The boat will depart from Peoria on Thursday morning, make its way up river to Starved Rock, where attendees will stay overnight at the Starved Rock Lodge, and then return to Peoria the following day. Sessions will be held on the boat, and Mark Twain himself (aka. Brian “Fox” Ellis) will provide entertainment. Be sure not to miss this MOMCC adventure.

The 2019 ALHFAM meeting will be held in Midland, Ontario, Canada, in conjunction with Sainte Marie among the Hurons historic site. As you will learn from the article in this issue, Sainte Marie among the Hurons is a truly amazing site. I first learned about the site in a session I attended at an ALHFAM conference back in the 1980s and have wanted to visit the site ever since. The conference even features an overnight experience in a 1640s French Jesuit building or a Wendat (Huron) long-house. If you are not aware of it, your MOMCC membership also makes you a member of ALHFAM, so you can attend the conference at the member rate. Go to www.alhfam.org for more information.

You may have been following the series *Victoria* on PBS Masterpiece which is documenting the reign of Queen Victoria. The series is just finishing its third season. Another one I like is *Poldark*, which is set in Cornwall, England, near the end of the 18th century. In both, the historical settings and period clothing are very well done and can give you a real sense of the period. In one of the earlier episodes of *Victoria*, Prince Albert took a test ride on a very early train. The third season is ending in 1851 with the building of the Crystal Palace and the Great Exposition held within it.

The Crystal Palace and the Great Exposition are a fascinating story in and of themselves. The *Victoria* series accurately depicts the controversy surrounding the venture as well as the incredible outcome. The Crystal Palace was a plate-glass and cast iron structure that was built in Hyde Park for the Great Exposition, held from May 1 to October 11, 1851. During the event, 14,000 exhibitors from around the world set up in the 990,000 square-foot space to display examples of technology developed during the Industrial Revolution. The building had an interior height of 128 feet, which could accommodate trees and addressed the concern of the potential loss of trees in the park. While the event displayed the newest examples of technology, the building itself was a display of technology that the world had never seen before. The Crystal Palace was relocated to another site in south London in 1854, and it burned in 1936. □



The Crystal Palace - on the left as it looked in 1851 during the “Great Exposition” where 14,000 exhibitors from around the world displayed the latest technology from the Industrial Revolution in the 990,000 square foot space. In the right photo, Queen Victoria opens the Great Exposition on May 1, 1851 in what was to become the first “World’s Fair.” (Wikipedia Commons)



Be a Published Author!

Write an article for MOMCC Magazine



Midwest Open Air Museums Magazine is the printed publication for MOMCC and Midwest ALHFAM members. Articles, reviews, monographs, and opinion pieces that reflect the diverse practical, research and activity interests of the membership are welcome. These may relate to museum and historic site concerns, historical research, skill development in historic trades and domestic arts, interpretive techniques, living history practice, farming, rural industries, historic houses, collections, historic administration, and a host of other topics. As planning and formatting for each issue proceeds, sometimes articles are added or shifted to another issue depending on the space available. Submissions are welcome any time before, and sometimes after the stated deadlines.

- **Articles:** Range in length from 1 to 6 pages, single-spaced, 11-point, Times New Roman, plus up to six photographs or illustrations. Average word count: 1,500-3,500.
- **Reviews:** Books, websites, audio recordings, DVDs, exhibits, or performances are all welcome to be reviewed. Review length is 1 to 2 pages, single-spaced, 11-point, Times New Roman. Average word count: 500-1,500.
- **Documentation:** Articles should be foot-noted as appropriate, and a bibliography or list of sources provided following the MOMCC style sheet, which may be found on the MOMCC website: www.momcc.org, or emailed upon request. The MOMCC style sheet follows the *Chicago Manual of Style*.
- **About the Author:** Author should provide a short bio and current photo for inclusion at the end of the article.
- **Submissions:** should be made to: Tom Vance, editor, at tsevance@mchsi.com in MS Word. Photos should be submitted in JPG format. Email or call 217-549-1845 with any questions.

2019 DEADLINES: SUMMER ISSUE - APRIL 15; FALL ISSUE - JULY 15; WINTER ISSUE - OCT. 15

MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

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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

PRESIDENT'S PERSPECTIVE

By Mike Follin



HOPEFULLY, by now the POLAR VORTEX is a thing of the past and we have returned to more moderate temperatures! The MOMCC board met for two days in Merriville, Indiana, at the end of January for a very productive meeting. Ann Cjeka, one of our new Members at Large risked life and limb to make the meeting, driving through blinding snow and icy roads from Iowa to join us in snowy Indiana. The weather forecast for “LIGHT” snow ended up being 3- 4 inches. But the sun was shining brightly as we left on Sunday afternoon, and the trip home was much better.

In addition to the usual agenda items, there were other concerns to deal with. I want to congratulate the board for their tenacity, wisdom, and patience dealing with board business. One of the agenda items was reviewing the comments from the town meeting held during the fall conference. The board found the input from members to be very helpful and informative with regard to the website and conference planning.

We all know a good web presence is essential for any organization in today’s technological world. The website needs to be a good representation of the organization and catch attention. MOMCC switched over to Wild Apricot, the provider of ALHFAM’s web page platform, for several reasons, and one was compatibility. As with any transition, there is a learning curve, and we are in the process of that curve. Much time was spent on identifying and understanding issues with the website. Andi Erbskorn, our webmaster, has done a great deal to clean up, realign, and resolve those issues. Andi has taken us from the Stone Age into the Bronze Age in a relatively short time while learning the ins and outs of the webpage world. The board does a “hats off” to her, for her time, energy, and expertise. Ed Crabb has also done much to help resolve problems with membership snags, for which we are also very thankful. All that being said, there are still some issues we have been unable to eliminate. The board voted to form a team to identify these technological issues and those pointed out by the membership. Once this list is compiled, the board has authorized hiring (on a temporary basis) an IT consultant to help all concerned and work through and eliminate problems, while working in conjunction with Wild Apricot. The idea is to help us get over some “speed bumps” so that we can utilize the website more efficiently for networking, information sharing, and business matters of the organization.

Another item was future conference planning, which generated a good deal of discussion. Piqua is a good example of how conferences may be changed up. Piqua contains several “firsts” -- the first time the auction will be open to the public, working in conjunction with a non-traditional conference setting (a shopping mall), our vendors having an opportunity to sell to the public, and a style show for the public. There are many changes, and we hope for good results from those changes. Conference coordinators Becky and Monique are looking at how future conferences may be changed thanks to the input of our membership. We encourage you to speak to any of the board members with your ideas on future conferences.

The board is also looking for ways to recognize members for their special areas of expertise in programming, interpretation, service, etc... We would like to speak to the membership about how we might implement these ideas of recognition and value.

The board is also moving ahead in certain areas of the strategic plan for the organization and will be asking the membership about lending their expertise and knowledge in those areas.

We just ended our first 40 and have gained great momentum launching into the next 40. Thanks to all of you, the membership for your support, input, and dedication to this great organization. ▣

40TH ANNIVERSARY “\$40 FOR 40” CAMPAIGN

MOMCC’s “\$40 for 40” fundraising campaign helps support promotions of MOMCC that emphasize the regional organization’s unique assets and services to members. This included special promotions for the 40th anniversary conference, support of extraordinary offerings during that conference, and MOMCC’s lasting legacy. All funds beyond those used to support special 40th anniversary events will become part of the restricted endowment fund which supports services to members, including invited speakers for fall and spring conferences. You can still support the cause by sending your check (payable to MOMCC) to Debra A. Reid, MOMCC Treasurer, 22705 Nona St., Dearborn, MI 48124. Note \$40 for 40 in the memo line. Feeling generous? You can double or quadruple your donation. It all goes to a good cause! ▣

MOMCC FELLOWSHIP APPLICATION

MOMCC Fall Conference 2019

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

Hosted by Kline Creek Farm, Forest Preserve District of DuPage County

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.

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

Eligible candidates must meet ALL of the following qualifications:

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

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

Applications will be rated based on the following criteria:

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

All applications must be received by October 1, 2019

APPLICATIONS RECEIVED AFTER THIS DATE WILL NOT BE CONSIDERED.

Send Application to: MOMCC FELLOWSHIP COMMITTEE

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

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

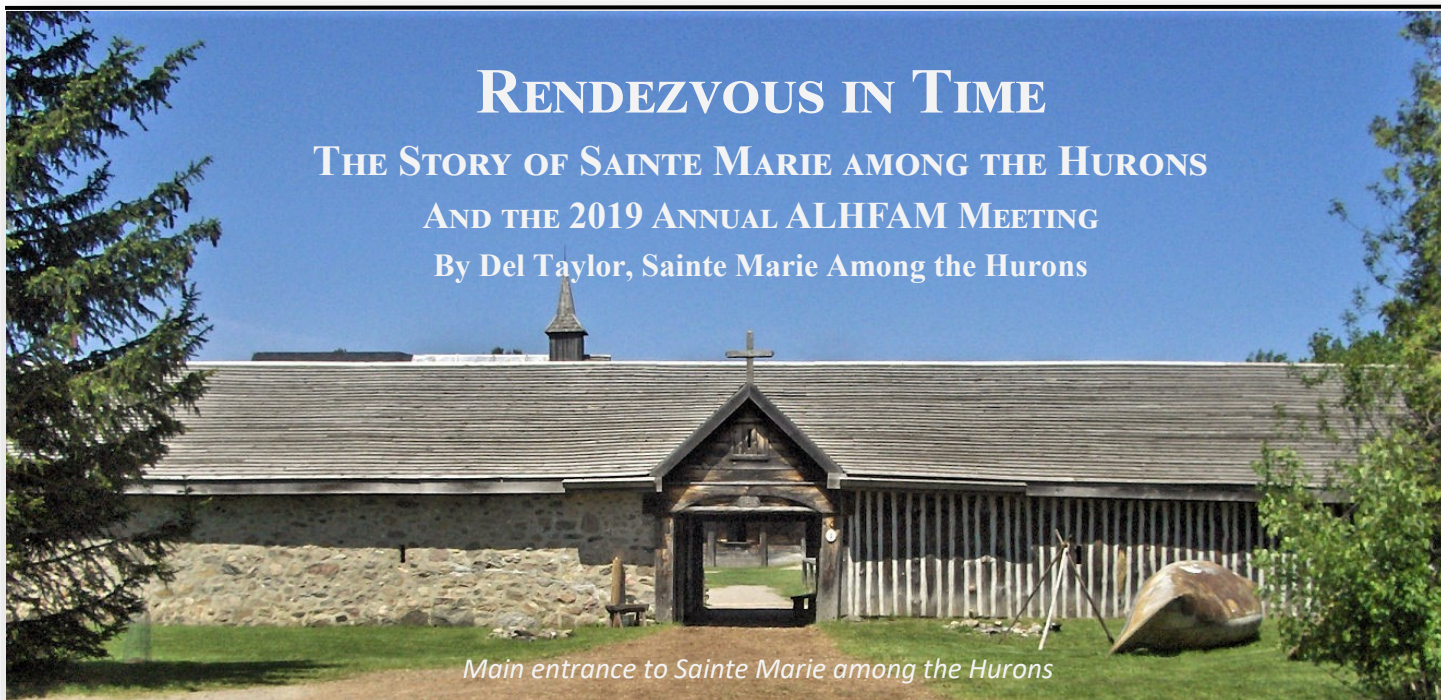
Please copy this form and provide all information via email/electronically, if possible. Regular mailed applications will be accepted also; please allow time for delivery and circulation among committee members.

RENDEZVOUS IN TIME

THE STORY OF SAINTE MARIE AMONG THE HURONS

AND THE 2019 ANNUAL ALHFAM MEETING

By Del Taylor, Sainte Marie Among the Hurons



Main entrance to Sainte Marie among the Hurons

IT seems fitting to have a gathering of living history and museum professionals visit Sainte Marie among the Hurons in Midland, Ontario, Canada, in June 2019 for the annual ALHFAM conference. Just as in the days of old, we will bring together people for one common goal, which is to experience and learn from one another and to share our common interests and expertise in the world of living history museums and sites, be they large or small.

Sainte Marie was founded 380 years ago in 1639 near the shores of Georgian Bay along the Isaraqui or Wye River. It became known as “A small piece of France in the wilderness” by the French Jesuits who founded her. At its peak, Sainte Marie housed a grand total of 66 French men, many of whom were laborers with little or no education and a very small chance of a good life in France.

The new world was chosen by these men for many different reasons, including the chance to have a better life and adventure, but also due to an extremely strong belief that the French Jesuits were doing a holy deed by being among the Huron or Wendat Indians (Huron is the French word for Wendat) and teaching them a very different belief system. Because of their conviction, the Jesuits built a wooden fortress by hand in which they could feel safe and that each could call home.

But the story does not start there. In 1609, Samuel de Champlain was the first European explorer to travel to central Ontario. He soon found himself in Wendake, the land of the Wendat peoples, a confederacy of five tribes that numbered nearly thirty thousand by his reckoning.

Champlain was able to form alliances with the Wendat,



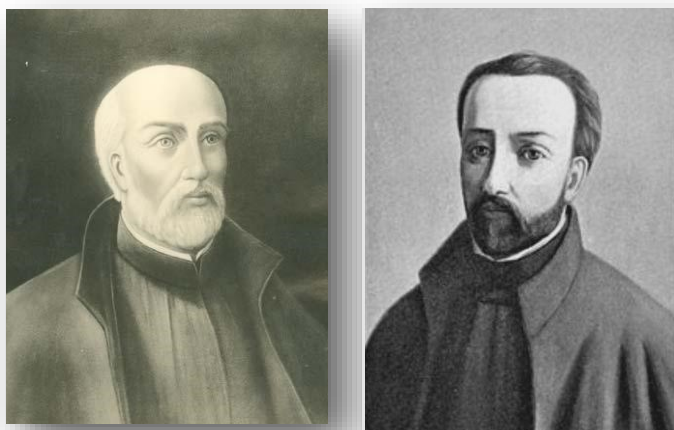
Samuel de Champlain, known as “The Father of New France,” was a French settler, navigator, cartographer, draftsman, soldier, explorer, geographer, ethnologist, diplomat, and chronicler. He made from 21-29 trips across the Atlantic, and founded New France and Quebec City on July 3, 1608. **Right** is a map of eastern Canada drawn by Champlain in 1612. (Wikipedia Commons)

Montagnais, and Algonquin peoples, which eventually would help him win major battles against the Mohawk. Champlain made many trips across the Atlantic, and soon brought four *Récollet* priests from an order of the Franciscans to the territories. This began the missionary chapter to our story.

The Jesuits were an international order that operated like an army dedicated to spreading Catholicism throughout the world. They believed that the first step in converting a person to Christianity was to educate him.

The Jesuits established themselves in Wendake and travelled from village to village learning the Wendat language and customs and preaching to the Wendat people. Their superior, Father Gabriel Lalemant, dreamed of “building a house apart, remote from the vicinity of the villages and that would serve among other things, for the retreat and meditation of our evangelistic labourers.”

One of the most well-known Jesuits to come to this



Jean de Brebeuf (left) and **Gabriel Lalemant** were Jesuit leaders at Sainte Marie. Both were tortured and killed by the Iroquois in 1649 along with six other Jesuit martyrs. (Wikipedia Commons)

part of Canada was Jean de Brebeuf. Born in Normandy, France, in 1593, Brebeuf first came to Canada in 1625 and worked with the Wendat until his death in 1649. It was Brebeuf who created and wrote a French/Wendat lexicon for other Jesuits bringing Catholicism to the Wendat people.

Brebeuf and the Jesuits spent untold hours writing annual reports known as the “Jesuit Relations,” a form of diary, that was sent back to France. In the “Jesuit Relations,” we find a great resource and ethnography of the Huron Wendat peoples. Without these diaries, we would not have the wealth of information that we have today.

Through the many trials and tribulations experienced by both the French and Wendat, we see many exceptional stories of life in New France. The very first *donné* was

The Men Who Lived at Sainte Marie

The people who lived at Sainte Marie were all French men, with the exception of one Italian priest. No women accompanied them. The natives, drawn by curiosity, often came to visit the priests and their helpers to learn about their ways.

Jesuit Priests

The Jesuit Priests belonged to the Society of Jesus, an order founded by Ignatius Loyola in 1534. This active order was well-organized, efficient, and disciplined. Only outstanding men whose character and talents could be well-utilized were admitted to the Society. The process of becoming a Jesuit took 13 to 15 years. Often called the “soldiers of Christ,” the Jesuits were organized along military lines.

A steady number of priests arrived after 1639, as Sainte Marie would operate as a mission headquarters. As many priests as possible were needed to ensure that newcomers could be properly trained by more experienced priests. Some of the priests found life in New France difficult.

Lay Brothers

The Society of Jesus also included men who took vows as lay brothers. Each of the five lay brothers at Sainte Marie was a skilled craftsman and devoted Catholic.

Donnés

The *donnés* signed a contract with the Jesuits to help the priests and brothers with their missionary work. Some of these men had specific skills such as carpentry or smithing, while others were labourers.

Engagés

Not all the men at Sainte Marie took vows. The Jesuits hired men to help with building the wilderness mission of Sainte Marie. They often would take the vows of a *donné* after a year or two working at the mission.

Soldiers

Soldiers sometimes accompanied the flotillas of canoes making the 1,250-kilometre journey from Québec. They spent the winter in Wendake, returning to Quebec the following spring. The Jesuit fathers worried at first that the soldiers' conduct might set a bad example for the Wendat, but good behaviour soon set these fears to rest. □



A view of Saint Marie among the Hurons from above showing the barracks and front gate to the left, the Jesuit Chapel in the center and the Indian section above. (Photo credit: Sainte Marie among the Hurons)

Robert le Coq, a volunteer who signed a contract to work as a business agent in exchange for food, shelter, and clothing. His primary job was to keep the mission supplied with all the needs to run it from iron for the forge to linens for clothing. Robert accepted many gifts of fur from the Wendat and in turn took these to Quebec to barter for various goods and necessities.

Robert made many trips between Sainte Marie and Quebec for supplies, and it was on one of these journeys that a dramatic event took place. Travelling with a group of Wendat from Quebec, Robert became ill with smallpox. The Wendat, who greatly feared the sickness, put him ashore on an island and left him for dead. As the days drew on, his sickness progressed, with large sores and pustules growing over most of his body. Things appeared very grave for him. Robert could only drag himself between two large rocks for shelter. Flies began to swarm around him, and within a short time the eggs of the flies grew to maggots that began to eat away at the sores. It must have seemed like a miracle, for as time passed, his body began to fight off the disease, and he was soon feeling better.

Before long, a flotilla of Wendat canoes came by. He was able to gain acceptance with them and made his way back to Sainte Marie. It was said that the people of the mission mourned his death upon hearing of his demise from the ones who had originally left him. Imagine the shock and miracle to the Jesuits and his colleagues as he seemingly returned from the dead.

From the very beginning of the mission headquarters in 1639, it became a bastion of French life in the new world. It was soon visited by not only the Wendat, but also the northern tribes who came to Sainte Marie to trade with the French. These tribes used the location as a central habitation, for it was centrally located to the vast majority of Wendat villages in the area, making trade much easier.

As buildings began to rise, so too did the French population, and there came a cook, a farmer, a blacksmith, and a carpenter to name a few. Along with the Jesuits, the community also included the workers known as *donnés* as well as paid workers, soldiers, and a

number of young boys in their early teens. In the later years of Sainte Marie, there were 66 Frenchmen within the palisaded walls of the fort.

The Jesuit priests could be found at various villages of the Wendat on any given day, conducting services and teaching and preaching Catholicism with the help of various *donnés*. Some of the Wendat were receptive to Christianity, but others chose to continue following traditional ways creating a division among them.

In the later years of Sainte Marie, an increasing threat from the Iroquois in Wendat territory began to make its mark. Drought and crop failure compounded the threat. Disease began to weaken the Wendat; eventually the



A Jesuit Priest stands in front of the farm house located across from the Jesuit Chapel. (Photo credit: Sainte Marie among the Hurons)

Wendat confederacy was not only losing its people, but also its overall strength. They were also weakened by the division created between those who accepted Christianity and those who maintained traditional beliefs.

During the spring of 1649, Fathers Jean de Brebeuf and Gabriel Lalemant were attacked, tortured, and killed by the Iroquois. Their bodies were returned to Sainte Marie for burial by several *donnés*, one of which, shoemaker Christophe Ragneault, described the condition of the bodies. He indicated that horrendous tortures had been committed. One torture may very well have been a mock baptism with boiling water.

The Wendat, fearing more attacks, were set to head north to safer territories, but the Jesuits convinced the Wendat leadership that a journey north to Manitoulin Island was too far and dangerous. It was decided that all would leave, both French and Wendat, and head to the nearest island some 25 miles away, to establish a new mission there.

Destroying Sainte Marie by fire was a very difficult decision for all to make. The Jesuits and the workers had put ten years into the building process. Father Paul Rague-neau in his report, said, "And thus in a single day and almost in a moment we saw our work of nearly ten years consumed by fire." The feelings and emotions of the men who labored to build the mission can only be imagined.



Arrival of a canoe at Sainte Marie via the lock system. (Photo credit: Sainte Marie among the Hurons)

The French and Wendat ventured forth to reestablish the mission community of Sainte Marie, but the Jesuits only remained in the territory for one more year. Crop failure and starvation continued to be an issue; they decided, after much debate, to return to Quebec. They invited the Wendat to journey back with them and settle in Quebec. Some 500 to 600 agreed and the remainder, barely a thousand, promised to join them but never did. They instead joined another

The Huron Wendat

The Huron Wendat Nation occupied an area south-east of Georgian Bay in Ontario, Canada. They called themselves Wendat, which means "dwellers of the peninsula," as they were surrounded on three sides by the bay. Early French explorers called them Huron, from either the French word *huron* meaning "ruffian" or "rustic," or from the word *hure* meaning "boar's head." The latter was possibly due to the Wendat men's bristly hair style.

Jesuit Francois du Peron describes the Wendat in the *Jesuit Relations* of 1639:

"They are robust, and all are much taller than the French. Their only covering is a beaver skin, which they wear upon their shoulders in the form of a mantle; shoes and leggings in winter, a tobacco pouch behind the back, a pipe in the hand; around their necks and arms bead necklaces and bracelets of porcelain; they also suspend these from their ears, and around their locks of hair. They grease their hair and faces; they also streak their faces with black and red paint."

The Wendat language is Iroquoian, and many of their customs, like the longhouse, are also Iroquoian. Some early French fur traders referred to them as *bon Iroquois* or "good Iroquois." The Wendat farmed corn, beans, and squash, supplemented by hunting, fishing, and gathering. Their longhouses accommodated up to six families.

The Wendat were a confederacy of about 30,000 individuals comprising four main tribes: the Bear, the Cord, the Rock, and the Deer. They lived in more than 20 villages connected by a network of trails. Two large Huron Wendat village sites have been discovered and excavated. Both were surrounded by palisades, and the larger site included more than 70 multi-family longhouses.

Day-to-day government was based on the clan, which was a group descended from a common female ancestor. The eight clan names were based on animals prominent in the Wendat creation myth. Clans cut across tribal boundaries, and most of the eight clans were represented in each village. People often married outside of their clan, creating strong social bonds between clans and villages.

The Wendat were devastated by diseases like measles and smallpox from 1634 to 1640. So many died that they abandoned many of their villages and agricultural areas. In 1649, an Iroquois war party entered Wendake and burned two Wendat villages, killing 300 Wendat as well as a number of Jesuit missionaries. When the surviving Jesuits burned the mission, the Wendat burned 15 of their remaining villages and fled, some with the French and some to other tribes. □

group, the Petun, who abandoned the territory and travelled west, ending up in Kansas to become what is now known as the Wyandot.

With the mission of Sainte Marie gone and the peoples dispersed, the grounds that Sainte Marie was built upon stood empty. Early settlers to what became Simcoe County knew that there was something of significance at this place. They called it “the old French ruins.”

Archaeology and Reconstruction

In 1855, Father Felix Martin, SJ, did very minor excavations of the site and found several artifacts, one of which was a seventeenth-century trade axe. Kenneth Kidd did more in-depth excavations for the Royal Ontario Museum in Toronto starting in 1941. His work continued until 1943, when funding for his digs ran out. Wilfred Jury, the curator of the Museum of Indian Archaeology, University of Western Ontario, continued the work from 1947 to 1951.



Archaeology on the site uncovered evidence of the original buildings at Sainte Marie allowing them to be reconstructed. (Photo credit: Sainte Marie among the Hurons)

The size and configuration of many of the original Sainte Marie buildings was determined by the archaeology work. Work on reconstructing many of the buildings began in earnest in 1964, continuing under Wilfred Jury until 1967, when the reconstruction of Sainte Marie was complete. Reconstructed buildings include the front gate and barracks, chapel, carpenter shop, blacksmith shop, cook house, three dwellings, and a barn. Even during excavations and reconstruction, visitation by the public was common place.

A Modern Historic Site

Today Sainte Marie among the Hurons has seen many changes. The interpretation program took shape in the early seventies with the introduction of interpreters in period clothing. An agreement was reached with our neighbor, the

Martyrs Shrine, which stands on a hill directly across the highway. It was agreed that young Jesuit novitiates would don the long black Jesuit robes and interpret 17th century Jesuits to the many people who began to come through the gates.



Visiting royalty at Sainte Marie among the Hurons. (Photo credit: Sainte Marie among the Hurons)

Interpretation of the reconstructed site expanded and improved with ongoing research on the physical buildings and the original inhabitants of Sainte Marie. This included the lifestyles, biographical information on the men, and what they wore from day to day.

A giant step for Sainte Marie's interpretation program came from its Indigenous Program. A multi-talented man from the Algonquin tribe was hired who was able to recreate the early Huron pottery based on archaeological finds. Then in 1984 several Ojibway women were hired as seasonal interpreters in full period clothing. They became the basis for the programs we have developed and built over the years since. The Indigenous Program takes place in the Indian section of the site that includes an Indian church building, hospital, Algonquin dwelling, and two Wendat Huron long houses.

Today we have an average of 27,000 school students per year and an average general public visitation of 75,000 people who come from all parts of the globe.

Your ALHFAM visit will entail free flow touring as well as some in-depth special presentations that will include traditional fire-starting techniques to our very own ALHFAM people doing sessions right on site.

An evening program with a sleep over and traditional foods from the time period will be part of the program. Participants will have a chance to enjoy some friendly conversation about our history, past and present, and indeed some spookiness.



Left - The Jesuit Chapel is flanked on the left by the carpenter shop and on the right by a dwelling. The next building to the right is the cookhouse.

Below - The altar in the Jesuit Chapel. (Photo credits: Sainte Marie among the Hurons)



The incredible story of Sainte Marie among the Hurons was and continues to be a big draw. People come from all parts of the world to see and experience this part of Canada's early history. Visitors have included many important people over the years from Pope John Paul II in 1984 to famous actors like James Avery (uncle Phil of "The Fresh Prince of Bel-Air") and even royalty.

And now the most famous of all, The Association of Living History, Farm, and Agricultural Museums (ALHFAM) will be here in June of 2019.

Welcome to a Rendezvous in Time. ☐



About the Author - Del Taylor has been employed at Sainte Marie among the Hurons for the past 33 years. He is a member of the Ojibway First Nation from Central Ontario and is currently a program coordinator at the site. Del has been a member of ALHFAM for 19 years and has served on the board of directors. This year he is the chair for the ALHAM annual conference to be held at Sainte Marie among the Hurons in June 2019.



"First Light" - Over 5,000 candles light up Sainte Marie during "First Light" held the last weekend in November through the second weekend in December. Activities include an array of music, performers, artisans, crafts, foods, historic demonstrations, and other activities. (Photo credit: Sainte Marie among the Hurons)



Above - The First Nation section includes, on the left, the Algonquin dwelling (also see back cover), the hospital building (with gabled roof) and two Wendat longhouses, one on the right and one in the far rear.

Above, right - A First Nation drummer and singer performs for a group of visitors inside the longhouse.

Right - The First Nation Church.

(Photo credits: Sainte Marie among the Hurons)



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SAINTE MARIE AMONG THE HURONS BLACKSMITH

By Trent Woods, Trent Woods Photography

THE Sainte Marie among the Hurons blacksmith forge was built in 1642 as a key to creating a self-sustaining community in Huronia. With the forge up and running, the people living at Sainte Marie could custom-build the items that they needed. The only other option was waiting for supplies to arrive from Quebec. The trip from Quebec to Sainte Marie among the Hurons took 30 days by canoe, which made custom manufacturing iron goods that much more important.

The primary blacksmith at Sainte Marie was a Jesuit lay brother, Louis Gauber. He was charged with the task of making iron tools, hinges, spikes, nails, and other structural items used to assist in the construction not only at Sainte Marie, but also throughout Huronia. Gauber would have also created items that were used for trade, such as awls and fishhooks. Gauber worked the forge at Sainte Marie from 1642 until the settlement was ultimately abandoned in 1649.

Mining operations had not begun in New France in the 1640's, so iron was brought to the New World from established mines in France. Iron would have been transported in various forms, from large bars known as ingots, to flat, round, or square rods in various weights and dimensions. The ingots would have been used to create larger items like tools. The rods would have been used for smaller items like nails, or hinges. During times when iron was scarce, items around Sainte Marie that were deemed nonessential could have been repurposed and turned into needed supplies like nails.

Most people are familiar with a typical one-hearth forge, in which a blacksmith uses coal to heat the metal. The forge at Sainte Marie among the Hurons is not unique, but is a



The blacksmith forge at Sainte Marie was a two hearth forge. The first was used to create the wood coals that were then moved to the second forge for heating the metal. (Photo credit: Trent Woods Photography)

less-common type of forge that uses two hearths. The blacksmith uses the first hearth to burn hardwood and produce hot wood coals. Once enough wood coal is available, the blacksmith scoops the coals out of the first hearth and places them in the second hearth. The second hearth would have a set of bellows attached to allow the blacksmith to pump a large amount of oxygen into the bottom of the coals, providing a perfect place to heat metal. □



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WHY DO WHAT WE DO?

RETHINKING RELEVANCE IN PROGRAMMING



By Andrew Hall, Ohio History Connection

Note: This article is taken from a session given at the 2018 Fall conference held in Dearborn, Michigan.

HOW can museum and living history programming best suit the contemporary needs of visitors? Our job as museum professionals is not to give people what we think they need; it is to make our work relevant through experience, desire, and expression. We want people to feel like active agents in their historical experience rather than as passive consumers. Useful educational programming needs to be relevant to visitors and meet them part way. As museum professionals we often fall back on “tried and true” programs, events and normal interpretation, but these need to be regularly assessed and reworked. Gradual demographic and cultural shifts impact visitor expectation and sense of relevancy which are crucial factors are when considering how to contemporize programs.



Ohio History Connection volunteer Ed Hughes portrays the popular 19th century gift-giver, St. Nicholas. (All photographs courtesy of The Ohio History Connection)

Trying to define relevance is an important first step when reworking and refining programs. Everyone has their own ideas of what makes something relevant: an exciting exhibition, a new event, a rewards program. The most common concept of relevance within the museum world tends to rely mainly on the needs we ascribe to our visitors rather than letting them tell us what they need or want. A pair of sociologists, Dan Sperber and Deirdre Wilson, attempt to tackle this question of relevance and compile their findings into two simple points. First, in order to attain relevance something needs to stimulate a “positive cognitive effect” to yield new conclusions.¹ Potential visitors need to see a way that the experiences you offer are beneficial to them in some way. Even if your content is not the most uplifting or pleasant, visitors can still leave your institution with greater knowledge and understanding about the world than when they arrived.² Second, a person needs to find your

experiences accessible to them.³ In this way accessibility takes on a number of meanings, ranging from direct needs like site location and ADA regulation ramps to more nuanced aspects such as closed captioning on videos and accessible restrooms.

Following these two simple points is certainly easier said than done, and in the museum field concepts of relevance tend to divert down a number of paths. Many of the traditional approaches we use miss the mark of what Sperber and Wilson recommend, with most professionals subscribing at one point or another to the idea that an institution can (and should) be relevant to all people. This idea is inherently problematic, as the very idea of relevance is relative. Our work is not, and cannot be, relevant to all people. Everyone has a different idea of what has value in their lives and where they want to spend their time. Programs and ideas you may find significant can come across as

pointless to many other people. Relevance operates on a sliding scale, and there is no way to get everyone on the same spot of that scale at the same time. People are busy – we need to make ourselves appealing enough to get on their radar.

Another common approach suggests that museums don’t need to make programs “interesting,” as visitors should be interested based purely on the inherent value of a site. In general this theory points to the idea that relevance as a concept is in itself irrelevant, and that educators don’t

1. Dan Sperber and Dierdre Wilson. *Relevance: Communication and Cognition, Second Edition*. (Oxford/Cambridge: Blackwell Publishers, 1995), 2-9.
2. Nina Simon. *The Art of Relevance*. (Museum, 2.0, June 14, 2016).
3. Ibid.

need to waste time building interest in a topic that should already be important by its own merit.⁴ Adherents of this form of relevance view an object, such as a historic house, as important purely because it is old, and that people should see its significance because of that age. In truth none of us is a body of knowledge so vast and profound that people should come by virtue of our institution's existence. Relevance is necessary to draw people in to learn from our knowledge. What makes one historic building more important than another? What makes one object more important than another? The stories we tell bring history to life, and making those stories relevant brings people to you.

Having a better understanding of relevance also helps you avoid "irrelevancies" - factors that detract from your overall mission. Irrelevancies can include using anachronistic features to draw attention to yourself (i.e. a modern Santa Claus to advertise a historic Christmas program) or trying to get people into your space by offering free food - anything that "cloaks itself in familiarity."⁵ Instead of the typical Santa, perhaps you can enhance holiday programming with the inclusion of any number of historic gift-givers, such as St. Nicholas, the Belsnickel, or even the currently popular Krampus. Visitors want to come to your site because it is unique, and they find that important in their lives, and knowing how to showcase this can help avoid unnecessary irrelevancies.⁶

For these approaches to relevance to be useful, you must also know your audience. As you cannot be relevant to all visitors all the time, it is important to understand who you want your programs to be for. We often describe our visitors in terms of categories like adults, children, students, seniors, families, etc. While these categories are helpful in conceptualizing general groups that you want to attract, they lack specificity when trying to target programs at specialized groups of people. Clear terminology is key when describing programs both in the public eye and when developing them behind the scenes.

At the Ohio History Connection, our average day-to-day visitor archetype does not match our special program archetype. The most common visitors for a jaunt around our museum tend to be well educated (college or higher), over the age of 50, and visit in small groups or as individuals. This specific subset of adults finds their way through our doors regularly, but they do not match the typical visitor we see engaging in the majority of our programs, who tend to be families of mixed ages with children. Knowing this discrepancy allows education staff to be more precise in the way they build interactive experiences for visitors. In this way we can help those who do visit find even deeper relevance with our organization, which will hopefully keep them coming back again and again.

As previously discussed, people who don't attend your programs likely don't find them relevant in the same ways that those who come regularly do. Expanding your offerings, even by making small changes, can give those previously uninterested a chance to peek in at your operation



The 1860s above versus the 1890s below at Ohio Village.



and maybe find something important to them. Nina Simon of Museum 2.0 comments that "it's OK if at first only one part of an entity is relevant to someone new. The exhibition that speaks to their interests... The entity wasn't relevant at all previously, so if even a slice of its offerings are now relevant, the outsider has gained something worthwhile."⁷ Small changes can make all the difference in welcoming new people into your space and expand programming possibilities.

4. Ibid.

5. Ibid.

6. Laurent Carpenter. "Inside the Mind of a Museum Goer." *The Guardian*, October, 19, 2015.

7. Simon. Ibid.

Not all visitors will be happy with changes. Those who already attend your institution or site see themselves as insiders who already found relevance – a type of relevance that they believe others should see and appreciate. There is nothing wrong with creating new pathways for people to access your site or your programming, but be prepared to face some backlash from those who are hesitant to change. A great example of this comes from the Ohio History Connection’s decision to transition our living history village from the 1860s to the 1890s. While a great deal of our supporters found it fun and intriguing alongside a new pool of interested museum-goers, we received some feedback from a portion of our member base. This vocal minority found the transition upsetting, as it dismantled the experience that they found relevant and comforting. In spite of the complaints and grumbles, the Ohio Village seems to have come out stronger for it by continuing to draw in new visitors.

Once you have a clearer understanding of who is participating in a program, it becomes easier to review it in terms of relevance. Consider the concept of family-based programming; one of the most common types we all engage in. Family programming takes many forms, including storytimes, crafts, and interactive experiences. These programs are designed to attract families and children to an institution and get them to keep coming back time and again. A 2009 study with *The New York Times* showed that “museums large and small are finding innovative ways to attract families” primarily through the use of the above ideas, and for the most part they provide a great impact.⁸ The concept of “ensuring relevance as generations change,” however, is something we should all strive for, but is something that too often falls short.⁹

Children learn best when an adult engages with them in the activity or program. Studies show adults are less likely to participate in an activity if it seems too child focused, which can then lead to less interaction and retention for the child.¹⁰ Simon uses this premise when conceptualizing program development and design. She says, “people of all ages are sensitive to the messages that design sends,” with activities too obviously intended for children driving adults away.¹¹ Designing programs intended for children is great, but if you want to bridge that gap and have a broader participant base, it begins with the basics. By nature of this design, adult-only groups or individuals can also feel wel-

comed to take part in planned activities, thus breaking through the boundary of “family-focused” and restoring the initial desire to make something “family friendly.”

Although there are many different approaches to engaging with a multi-generational audience, the program archetype that tends to pull to the forefront of “family friendly” programming is crafts. Candle dipping, for example, is a widely used historic craft, and acts as a great example for this premise. As with many other activities like it, kids rush up and want to complete the craft, leaving parents and grandparents to stand off to the side and watch. The act of making the candle is typically seen as enough of a lesson based on the importance of candles in many historic lifestyles. This works for older generations who understand the inherent value of candles based on life experience, but as

younger generations become the dominant visitor demographic, that knowledge is no longer implied. Most kids today don’t grow up in the proper context to appreciate exactly why the candle dipping they just performed used to be so important. They may see it as a fun activity, but not automatically as a way to produce invaluable light for the household. Generational shifts like this require us to rethink our programs, even our most commonly used and popular ones, to be sure our main mission of



Blacksmithing in Ohio Village.

education comes through clearly.

As mentioned before, not everything can be relevant to everyone, which means even if you try every angle to make a “family friendly” program inclusive, not everyone will want to participate or even seek you out in the first place. There is nothing wrong with people finding relevance in different parts of your organization, so creating unique opportunities for people who might not normally participate in your programming is a great way to open a door.

8. Karen Berman. “Putting a New Emphasis on ‘Family Friendly,’” *The New York Times*, March 17, 2009.

9. Ibid.

10. Kaleen Tison Povis. “Designing for and Supporting Family Interaction in Museums.” *Informal Science*, (Jan. 1, 2016). <http://www.informalscience.org/news-views/designing-and-supporting-family-interaction-museums> (accessed Oct. 2018).

11. Nina Simon. “Designing Interactives for Adults: Put Down the Dayglow.” *Museum 2.0*, (January 18, 2012). <http://museumtwo.blogspot.com/2012/01/designing-interactives-for-adults-put.html> (accessed October 2018).

Some groups, like adults, need safe space where they can engage on their own terms with a similar demographic.

“Adult-only” programs can help visitors engage with your space in a way they are not used to. Whether they be 18 or 80, adults given the chance to explore and enjoy without the perceived guilt or awkwardness of impeding a child’s experience will usually take up your offer. A study conducted by the International Council of Museums on visitor expectations reveals that adults have an interest to “go deeper, explore hidden locations and interact” with museums and their content.¹² ICOM’s conclusion shows an interesting parallel with the expectations many museums set out for a child’s experience upon visiting. As such, museums can apply similar principals to their adult-focused programs that they might for child-focused ones. These kinds of programs give us as educators an opportunity to delve into subjects that many adults find interesting that we may not normally be able to discuss in “family-friendly” settings.

The Ohio History Connection’s Pleasures of the Cup series is a good example of a relevant Adult-focused program. Events in this series invite visitors to come to our site after hours and participate in a variety of activities while tasting historical drinks, each different depending on the time period and theme of the event. Visitors divide into small groups and work their way around various stations, with everyone ending the night having had an opportunity to participate in each activity and taste each drink. At the very end visitors have a chance to get extra samples of the drink that they liked while either participating in some post-event activities, exploring our site, or just socializing with like-minded folks. While limited to roughly 100 people, the overall design of the event pulls together alcohol, food, education, and entertainment into a cohesive unit. While many popular events like Pleasures of the Cup use alcohol as a focus, it is not completely necessary to convince people to interact with your space.

Adult-focused programming can take a similar approach to child/family-focused ones by adjusting the formula to match audience expectations. Events like these open a door to many different groups of people and have the potential to transform a curious one-time visitor into a repeat patron. Once people have a chance to explore your site through something they value, they may find other opportunities you offer that they never knew existed before.

One such opportunity that often connects the family and adult visitor groups are reenactments and military history-themed events. For many, reenactments and events like them are a way to connect with military history by watching it come to life. Military history is an extremely popular topic in the United States, and visitors often respond well to programs that delve deeply into the subject. Reenactments as a programming tool take this desire and transform it into

a holistic experience, bringing together the sights, sounds, and smells of a battlefield into a safe and educational environment. While the general scope and purpose of these kinds of programs have remained consistent through the years, different influences shape why they occur and how people interact with them.

In thinking about how contemporary visitors conceptualize reenactments, it is helpful to look back and see how the concept evolved over the past century or so. Using the American Civil War as an example (due in part to its enduring popularity), we see that in the 1890s some members of the Grand Army of the Republic remembered the conflict by recreating the events of battles they took part in, creating a “spectacle of mimic war.”¹³ This was relevant to Americans at the time as they were keenly interested in remembering the war while they still had veterans alive to



1880s Murder Mystery, Monocles and Brandy, is one of several events in the Pleasures of the Cup series.

tell them about it. For several decades after this point, Civil War reenacting waned, until shooting back into the American consciousness in the 1960s. The centennial of the war opened the topic up for people around the United States and the broader world who might not have had exposure to it. The realism brought by these reenactors, many of whom were similar in age to the soldiers who fought, brought the Civil War to life in an unprecedented way.

Move forward to today and we see a blending of these two previous milestones, with the same passion from the 1960s but a dwindling corps of people to participate as in

12. Nick O’Flaherty. “What visitors want. The way to meet museum visitors’ expectations is by defying them.” International Council of Museums (ICOM), (2015). <http://icom-oesterreich.at/publikationen/what-visitors-want-way-meet-museum-visitors-expectations-defying-them> (accessed October 2018).
13. “Wonders from Gotham,” *The Stark Country Democrat* (OH), January, 26, 1897.

the 1890s. Fewer and fewer people join the hobby these days due to many factors, and this leaves existing groups with a potential problem of representation. The general picture of the average Civil War reenactor today no longer gives an accurate representation of what a soldier of the period was like.¹⁴ When visitors watch a crew of middle-aged and older men marching into battle it gives them a mental image of the Civil War that does not give a realistic understanding of the period. While the uniforms worn, the weapons used, and the history taught may all still be accurate, this issue of generational drop-off does impact the immersive feel that many visitors look for.

Some recurring reenactments that deal with the problems discussed above could benefit from some refining in order to best suit the needs of contemporary visitors. Following again with our Civil War example, consider what happens if you apply the context of the GAR and the 1890s to it. Suddenly the age range for the average soldier makes more sense, and new avenues of discussion open. Transforming a Civil War battle reenactment into a GAR “mimic war” gives an opportunity to talk about the history of reenacting, Reconstruction, post-Civil War echoes on the nation, and myriad other topics and requires more content to accurately portray. While such a subtle shift might be lost on some visitors, it can give guidance to the program as a whole and allow much greater control of the overall narrative and interpretation.

Another approach for those looking to try something new is through the use of comparative military history. Historic timeline programs, such as the Fort Meigs Historic Site’s “Muster on the Maumee” or the Ohio History Connection’s “March Through Time,” invite reenactors from all time periods to gather together in once space. These kinds of programs do not create any baseline expectation of full realism and gives visitors the chance to delve more into the history of soldiers throughout the centuries, re-centering the story on the people. Bringing together multiple time periods also opens doors for relevance and brings together those with interests in periods like the Middle Ages, the American Revolution, the Civil War, or WWII in a common space where they can share ideas. On the whole, programs like these can provide a greater range of options in engaging with military history that can speak to people of all ages, thus opening new doors for exploration.

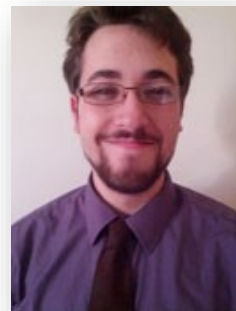
Regularly revisiting and refining programming is an important aspect of keeping your site relevant. Whether it

means looking at a preexisting reenactment or conceptualizing how to bring a new crowd to your site, understanding how to make your activities relevant sits at the heart of the matter. Your programs may work just fine as is; change is not always a necessity. Regularly checking in on your programs, however, is needed in order to ensure that you are best serving your visitors. Does that “family friendly” program work for a whole family, or is there a way to improve upon it to help educate more people? The only way that you’ll know that for sure is to revisit these programs to know who is coming and what they are getting out of it. You’ll never know change is needed unless you look! □

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14. Brian Stole. “The Decline of the Civil War Re-enactor.” *The New York Times*, Jul. 28, 2018. <https://www.nytimes.com/2018/07/28/style/civil-war-reenactments.html> (accessed October 2018)

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CONNER PRAIRIE YOUTH ALUMNI EVENT

By Bill Freil, Conner Prairie



Past and present youth volunteers gather for a large group photo after the first Conner Prairie Youth Alumni Gathering. Youth Volunteers from the late 1960s to the present gathered to share stories, catch up, and look toward the future of the museum in September's event. (All photos courtesy of Conner Prairie)

FOR the last ten years, Sarah E. Morin-Wilson, Conner Prairie's Youth Experience Manager, aspired to hold an alumni event for current and past youth volunteers to get together and share their memories. Sarah's dream event was fulfilled Saturday, September 29, 2018, as more than 140 current youth volunteers, former youth, and their families attended the first-ever Youth Homecoming at Conner Prairie.

The event was highlighted by speeches given by Sarah in which she recounted the history of the program; the return of former youth manager Anna Barnett; former youth manager and current Senior Manager of Education Nancy Stark; and former youth intern Emily Cranfill. It featured several displays of photos, youth projects, and news articles about youth volunteering at Conner Prairie. It was a joyous event in which memories were shared, photographs taken, and friendships rekindled.

Sue Payne was a featured guest at the event; she spoke reverently about her years as a youth while providing photos and newspaper articles about her time as a youth interpreter. Sue was the first young person to volunteer her time at Conner Prairie before there was even a formal program for her to join. She began at age 12 during Labor Day

weekend of 1965 and has been teaching spinning and weaving for more than 40 years. Sue has been a large supporter of Conner Prairie and its youth program. She said, "We shared, and we taught each other. I'm grateful. I'm grateful for all of you. I'm grateful for the way this youth program has gone." Sue's speeches were greeted with a standing ovation as the youth who attended shared their appreciation for her contributions to their own lives.

It seems obvious from the success of this event and from Sue's remarks that a youth program can touch and change so many lives. The program's strengths go beyond just supplementing interpretation on the grounds. The program is character-building and drives personal growth among youth interpreters. It even begins creating leaders among youth interpreters.

Several key opportunities for youth to explore include leadership seminars and trainings and four youth spinning teams, largely managed by Sue Payne, that annually compete at the Indiana State Fair. Conner Prairie also offers a Youth Agriculture program, in which members of the youth volunteer program can learn about the responsibilities of animal care and participate in youth-led interpretive programs. The agriculture staff at Conner Prairie select youth

who show the needed maturity, work ethic, and knowledge to become “YACs” or Youth Agriculture Captains. (See “Learning and Leading: Incorporating Youth Volunteers into an Agriculture Program” by Stephanie M. Buchanan, *Midwest Open Air Museums Magazine*, Vol. XXXVII, No. 2, Fall 2016).

There are currently 118 active youth interpreters who volunteer their time at Conner Prairie. Each youth is required to work 120 hours a year and attend at least two trainings. It begins with an application and interview process at which youth are asked questions about their knowledge and talents. Any child between 10 and 18 can apply to be a youth interpreter at Conner Prairie and can choose to work in almost all interpretive areas in costume or in modern blue shirt. The program has certainly grown since Conner Prairie opened its doors to the public for the first time.

It is not uncommon to see youth interpreters transition into paid positions. Stephanie Buchanan, who started handling animals as a youth volunteer, is now Conner Prairie’s livestock manager. She is assisted by Emily Nyman, whose 1066 volunteer hours in the year 2015 is the youth record for hours in a year. Christine Kincaid, Kelsey Johnson, and Laura (Carter) Mortell are full-time in the interpretation and education departments, and Elysia Rohn, Jamie Burton, Marie Hamilton, Rachel Moore, Audrey Pham, Aaron Withrow, Trevor Zvac, Rachel (Christiansen) Simons, Dorian Bush, Laura Mihelc, Anna Ferguson, Libby



After the reunion, past and current Conner Prairie Youth Volunteers visit the museum grounds. Many youth of the past worked in Prairietown, Liberty Corner, and Lenape, as well as Animal Encounters and the Conner House, and took the opportunity to visit Civil War Journey, the seasonal Corn Maze, and to get treats from the Apple Store.

(Anderson) Stetzel, Grace Barge, and Jenny Sherrill are all current paid interpreters who spent time as youth interpreters.

The youth volunteer program can also bridge generations among family members. It is also not uncommon to see siblings and children of past youth try their hand at interpretation. The Barge family of Fishers, Indiana, has seen all four of their children (Elizabeth, Andrew, Grace and Anna) become youth volunteers while Jenny Sherrill’s younger son, Adam, is currently in his third year as a youth interpreter.

From the success of the event, the hope is to make these Youth Homecomings a regular occurrence to keep the love of the program alive and to spread the word so that any youth can hear about the impact and decide to try it out. □

About the Author - Bill Freil is a Senior Interpreter at Conner Prairie. Originally from Cecil, Pennsylvania, a town 45 minutes south of Pittsburgh, Bill graduated from Bluffton University in 2005 with a Bachelor’s Degree in History and Minor in Music. He completed a Master’s in Public History from Duquesne University in May 2009. Bill and his wife Lindsay currently live in Noblesville, Indiana.



Sue Payne, right foreground, walked into Conner Prairie in the late 1960s and asked to volunteer, becoming the museum’s first youth volunteer. At the Youth Alumni Reunion, Sue told stories of the never-before (or since!) access and responsibilities that she had as a young person volunteering at Conner Prairie. Besides working as an interpreter, Sue leads youth spinning teams, where the participants learn to process wool into a scarf for the Indiana State Fair’s Sheep to Scarf competition.



A History of Radio

By Rob Kranc, Buckley Homestead



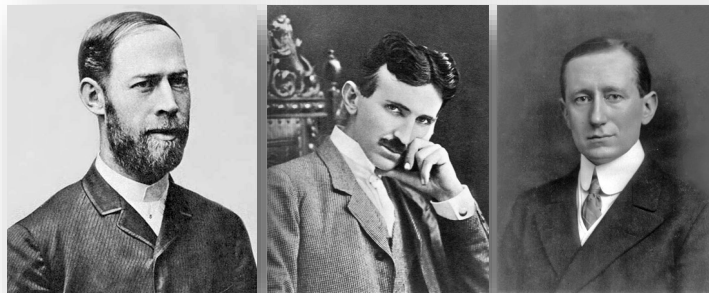
Note: This article is taken from a session given at the 2018 Fall conference held in Dearborn, Michigan.

FROM the 1920s until the early 1950s, radio was the main form of entertainment in the home. This is often called the Golden Age of Radio. Radio came at a time when the American population had a need for it during the Great Depression and World War II. Of course, this was before the days of television. You had to pay to see a live stage play or film. When NBC launched in 1926 and CBS two years later, audiences were treated to free entertainment. Families would gather around the radio to hear their favorite comedies, dramas, soap operas, and the news. Radio was unique, because unlike later television, it made you listen and pay attention.

In the mid-1800s, people sent messages by telegraph, the first form of electric communication. Messages were sent by an operator in Morse code over wires while another operator received the message and changed it back into words. This allowed people to send messages over long distances. In 1876, the telephone made things even easier. Before the telephone, if you wanted to send a message through the telegraph, you had to go all the way to the local telegraph office to have the operator send your message and then read the return message for you. The telephone let people talk to each other directly, but it took a network of wires to transmit and receive voice messages. These wires had to be maintained and repaired and new ones laid out in order to extend links. Radio, on the other hand, did not need wires. It sent information through the air, which is why it became known as the wireless.

Radio was not invented by just one person, but by different people who made discoveries over the course of time. In 1864, a Scottish physicist named James Clerk Maxwell first demonstrated that electricity and magnetism, when put together, made waves that he called electromagnetic. He calculated that these electromagnetic waves would travel at the speed of light, roughly 186,000 miles per second. Radio waves are one type of electromagnetic wave.

Next, Heinrich Hertz proved in 1887 that electrical waves vibrated from one place to another through the air. He was the first person to send radio waves over a short distance; radio frequencies are named after him (hertz). Nikola Tesla was the next scientist to work with electromagnetic waves; he built a wireless system that sent and received radio waves from 30 feet away. He discovered



Guglielmo Marconi (right) was the first person to send radio signals over long distances. Although he is often credited with inventing the radio, he built on the work done by a number of other scientists including **Heinrich Hertz** (left above) and **Nikola Tesla** (middle). (Photos credit: Wikipedia)

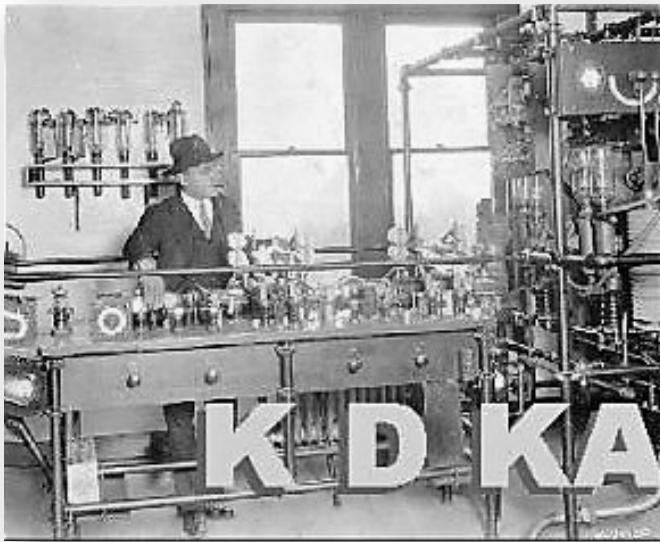
the basis for most alternating-current machinery including the Tesla coil widely used in radio.

Many would call scientist Guglielmo Marconi the father of the radio. He was the first person to send radio signals over long distances. In 1895, at the age of 21, he sent signals over one and a half miles. In 1896, Marconi traveled to England to get a patent for wireless telegraphy after he successfully demonstrated the system's ability to transmit radio signals. He established the Wireless Telegraph & Signal Company Limited in July 1897. In 1899, he established a wireless link between Britain and France across the English Channel, which included permanent wireless stations. In December 1901, Marconi proved that wireless signals were unaffected by the curvature of the earth. He transmitted the first wireless signals across the Atlantic between Poldhu, Cornwall, England and St. Johns, Newfoundland, Canada, a distance of 2,100 miles.

Early radio was seen as a replacement for the telegraph as a means of sending wireless communication but not yet as a medium for entertainment. Radio initially did not transmit speech but rather Morse code, and was used to transmit information between ships at sea and between ships and stations on land. This capability is why there were 700 survivors of the sinking of the Titanic in 1912. Use of the radio on land saw a surge during the First World War, with both sides relaying information to and from the front lines.

After the war, radio saw its greatest advancements. Radio broadcasting in the United States started with the Westinghouse Company. They began broadcasting music while they sold radios to pay for the service. They applied for a commercial license in 1920 and started KDKA in Pittsburgh, the first radio station officially licensed by the gov-

ernment. Their first broadcast was the election returns of the Harding-Cox presidential race on November 2, 1920.



KDKA in Pittsburgh, Pennsylvania was the first official governmentally licensed radio station in the United States in 1920. (Photo credit: Hammond Museum of Radio)

After 1920, hundreds of radio stations popped up, but in the early days, they used the same frequencies. This caused broadcasts to get mixed up, making radio listeners unable to understand what they were hearing. In 1927, the U.S. formed the Federal Radio Commission, which is now called the Federal Communications Commission (FCC), to make sure each station in an area has its own frequency.

With radio taking off and stations popping up, the question was, "Who's going to pay for it?" Broadcasts couldn't be sold like newspapers or magazines. Listeners didn't need tickets. David Sarnoff suggested that the sale of radios and transmitters could pay for broadcasting, but this idea of financing broadcasts was unrealistic. Another solution proposed was to use public funds to support radio as a public good like schools, libraries, and highways. It was suggested that a radio station could be built and operated at a cost less than a library and that broadcasts could be educational. Another solution proposed municipal financing or a national broadcasting network that would conduct and control broadcasting like the mail or water supply. In the end, advertising ended up paying for broadcasts. It began in 1923 with WEA, which was owned by AT&T in New York, selling commercial radio time.

With the surge in radio stations, the demand for radio receivers also surged. The radio became a part of American life, with families and friends gathering in each other's homes or around the radio in the evening to listen to music, news, or their favorite shows. By the late 1920s, radio shows included westerns, detective shows, children's

shows, soap operas, romances, and comedies that grew more sophisticated with carefully orchestrated plots, lively dialog, and masterful soundtracks.

Radio provided a theater on the air. For the first time, millions of people shared the same experience of listening to the same entertainment in their private homes on a daily basis, bringing in the greatest performers in history, including Jack Benny, George Burns and Gracie Allen, Bob Hope, Fred Allen, and, of all things, a ventriloquist named Edgar Bergen and his dummy, Charlie McCarthy.

At first, radio was looked down upon by professional performers. At the time radio started, vaudeville was in full swing, giving an audience an evening of live stage entertainment. Major cities and smaller towns had their own



By the late 1920s, radio became an important part of American family life. Families gathered around the radio every evening to listen to their favorite shows. (Photo credit: Pinterest)

vaudeville houses, where each week the public could see 10 to 15 acts, including popular headlining comedians like Ed Wynn, Charlie Chaplin, W.C. Fields, the Marx Brothers, and Ted Healy and his Three Stooges, as well as dancers, animal acts, magicians, singers, and pantomime. However, many established stars of the theater, vaudeville, and film turned away from radio because they didn't want to waste their time on a medium they felt offered little reward since most early stations had small budgets.

Jim Jordan, who would later star in the radio situation comedy "Fibber McGee and Molly," said in the early years that stations dragged people off the street to go on radio because professional people wouldn't go on. Theater impresario E.F. Albee feared radio because he believed it would cause customers to stop buying tickers to see acts on his stage that they could experience for free at home. He said that anyone who appeared on radio would be banned from his theaters. But this caused radio stations to get creative to develop their own comedic stars.

Billy Jones and Ernie Hare, known for recording novelty comedy songs, saw the potential in radio. They first appeared on radio on WJZ in the Westinghouse factory in New Jersey. They then starred in a program sponsored by Happiness candy stores, which became radio's first scheduled comedy series, the Happiness Boys on New York's WEAF. They became radio's first national superstars when WEAF became part of NBC.



Jim Jordan and his wife, Marian, had a vaudeville act that didn't take off. When they were visiting Jim's brother in Chicago in 1924, they were introduced to radio. While listening to a program, Jordan claimed he and Marian could do better than the musical act they were listening to. Jim's brother bet him that they could not. To win the bet, Jim and Marian went to WIBO, where they were immediately put on the air. At the end of the performance, the station offered the couple a contract for a weekly show.

Orson Welles, who formed a successful theatrical company with frequent collaborator John Houseman, used radio to supplement his earnings. He did *The Shadow* when it became a series and did soap operas and other dramas, sometimes five or six of them in one day, and then returned to the theater at night for rehearsals. Eventually he got the chance to star in his own show, Mercury Theater on the Air. They did adaptations of classic literature.

One day he decided to dramatize H.G. Wells's *War of the Worlds*, which became one of the most famous radio broadcasts of all time. He decided that a musical program would be on and interrupted with news bulletins about a Martian invasion. Many people took it seriously. Thousands of people panicked, and police got calls asking what to do. Listeners didn't realize that what they heard was not news. Because some people feared a possible war in Europe was brewing, especially after the Munich crisis, it seemed quite believable. Some tuned in later and missed announcements that it was



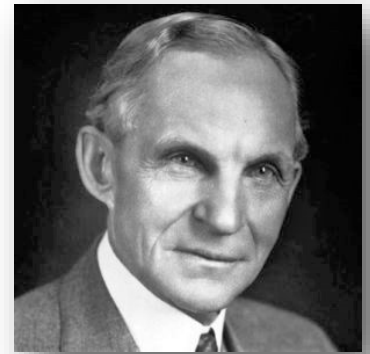
New York Daily News
front page from Oct. 31,
1938. (Photo credit: New
York Daily News Archive)

a drama. Others switched from the more popular Edgar Bergen/Charlie McCarthy show that Welles was up against for what was supposed to be a few minutes and missed a warning as well.

When the Great Depression hit, many vaudeville theaters were unable to keep their doors open. People needed a diversion, and radio provided it for them. Families gathered around the radio and listened together. It allowed family members to stay connected with each other, making eye contact and sharing reactions to whatever they listened to. Its appeal was the imagination, which left people to visualize their own version or image of the characters and settings.

Henry Ford was one of the first businessmen to take an interest in radio. When he asked his associate Fred L. Black what he thought about the wireless, Fred replied that he had no idea. Ford replied, "Well, I think it would be a damned good time to learn. You make me one of these receiving outfits."

Black knew nothing about the wireless, but after reading about it, attending night courses for wireless operators, and working with a Ford employee who had experience in the Army Signal Corps, he built a set. After some experimenting, Black realized that it would be possible to use it as an intercompany communication. In August 1920, the company began using it to transmit messages between its Michigan plants in Dearborn and Northville, and later the plant in Flat Rock, and Ford's yacht.



Henry Ford (Biography.com)

Ford also decided to explore radio broadcasting. In 1922, he was given permission by the government to start a radio station in Dearborn using the call letters WWI. He planned to establish 400 radio stations for business purposes. However, he was able to broadcast only on the 250-watt station on Wednesday evenings. This was sort of a talk show about things like health remedies, as well as dramatic readings and music. The readings and musical numbers were performed by Ford employees and their families as well as Dearborn residents.

Ford pioneered paying company talent for performing on radio. However, by the mid-20s, Ford's station began to lose its stature because radio began to be more sophisticated. A national network invited Ford to have his station join them, but he refused to sell time to other advertisers and turned them down. He was afraid that if a product was not of good quality, he would be blamed for it instead of the

advertiser. He also didn't want to air political speeches he didn't agree with. Fred L. Black wanted to upgrade the station to be more competitive, but Ford decided to abandon WWI and closed his station on February 26, 1926.

He didn't abandon radio altogether, however, and it became an advertising medium, with many local Ford dealers sponsoring local or regional shows. Never liking obvious advertising, Ford's commercials were constrained compared to other sponsors of the time. In 1933, Ford sponsored a national musical show, broadcast over 80 stations. The show was one of the top 10 radio programs in both listenership and sponsorship identification, and Ford became the third largest advertiser on radio.

Although Ford executives were happy with the results, a cutback in the company's radio advertising budget for 1937 forced cancellation of the program after three years. They later sponsored a show by radio comedian Al Pearce, although it didn't have the listeners of the original show. Ford battled with GM over being radio's leading sponsor of sports events like the World Series and urged dealers to invite the public to listen to the broadcasts in their showrooms or on their car lots.

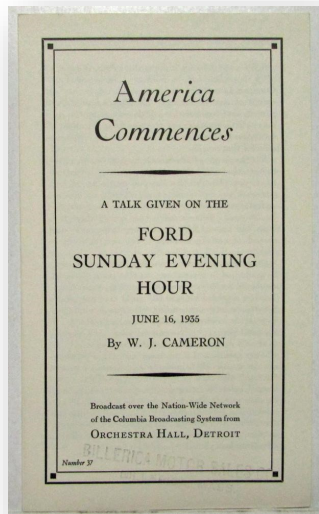
They also created the *Ford Sunday Evening Hour* featuring the Detroit orchestra playing symphonic music on CBS. It was never the most popular program in its time slot, but it had twice as many listeners as *General Motor's Concert Hour* featuring the New York Philharmonic Orchestra.

Radio was especially important during WWII, bringing news about the war into people's homes. President Franklin Roosevelt understood the power of radio. When he was elected president in 1932, he and First Lady Eleanor Roosevelt both used radio to reach into American homes like never before to build a personal relationship with the American people. They used radio to rally the nation to combat the Great Depression and to bring their ideas into American homes. Radio made people feel closer to the President and First Lady.

How did radio end? Television took hold of the public's interest by the 1950s, and over time, listenership declined. After that, radio focused more on news, music, and talk shows. While it does seem less visible than during its Golden Age, it is still an important part of our lives in both our homes and automobiles. □



President Franklin and Eleanor Roosevelt made good use of the radio during the Depression and World War II to connect with and reassure the American people during those difficult times. (Photo credits: Franklin D. Roosevelt Presidential Library).



(Credit: autopaper.com)

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About the Author - Rob Kranc is a volunteer at Buckley Homestead County Park in Lowell, Indiana. A graduate of Ball State University with a BA in Telecommunications, he is an enthusiast for radio programs from radio's golden age and radio and film history. He also is a member of a performing group that puts on recreations of several classic radio shows on stage including *The Shadow* and *Sherlock Holmes*. He will receive his MA in Business Management at Calumet College in May 2019.



JOHNNY VANCE, 1930s-40s RADIO PERSONALITY

Johnny Vance and the "Toast and Coffee Time" on WDAN Radio, Danville, Illinois

By Tom Vance

John DeWitt Vance (1910-1974) was born in Danville, Illinois. Son of the Superintendent of Schools, he studied voice at Julliard School of Music in New York City. In addition to running a recording studio in New York City in the 1930s, he also sang on various radio stations around the country including WSB in Atlanta, Georgia, and WBBM in Chicago, Illinois. By 1941, he had returned to Danville and had become the morning DJ hosting the popular show, "Toast and Coffee Time." The show aired at 7:15 a.m. on WDAN Radio, which broadcast on 1490 kilocycles from the top of the Hotel Wolford in downtown Danville. At some point thereafter, Johnny was drafted into the U.S. Army to serve as a radio operator in the Signal Corps during World War II.



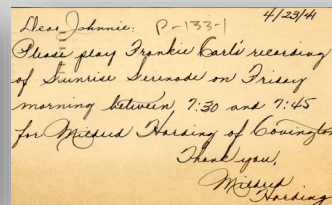
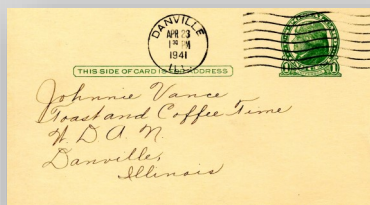
Johnny Vance (also spelled Johnnie)



Promotional photo for the "Toast and Coffee Time" on WDAN Radio in Danville, Illinois. Johnny is on the right.



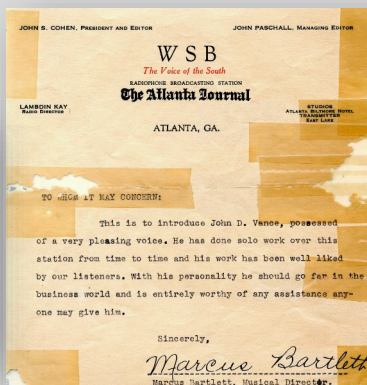
1940s panel truck owned by WDAN Radio.



Post cards written on April 23, 1941, asking Johnnie to play "Sunrise Serenade" between 7:30 and 7:45 on Friday morning.



Certificate of Talent, 1935-36, from WBBM Radio in Chicago. Above, business card from Johnny's recording studio in New York City in the 1930s.



Recommendation letter from WSB Radio in Atlanta.

... the long faces around Your Community Station these days are due to everybody's pal, Johnny Vance off to Uncle Sam's Rmce—little thing called the draft! . . . Johnny leaves tomorrow! . . . Mahlon Gaumer will be you new Toast and Coffee host at 7:15 each morning inheriting the mornin' Dawn Patrol Trick from Johnny . . . The terrific response from our weekly Camp Forrest B'dcast heard Thursdays at 7-8 makes us all happy. 30-73,

Newspaper notice of Johnny being drafted into the army during WWII.

A MID-19TH CENTURY TIMBER-FRAME OUTBUILDING

By Tom Vance

OUTBUILDINGS are an important part of most historic farms and villages. Period outbuildings, however, seldom survive the ravages of time, so the decision is often made to build a reproduction building. Then the question arises – what should it look like, how should it be constructed, and what historical model can we base it on?

This is the story of the preservation and restoration of a mid-19th century outbuilding. It was probably used as a granary, but the design could be adapted for many different uses with the addition of windows and other features. The building is timber-frame construction. The main 6-by-6 timbers are hand-hewn and the 4-by-4 beams, braces, and other lumber are all circular-sawn. In central Illinois, this construction could date anywhere from the 1850s to the 1880s or later. Although circular-sawn beams became available by the 1850s in central Illinois, hand-hewn beam construction persisted for several decades after that. A barn

that we are moving to the Five Mile House near Charleston, Illinois, dates to 1880 and is constructed of hand-hewn timbers.

The house associated with the outbuilding was also constructed of hand-hewn heavy timber framing. Typically, house construction switched to balloon framing by the 1850 and the advent of steam-powered circular saws. The house had circular-sawn as well as sash-sawn lumber.

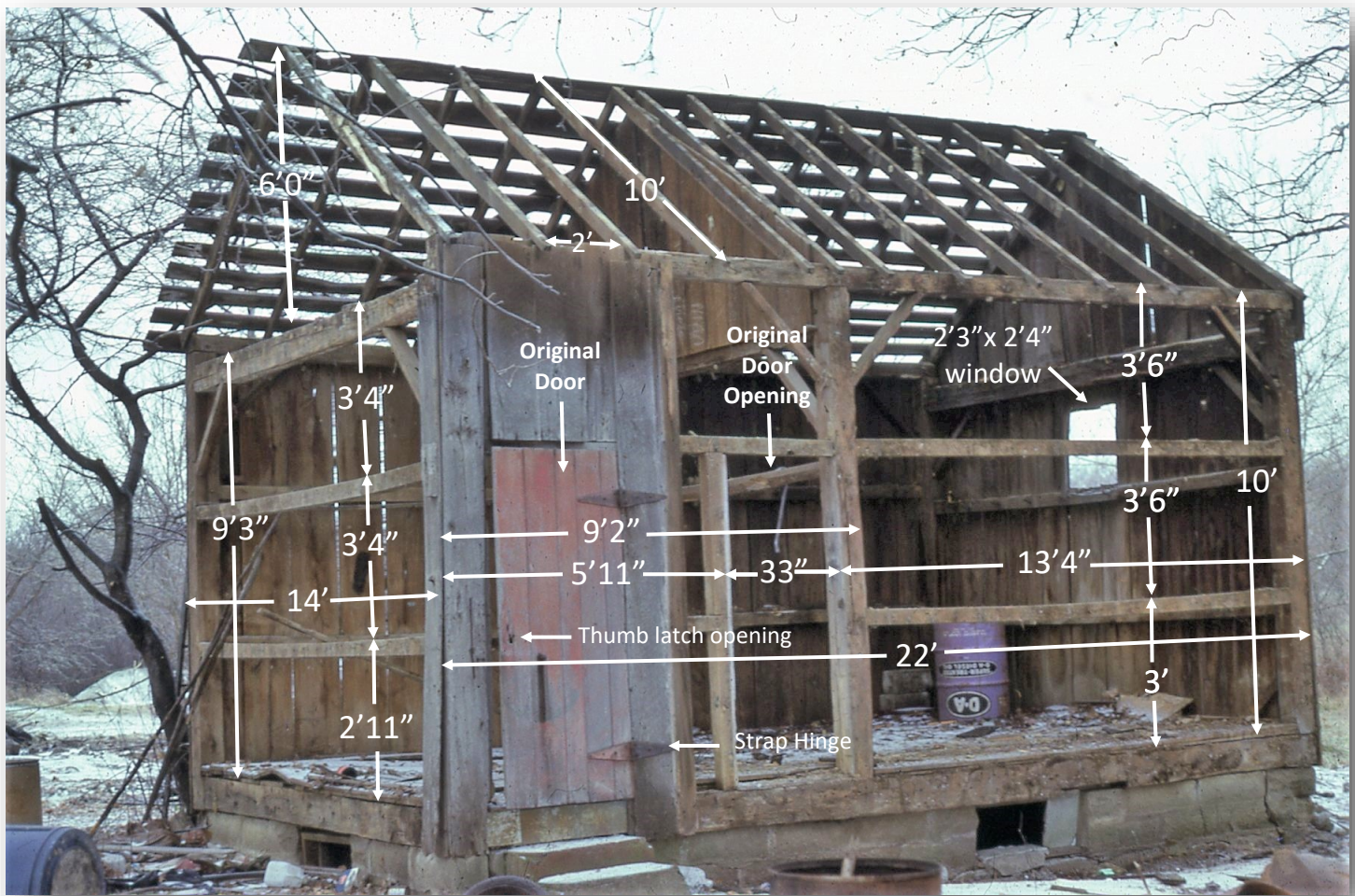


The Long Smoke House as it appeared before dis-assembly. It dates from the 1850s or 60s and was moved and restored in 1978-79. The lower left photo is a closer look at the timber framing of the smokehouse. (All photos were taken by the author. Photos on pages 29-31 are courtesy of Lincoln Log Cabin State Historic Site, Illinois Dept. of Natural Resources)



I became involved with these buildings in the fall of 1978 while working at Lincoln Log Cabin State Historic Site south of Charleston, Illinois. They were located on property acquired by Sam Parr State Park northeast of Newton, Illinois. I was sent to check out the house for significant architecture. It was plain vernacular so of no interest architecturally, but I thought it to be a treasure-trove of period materials. My two staff members and I spent the month of October that year salvaging materials from the house. Then, almost as an afterthought, we decided that the outbuilding behind the house might be worth saving. While the Lincoln farm at Lincoln Log dates to the 1840s, the Moore Home, a satellite house a mile north of the site, dates to the late 1850s; that is where the smokehouse is currently located.

The following year, we reconstructed the outbuilding. A couple of the 4-by-4s had to be replaced, but for the most part, all the timbers were in good condition. The siding was “board on board,” consisting of two layers of 1”-by-12” elm boards. The boards on the inner layer were good enough to reuse, but the outer layer had to be replaced, which we did with elm 1”-by-12”s. We installed new floor boards and new sawn cedar shingles on the roof.



The Long outbuilding showing dimensions of the timber framework. Outside dimensions with two layers of 1"-by-12"s in place would be 14'4"-by-22'4". The building was set on a stone cellar that measured 13'-by-21' inside and was seven feet deep.

The gable ends of the building were originally oriented north and south. The door was on the east side of the building and opened into the south bay. (A "bent" is one section of the timber frame. A "bay" is the area between two bents. This outbuilding has three bents and two bays.) A second door had been cut next to the original door opening, and the original door was on the new opening. The original opening was easily determined and the door moved back.

The door was constructed of random width boards and painted red. An earlier thumb-latch opening indicates that it may have been re-used from an earlier building. A 2'3"-by-2'4" window was located on the upper area of the north wall.

My initial thoughts on the original use of the building was that the larger bay was used as a smoke house and the smaller bay as a woodshed. This was due to the single small window, a hanging rack suspended from poles in the north bay, the presence of a large butcher block in the north bay, the presence of a small cast iron stove with no vent to the outside, and its location in close proximity to the main house.

I sent this information and the pictures to Rick Collins of Trillium Dell Timber Works located in Galesburg, Illinois. Rick said that the lack of blackening on the timbers and large size would indicate that it was not used as a smoke house. From his extensive experience, he felt that the building was originally used as a granary. In his words:

"I have seen these little frames all over eastern Illinois. Some were infilled with brick or clay, and lathed and plastered in some cases. They all have this very similar design. Some were school rooms, churches, or even stores.

"Generally in central Illinois, I see circle mills (circular sawn lumber) from around 1836 on, and structures like this can date from 1820-1890.

"This is a "square rule" frame, so generally speaking, that puts it after 1840. The joinery looks a lot like 1850-style "square rule," however. The square rule system changed every 20 years or so. ("Square rule" framing was developed in America. With this method, corresponding timbers are cut the same and are interchangeable. "Scribe rule" came from Europe; timbers are custom cut and fitted to each joint, and are not interchangeable.) (Cont'd on p. 32)



Employee Mike Taylor in the stone cellar.



Remaining photos show the process of restoration.





The timber-frame outbuilding at its location behind the 1858 Moore Home a mile north of Lincoln Log Cabin.

“This looks like an early granary to me. It and the poles remind me of small granaries I have seen around the state that are the result of the 1850s wheat boom. It also reminds me of small tobacco drying sheds, but the lack of windows and ventilation is more like a granary. In threshing barns, the poles are identical and used for storing sheaves of wheat. The double boarding in the hardwood siding is good for keeping pests out like bugs and mice.”

The building was restored in the fall of 1979 at Lincoln Log Cabin and later moved to the 1858 Moore Home a mile north of the site. The building was originally sitting



The rack in the larger bay of the outbuilding. The upper poles sit on the bent timbers and lower poles are suspended via metal “S” straps. Four cross poles sit on top of the suspended poles. Rick Collins indicates these poles are similar to those used to store grain sheaves in threshing barns, but their use in a granary is not clear.

on a stone cellar which preserved the sills and floor joints. After restoration, it has been on brick piers and the proximity to the ground has allowed for deterioration of the sills and joists so replacement with treated lumber is needed.

A replica building based on this design could make a nice period outbuilding for a historic site dating to the last half of 19th century. Windows could be added to make it a workshop, washhouse, or other outbuilding. Rick says that Trillium Dell could identically fabricate this timber frame in new wood for about \$12,000. Check out their website at: www.trilliumdell.com. □

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RECIPE

FOR PICKLING AND SMOKING PORK. Use fourteen pounds of salt—six ounces of saltpeter, pulverized—two ounces of pearl-ash—four pounds of sugar or one quart of molasses—twelve pods of red pepper broken up, if you have them, twelve gallons of soft water. The whole of the above is to be well mixed together in a cold state, and put on the meat as hereafter directed. The above quantity of ingredients will make a pickle sufficient to cover about four hundred pounds of pork, closely packed.

Process.—Let the pork be neatly trimmed; then salt it down *very slightly*, with just enough of the preceding composition for the pickle, the water excepted, to preserve it, using more or less in the proportions specified, according to the quantity of pork. Let it remain in this condition eight or ten days. Then put on the pickle cold, having previously drawn off through a tap in the vessel above the lower hoop, the bloody pickle extracted by the first preparation. All the pork should be covered by the pickle. If the weather be warm, the pickle should be put on in three days after the pork is salted down.

For light swine, the pork should remain in the pickle four weeks, for middle-sized five weeks, and for large size six weeks. At the end of this time, take the pork out of the pickle, dip each piece into clean cold water, and hang it away in an airy smoke-house, the hams with the hocks downwards. Let it dry one or two days before applying smoke. The smoke should be made with green hickory or maple, or other hard wood, cut into chips. No dry wood should be used.—Throw into your chips some pods of red pepper if you have them, daily. Smoke should be made only once in 24 hours. If you have no garden pepper-pods to throw into the fire, use Cayenne at the rate of one bottle to 1000 pounds of pork, commencing with it at the beginning. The smoke should be continued from three to four weeks. □

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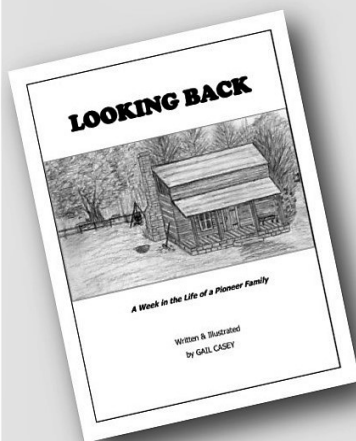
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